



Anglophone study trips with multimedia projects

Silvia Pokrivčáková

2024



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Title: Anglophone study trips with multimedia projects

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Acknowledgements

The present textbook is a final output of the Internal grant scheme project No. D7/2024 *Increasing the educational impact of English language literary-cultural excursions at DELL FE TU and expanding their study support* (Zvyšovanie vzdelávacích dopadov anglofónnych literárno-kultúrnych exkurzií na KAJL PdF TU a rozšírenie ich študijnej podpory) funded by the Faculty of Education, University of Trnava, Slovakia.

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ISBN 978-80-568-0670-8

DOI <https://doi.org/10.31262/978-80-568-0670-8/2024>

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Introduction

The idea of combining education with travel is not new. Even ancient scholars encouraged their students to visit faraway lands and learn from other peoples. They believed that being in unfamiliar surroundings and constantly dealing with unexpected situations would lead to personal transformation and moral improvement.

Today, few families send their children on such trips lasting several years. It is much more common for schools, educational institutions, and international agencies to take the initiative to organise study stays, mobility, internships, and study trips abroad for students, which can last from a few days to several years.

The present textbook deals with the issue of foreign study trips. It aims to introduce the research-based framework of study trips as a specific educational form of foreign language education to students of teacher-training and philology study programmes. Within higher education, systemic research on study trips is relatively new. It is related to the existing situation in its theoretical background, which is characterised by a fragmentation of information and a lack of concrete teaching resources. While learning about the concept of study trips and their organization, students depended almost exclusively on textbooks from general pedagogy and didactics (Butorac, 1996; Čapek, 2015; Janiš, 2003; Králíček & Bílek, 2008; László & Osvaldová, 2014; Maňák, 1997; Millan, 1995; Petlák, 1997; Průcha, Walterová, & Mareš, 2013; Rennie, 2007; Svobodová, 2011; Velikanič, 1967; Wilson, 2011), which do not specifically address the issue of foreign language and foreign culture study trips. The present publication's ambition is to remedy this deficit partially.

In the first chapter, the concept of a (foreign) study trip as a specific organizational form of higher education is defined, and its basic theoretical framework, complemented by a brief overview of recent research in the field, is presented.

The second chapter provides information about the specific conditions of foreign study trips and presents nine detailed organizational guidelines for study trips to Anglophone countries or countries with strong Anglophone cultural links.

For the study trip to meet its educational objectives, students should produce an output, i.e. a product, in which they present their newly acquired experiences, knowledge and skills. This output can take many forms - an essay, a short-written report, a portfolio of assignments, a term paper, an oral presentation, etc. Currently, the assigned final output of the Anglophone study trips at the author's workplace is a student video movie (as a multimedia student project). Therefore, the third chapter introduces the guidelines for preparing and presenting a video movie from a study trip.

The last, fourth, chapter discusses the objectives and various methods of study trips assessment.

At this point, I would like to thank all the students who have already completed their Anglophone trips under my supervision and provided invaluable feedback after each one, whether in the form of personal interviews, evaluative comments in course surveys, or comments in the resulting video movies. These insights and the expressed needs of the students have been the main inspiration for writing this publication.

No less important and beneficial were the constructive comments and collegial remarks of the publication's reviewers, prof. PaedDr. Ivana Cimermanova, PhD. from the University of Prešov and doc. Mgr. Eva Reid, PhD. from the Comenius University in Bratislava. I would like to express my sincere gratitude to both, as well.

the Author

1 The study trip as an activating form of education

1.1 What is a study trip?

Knowledge travel has a long history. In the past, it was a social norm that sons of wealthy families would compulsorily complete their studies with a ‘Grand Tour’, a kind of initiation ritual to mark the completion of their education and transition into adulthood (Brodsky-Porges, 1981; Towner, 1985). Since those times, a similar combination of education and travel has developed and diversified into many forms that are now collectively referred to as **educational tourism**. This term encompasses school trips, both domestic and international (deWitt & Storksdieck, 2008; McGladdery & Lubbe, 2017), excursions (Kisiel, 2003, 2006a, 2006b; Wilson, 2011), sightseeing tours, language learning, mobility, international internships (van’t Klooster et al., 2008), exchanges (Bachner & Zeuschel, 2009), volunteer stays, etc. Educational travel has been divided by Ritchie (2003) into two types: university/college travel, in which education is of primary importance and travel experiences are only ancillary to it. The second type is educational travel, where travel is dominant. This guide focuses exclusively on the former type.

A school study trip is traditionally seen as an organisational form of learning **outside the school**. In the pedagogical dictionary (Průcha, Walterová, & Mareš, 2013, a study trip is defined as: "A group visit to a significant or interesting place or facility that has an educational purpose. As one of the organizational forms of learning held in an extracurricular setting, it is directly related to the content of the class: it illustrates, complements, and extends the pupil’s experience".

The study trip format allows for a more flexible learning organisation and overlaps between formal and non-formal learning. It creates conditions for strengthening the **link between theoretical knowledge and practice** and enhances the interaction between the educational institution and the extra-curricular reality.

Along with trips, walks, experiments and school-organised outdoor activities, study trips are a form of **experiential learning**. Teaching here takes on the character of a personal experience with varying degrees of **active involvement of students** at any stage of the study trip - in preparation, implementation, input creation and evaluation. Students’ activity is also required in situations and activities that are different from regular school teaching but very close to real-life situations, e.g. communicating with airport staff or chatbots when ordering services, searching for transport information, being transported by different means of transport, arranging accommodation away from home, eating in various cultural settings, etc. These are also the reasons why, according to Petty (2006), a study trip is the form of education from which pupils will remember

the most. In addition to broadening students' knowledge horizons, a study trip **in an authentic setting** is of great formative importance (Bockova, 2021) and provides a holistic framework for students' development (Li & Liang, 2020).

In the case of university students who are already of age and organise and arrange their educational trip/stay independently, study trips contribute to promoting **autonomy in their education**. Autonomy means that students take responsibility and have an active role in their learning, which, specifically in the case of a study trip, includes the choice of destination, the formulation of learning objectives, the definition of learning needs, and the evaluation of learning outcomes.

1.2 Objectives of study trips

The study trip integrates three categories of learning objectives: **cognitive** (the student acquires new knowledge), **psychomotor** (skill development and acquisition of competencies, independent work) **and attitudinal** (affective, e.g., character building, tolerance, etc.). Meanwhile, teachers would agree that what distinguish study trips from mere trips are educational objectives. They are primary for study trips, while relaxation and recreation are primary objectives of trips. For comparison, in an internship, the development of practical skills dominates.

The objectives of a study trip must be set and communicated to the students **in advance** to ensure a clear structure of the study trip and transparency of its evaluation. The objectives of the study trip then determine its focus and specific content.

1.3 Types of study trips

In general, study trips can take place in the students' country of residence (**home study trips**) or abroad (**foreign study trips**). This textbook focuses exclusively on foreign study trips organised in English-speaking countries or places with strong Anglophone cultural links. They obviously include a foreign language component (i.e. the development of linguistic competence in the English language). However, this component is developed unintentionally and is not directly addressed in the study trip programme.

According to the stage of the educational process, the methodology of teaching distinguishes:

- a) **motivational study trips**, which are included before the subject matter is covered, where students are pre-familiarised with the geographical and historical-cultural context of the subject matter and can collect material to be used later in the course,
- b) **exposure study trips**, which are included in the phase of acquiring new knowledge, i.e. during which new learning material is introduced,
- c) **fixation study trips**, which are an opportunity for students to review, consolidate and supplement the material already covered,

-
- d) **combined study trips**, which combine all the above phases, i.e. some knowledge is fixed, other knowledge is acquired, and students are prepared to receive still more.

According to the aim and the relation to the learning material, we distinguish:

- a) **monothematic study trips** which cover only one topic from the curriculum (e.g. "In the footsteps of William Shakespeare"),
- b) **polythematic (complex) study trips**, covering several internally linked topics at once (e.g. during the excursion "English Romanticism Live", students learn new knowledge about several Romantic artists),
- c) **cross-curricular (multi-subject) study trips**, which integrate more than one subject or more areas of learning,

A specific type of a study trip is an **internship**, which aims at pupils' professional development and strengthening the link between school education and the needs of practice.

Depending on the **content**, study trips are often organised as tours of local history, geography, natural history or history. The present textbook focuses on the study trips that are part of foreign language education, namely English language, its literature, and culture.

- a) **Language study strips** - are common in foreign language teaching; they aim to develop some or all foreign language communication skills in an authentic language environment and usually include organised (short-term) language courses. They also rely on students having spontaneous conversations with native speakers in real communication situations.
- b) **Literary study trips** focus on places associated with the lives of literary figures and writers and literary events. Some literary tours map places depicted in literary works. In doing so, they usually focus on one or more literary authors or events. They enable students to perceive the authors' work more vividly, in a more specific spatio-temporal context. For example, an excursion to Stratford-upon-Avon and a visit to Shakespeare's birthplace, Anne Hathaway's cottage, the house in the square that Shakespeare bought when he was already a successful playwright and a respected citizen, and an entrance to the church with the graves of the Shakespeares, help students to see the playwright's life and work in a whole new light. A visit to the Royal Shakespeare Theatre and first-hand contact with numerous tour groups from around the world will help students directly perceive the importance and impact of Shakespeare on English culture today. The services of specialist travel magazines (e.g. [Literary Traveller](#)) or portals (e.g. literarytoursengland.com) can help organise literary study trips to English-speaking countries.
- c) **Culturally enriching study trips** - allow students to be in direct contact with a foreign culture (art, food, customs, etc.) and gain or strengthen their cultural

knowledge. Through this type of a study trip, students enhance their intercultural awareness. They help form civilized young people who have better taste and enjoyment of art and culture, who have better critical thinking skills, who exhibit historical empathy, and who demonstrate a higher level of cultural tolerance (Greene, Kisida, & Bowen, 2014, p. 78).

- d) **Experiential study trips** - are organised so that the student has a direct subjective experience, which - as in experiential tourism - is usually conditioned by the student's activity and cognition, which is accompanied by an immediate sensory and emotional experience.
- e) **Cross-cutting study trips** - combine some or all of the previous ones.

1.4 Phases of study trips

A study trip is usually carried out in four phases:

- **Planning and preparation of the study trip:** this includes defining the content of the study trip, setting the evaluation criteria and organising the study trip (e.g. booking flights and accommodation, purchasing tickets, etc.).
- **Carrying out the study trip:** in this phase, the students travels abroad, performs specific tasks, collects materials to create the output, etc.
- **Creating the study trip output:** the output of the study trip can be a completed worksheet, portfolio, travel diary, short written study trip report, poster, blog, essay, photobook, podcast, social media post or multimedia project.
- **Evaluating the study trip:** it should come from both the teacher and the students. The evaluation of the study trip can take place, for example, in the form of an interview, a discussion, or a questionnaire (e.g. How do you evaluate your study trip? What went well? What could have been organised better? Suggestions for the future?). The evaluation of the outcomes of the study trip may include some or all of the following: *self-reflection* by the authors (e.g. SWOT analysis), evaluation by other students (*peer evaluation*) and evaluation by the teacher.

1.5 Educational expectations and impact of the study trip (overview of research results)

First and foremost, every study trip is expected to impact learning (cognitive or learning impact) positively. For foreign study trips organised in the context of foreign language education, it is implicitly expected that participants will improve their foreign language communication skills through direct contact and that the study trips will motivate them to improve further. Study trips are also expected to have a positive impact on students' affective and personal development.

Empirical research on the cognitive impacts of study trips and the learning effectiveness that occurs during them has received relatively little attention to date (Falk et al. 2012; McGladdery & Lubbe, 2017; Mouton, 2002; Stone & Petrick, 2013;

van't Klooster et al., 2008, among others). The authors of research among Israeli high school students (Orion & Hofstein, 1994) report that study trips have been shown to lead to the acquisition of knowledge and practical skills based on students' concrete interaction with venues and that the key motivating factor is the "newness" of the information. Lai (1999), who conducted a qualitative case study in Hong Kong, also confirmed that study trips help students construct knowledge through experiential learning. The fact that students had the opportunity to relate school theory to the outside-school-reality had a particularly positive impact.

Other studies that examined this type of learning experience showed that the benefits were not solely related to cognitive outcomes. They emphasized that the "educational aspect" of the trip contributed to students' experiences through communication, shared experiences, and the extension and confirmation of academic knowledge. In addition to improving student understanding and promoting the acquisition of practical skills, school trips are argued to contribute to a variety of learning outcomes, including

- *better educational outcomes and better attitudes towards education* (Behrendt & Franklin, 2014; Dou, Fan, & Cai, 2023; Li & Liang, 2020; Orion & Hofstein, 1994; Plutino, 2016; Puspa, 2016; Stronck, 1983; Wong & Wong, 2008; Zhang, 2018);
- *better attitude towards the subject* (Anderson, Piscitelli, Weier, Everett, & Tayler, 2002; Csikszentmihalyi & Hermanson, 1995; Nadelson & Jordan, 2012);
- *better attitude towards language and culture* (Mody et al., 2017; Terzuolo, 2016; Griffin, & Symington, 1997; Jensen, 1994; Stone & Petrick, 2013; Williams, 2005);
- *stimulating student interest, engagement, and curiosity* (Bonderup Dohn, 2011; Falk & Dierking, 1997),
- *stimulating critical thinking* (Wong & Wong, 2008);
- *supporting personal development* (Fägerstam, 2014; Plutino, 2016; Rickinson et al., 2004; Stone & Petrick, 2013);
- *expanding and improving social skills and improving interpersonal skills* (Bos et al., 2015; Dabamona & Cater, 2017; Dohn, 2013; Eshach, 2007; Francis & Yasué, 2019; Meredith et al., 1997; Meyer-Lee & Evans, 2007; O'Brien & Murray, 2007; Stone & Petrick, 2013; Sutton et al., 2007).

In addition, other studies have also repeatedly documented the following positive impacts of study trips on:

- *better organizational competencies* (Scribner-MacLean & Kennedy, 2007);
- *higher levels of self-awareness, self-assessment, and self-confidence* (Pace & Tesi, 2004; Scarce, 1997);
- *improving problem-solving skills* (Falk et al., 2012; Stone & Petrick, 2013);
- *better scores in independent decision-making and adaptability* (Rennie, 2007).

While teachers and researchers have access to results from multiple research measurements from a variety of focused study trips (Behrendt & Franklin, 2014; Bílek, Cyrus, & Slaby, 2008; Campbell-Price, 2014; Dabamona & Cater, 2018; Fägerstam, 2014; Falk & Dierking, 1997; Hovorková, 2008, 2010; Kolb, 1984; Nabors, Edwards, & Murray, 2009; Nadelson & Jordan, 2012; Pugh & Bergin, 2005; Rickinson, Dillon, et al., 2004), there is very little research confirmation of what the actual, empirically demonstrated educational impacts of literary and cultural study trips are. One of the few was an experimental study conducted in the U.S. in 2011 (Greene, Kisida, & Bowen, 2014) when students from across the country were invited to the Crystal Bridges Museum of American Art in Arkansas. After three weeks, the researchers surveyed 10,912 students and 489 teachers from 123 different schools through a questionnaire to determine how the study trip impacted them. The questionnaire focused on determining what knowledge about art students remembered from the study trip, as well as the impact of their participation on four areas: critical thinking, historical empathy, tolerance, and continued interest in revisiting the art museum. The results of the research confirmed that compared to students who did not attend the study trip, those who did attend demonstrated higher recall of factual information about art from the study trip, better critical thinking skills about art, more developed historical empathy, tolerance, and a higher interest in continuing to visit the art museum.

Research by Watson et al. (2019) has confirmed that cultural and arts-focused study trips (museum, theatre and music performance visits) have significant benefits for students in terms of their learning and sense of personal well-being and have also been shown to increase their tolerance of social sensitivity, critical thinking and historical empathy.

In another study, Erickson et al. (2019) mapped the positive impact of cultural study trips on improving classroom climate, students' personal engagement in classroom life, and overall behavioural manifestations. The same research team recently published additional results from this longitudinal experiment (Erickson, Watson, & Greene, 2022). Pupils in the experimental group again demonstrated higher tolerance for people with different views and a greater interest in attending other cultural events. It was also confirmed that pupils from the experimental groups were less likely to be absent from school, caused fewer disciplinary problems, and had better grades. The effect of cultural study trips on pupils' social empathy and interest in making art was not confirmed.

Tutt (2022) confronts these results with the views and experiences of practising teachers and confirms that cultural study trips lead to improved achievement, reduced absenteeism, and fewer disciplinary problems.

The above studies mainly focused on measuring and analysing the cognitive impacts of study trips. In 2022, a unique study was published (Dou, Fan, & Cai, 2022) that focused on detecting the affective impacts of short-term foreign study trips.

Specifically, the study analysed the impacts of study trips on students' personal development, attitudes, and emotional development. The authors found a positive impact of study trips at the level of lower affective functions. They identified five relevant affective variables: intercultural *attitudes*, openness to diversity and challenge, *perspectives* on global interdependence, environmental *attitudes*, and general *self-efficacy*.

2 Anglophone study trips

2.1 Types of Anglophone study trips

In this part of the textbook, we will talk about foreign study trips organised to English-speaking countries as part of the study of the English language, English literature and culture. They are usually combined and cross-curricular because students acquire new knowledge and at the same time consolidate already acquired knowledge in several areas and subjects, in particular, the history of the visited country, its literature and culture. Anglophone study trips can also take place in non-English-speaking countries with rich historical and cultural links with Anglophone countries. A language component (i.e. the development of linguistic competence in the English language) is a prominent part of all foreign study trips. However, this component is usually seen as an obvious part of the stay abroad; it is not developed intentionally, and the study trip programme does not focus on it directly (e.g. it does not include time dedicated to language and conversation practice exercises). However, the correctness and level of English of the final product of the study trip is subsequently one of the evaluation criteria of both the project and the course.

The Historical-Cultural Study Trip (XAJJB338) primarily focuses on learning about the history and culture of a selected English-speaking country, mainly through visits to various cultural sites (natural and architectural) and institutions (art galleries, museums, cultural centres, etc.). Of course, students may also include various information from the country's literature in their study trip and final project. In its content and objectives, this study trip builds on the course Basics of the Study of Anglophone Cultures (XAJKB306) and provides direct contact with the content the students will learn about the history and culture of the selected Anglophone country in courses such as:

- History and Culture of Great Britain (XAJJB329)
- History and Culture of Scotland and Wales (XAJJB334)
- History and Culture of Ireland (XAJJB332 and XAJKB312)
- History and Culture of the USA (XAJaKB305)
- History and Culture of Canada (XAJJB331 and XAJKB311)
- History and Culture of Australia and New Zealand (XAJJB333)

Although **the Literary and Cultural Study Trip** (XAJJB337) builds on these courses, its primary focus is on places and institutions associated with the literary tradition of a given country or with the life and work of selected Anglophone writers related to that country. Visits to literary museums, memorial sites where writers have lived or about

which they have written, etc., dominate the programme of this study trip. Visiting places that have served as filming locations for adaptations of literary works or documenting points of interest associated with literary tradition (e.g. statues of literary figures, names of cafés, food and other products named after literary characters, etc.) can be attractive features of the programme. This study trip allows students to gain direct contact with the literature of the chosen Anglophone country in connection with its cultural richness.

The courses **Experiential Study Trip 1 (YAJKM316) and Experiential Study Trip 2 (YAJKM317)** are professionally oriented study trips; in addition to direct contact with the culture of an English-speaking country (or with the English-speaking culture of a non-English-speaking country), they are designed to prepare the MA students for their future careers as English teachers (in all teaching programmes) or as cultural workers in the tourism industry (in the philology programmes).

As already indicated, from a geographical point of view, Anglophone study trips can take two forms:

- **study trips to English-speaking countries** (Great Britain, Ireland, Malta, Gibraltar, United States, Australia, New Zealand, and South Africa),
- **study trips to countries or cities with a rich Anglophone tradition** or historical connections (e.g. Paris, Rome, Florence, Venice, Vienna, etc.), which will allow for first-hand experience of places and phenomena that have played a role in the history of Anglophone literature and culture. For example, in the modernist era, it was almost unthinkable for both English and American artists not to travel at least once in their lives to Paris and Rome as world centres of art and culture. There, they discovered and studied the traces of their predecessors, but they also met each other, discussed, sought new directions and inspiration, etc. While determining the content focus of a study trip in an Anglophone country is relatively easy, determining the content focus in a non-Anglophone country requires more effort. First and foremost, it is crucial to keep in mind at all times that the focus of the study trip must be on Anglophone history, literature and culture, and the goal is to document as many Anglophone historical, cultural and literary connections as possible. Examples of segments of an Anglophone study trip in a non-Anglophone country:
 - **literature:** places of residence of influential Anglophone writers; Anglophone literary museums and bookshops; places depicted in anglophone works, etc.
 - **cinema/theatre:** anglophone cinemas/theatres; anglophone films/plays currently playing; places where famous anglophone films were shot, etc.
 - **architecture:** architectural monuments in the design, construction, decoration or restoration of which English-speaking artists have participated
 - **music:** places of residence or concert halls where major anglophone musicians performed
 - **fine arts:** artworks (paintings, sculptures, mosaics, etc.) by Anglophone artists

-
- **diplomacy:** embassies, international organisations and cultural centres of English-speaking countries
 - **media:** anglophone newspapers, magazines, TV, radio, etc.
 - **gastronomy:** American, Australian, South African, Canadian, and Irish bars and restaurants
 - favourite establishments of Anglophone celebrities (e.g. places where American presidents and Anglophone celebrities have lived/relaxed/eaten)
 - documenting the names of establishments that have been inspired by Anglophone culture
 - documenting the English language in everyday life and various Anglophone curiosities

2.2 Objectives and expected results of the Anglophone study trips

Anglophone foreign study trips integrate experiential learning, the development of knowledge of historical, literary, and cultural facts from a selected Anglophone country, the development of foreign language communication skills in an authentic setting, and the development of digital-presence skills. Through visits to specific culturally and historically significant sites in English-speaking or Anglophone-rich countries, students are expected to acquire the knowledge, skills, and habits of mind necessary to work effectively as an English language teacher or cultural outreach worker for international engagement with Anglophone countries and cultures.

All courses in “the study trips with multimedia projects” block have expected learning outcomes defined as follows:

- The student deepens their literary and cultural historical knowledge in direct contact with Anglophone cultures.
- The student gains direct experience with experiential and exploratory learning.
- The student will be able to present their experiences of Anglophone culture effectively.
- The student develops literary and cultural awareness and creativity.
- The student develops their creativity using advanced digital skills (video movie-making).

In this respect, it is certainly interesting to know what the students aim for in terms of study trips and what they expect from them. In the environment of the Department of English Language and Literature, Faculty of Education, Trnava University (TRUNI), the answers to these questions and the real opinions of students were mapped by Režňák (2024) in his bachelor thesis.

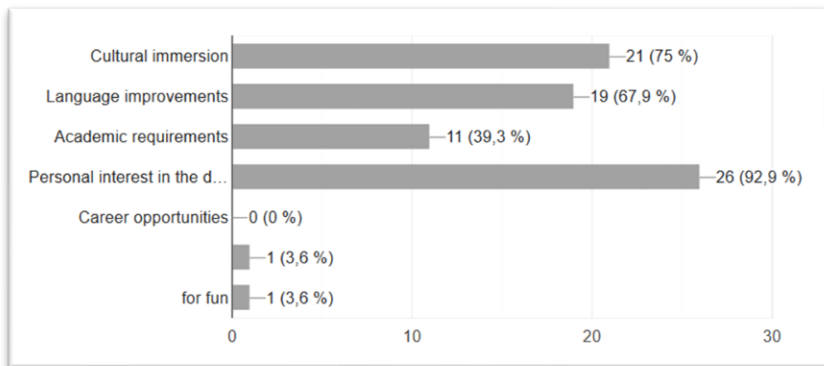
Research Box 1:

TRUNI students' motivation and expectations related to Anglophone study trips

Režňák (2024) conducted a quantitative questionnaire survey in the academic year 2023/24. The research sample consisted of 79 students divided into two groups: the first group consisted of 28 students who had already attended at least one study trip with a multimedia project organised as part of their university education. The second group consisted of 51 students who had not yet participated in a study trip at the university.

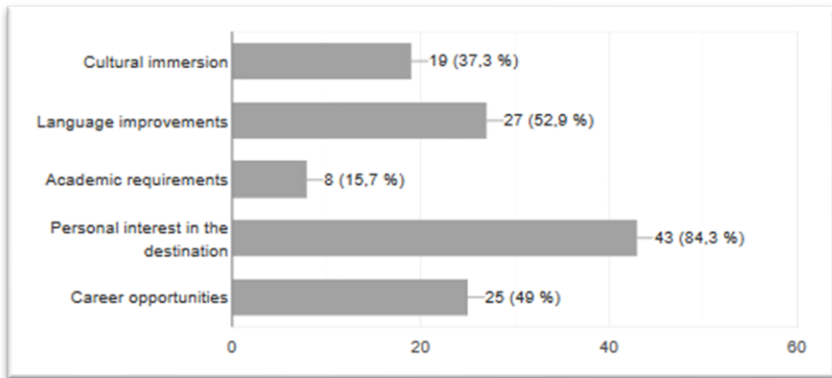
The responses from the first group to the question of what motivated them to attend the Anglophone study trip are shown in Figure 1. The results include the responses from 28 respondents, but each respondent could have given more than one answer. Most students (92.9%) indicated that they were driven by their own personal interest. Three-quarters of respondents (75%) expected a cultural experience (or, in other words, immersion in a foreign language culture), and two-thirds of respondents (67.9%) hoped to improve their communication skills in a foreign language.

Fig. 1: TRUNI students' motivation to attend Anglophone study trips – students with the experience (source: Režňák, 2024)



Even for those respondents who had not yet participated in an Anglophone study trip (51 students), personal interest was the predominant motivating factor (84.3%). Half of these respondents associated study trips with the expectation of improved language communication skills (52.9%). This group of respondents differed significantly in associating study trips with career opportunities (49%), a response that did not appear in the previous group.

Fig. 2: TRUNI students' expectations related to Anglophone study trips – students without experience (source: Režňák, 2024)



2.3 Anglophone study trips step-by-step

Study trips are generally carried out in four phases:

- planning and preparation
- travelling, collecting materials and completing tasks
- output creation
- output evaluation

I. Planning and preparation

In the preparatory phase, the student:

- enrolls the selected study trip as a compulsory elective or elective course in their study plan,
- participates in an initial information meeting with the teacher (the meeting can take place in person or remotely via a call in MS Teams),
- decides where and when to go,
- prepares a draft detailed itinerary of the study trip (list of places to be visited with an outline timetable) and obtains the teacher's approval through consultation,
- the student will think about their personal **budget** (travel and accommodation costs, insurance, food, entrance fees, additional costs - buying souvenirs, telecommunications, etc.),
- books their flight and accommodation well in advance,
- thinks about their risk management, e.g. insurance, saving emergency numbers, planning at least in outline what they will do and who they will contact in an emergency,

-
- informs the department secretariat of the date and place of their study trip and asks to be excused for other courses.

II. Departure, collection of materials and execution of tasks

At this stage, the student travels and gathers materials for the final video movie. They may travel and work individually or in a group. In the next section of this chapter, we give some examples of activities for each destination:

A study trip to London

London, as the capital city and a place with great historical significance, packed with many monuments and tourist attractions, is the perfect location for an Anglophone study trip. It provides an opportunity to visit some of the world's best museums, galleries and theatres. The city is also home to famous cultural and sporting venues including Wimbledon Tennis Club and Wembley Stadium. The London study trip should cover:

- British Museum
- National Gallery
- Tate Modern Gallery
- Roman ruins on the Tower Hill
- Emperor Trajan statue in the Tower Hill Gardens
- King's College as a living monument of the Anglo-Saxon period
- Strand with the hotel Savoy Twinings' 300-year-old tea shop
- Saint Paul Cathedral
- Westminster Abbey and Westminster Cathedral
- Tower of London (take pictures with the Beefeaters and the Crows of the Tower)
- Norman archway (the gate to the Priory Church of St Bartholomew the Great)
- Guildhall
- Monument to the Great Fire
- Gilt of Cain monument (Fenchurch Street, Fen Court)
- St James Palace
- Whitehall
- Globe Theatre
- Golden Hinde
- 10 Downing Street
- Buckingham Palace
- Kensington Palace
- Covent Garden and the Royal Opera House
- St. James's Park
- Hyde Park

-
- Houses of Parliament from the Westminster Bridge
 - Tower Bridge
 - Trafalgar Square? What is its story?
 - Charles Dickens's London home (48 Doughty Street)
 - Old Curiosity Shop (13-14 Portsmouth Street)
 - Cenotaph
 - Winston Churchill's London house (28 Hyde Park Gate, Kensington) and statue (Parliament Square), Churchill's War rooms (Clive Steps, King Charles Street)
 - the HMS Belfast
 - Piccadilly Circus
 - Candelam (e.g. Amy Winehouse Statue at Candelam Market, 407 Chalk Farm Rd) and the nearby Primrose Hill
 - Leicester Square
 - Millennium structures (the London Eye, the Millennium Dome, the Millennium Bridge)
 - London Bridge
 - Cross Bones Graveyard (corner of the Union St & Red Cross Way, Southwark)
 - Christchurch Garden (Victoria St) with the 1666 plague pits
 - Charterhouse Square (Barbican), the largest mass grave of 50,000 Black Death victims
 - SIS Building (the Vauxhall Cross)
 - the Murder Sites of Jack the Ripper (complete list is [here](#))
 - any London icons such as red phone boxes, double-deckers, black taxis, the tube signs,
 - famous and unusual street food.

A study trip to Liverpool

Liverpool has the largest collection of galleries and museums outside London, which means that it is the perfect place for an Anglophone cultural study trip. Once an important global port, Liverpool is famous for its striking waterfront and the Albert Docks. Any Liverpool study trip should include:

- Liverpool Cathedral
- Royal Albert Dock
- Maritime Museum
- Tate Gallery
- RMS Lusitania Propeller
- Pilotage Building
- Walker Art Gallery
- Museum of Liverpool

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- Beatles Museum and the Beatles statue
 - Cavern Club (+ Penny Lane or Strawberry Fields)
 - Everyman Theatre
 - Saint James Mount and Gardens
 - Chinatown
 - Robin Hood's Stone
 - famous movie shooting places
 - tourist attractions such as Superlambanana or Penelope.
 - FC Liverpool (visiting its fan shop, wearing its logo, visiting the match, etc.)
 - taking as many photos of the Liverbird symbol as possible (anywhere)
 - eating typical Liverpool food (e.g. Scouse)

A study trip to Edinburgh

Scotland's historic capital city provides a unique learning experience for students of all ages, packed with memorable sights and stunning landmarks, such as:

- Holyrood Palace and Holyrood Park
- the Royal Mile
- Edinburgh Castle
- Scottish Parliament
- Arthur's Seat
- the Writers' Museum
- Grassmarket with the execution spot and the White Hart Inn - probably the oldest pub in Edinburgh
- National Monument Hill with the Nelson's Monument, Dugald Stewart Monument, and the Old Royal High School at the Calton Hill
- "The Medieval Manhattan" in the Gladstone's
- Princes Street and the Scott Monument
- Ross Fountain (the West Princes Street Gardens)
- Dean Village
- National Museum of Scotland
- Royal Botanic Garden

For more adventurous or active travellers, the Edinburgh study trip should be the opportunity to:

- wear Scottish tartan
- have a typical Scottish afternoon tea (ideally in the Signet Library whose afternoon tea has the royal stamp of approval)
- eat Scottish typical food (e.g. haggis)
- search for five Edinburgh dogs (Greyfriars Bobby, Coolin, Maida, Bum, and Toby)

-
- visit cafés and the hotel where J.K. Rowling wrote her books about Harry Potter as well as the grave of “real” Tom Riddle in Greyfriars Kirkyard
 - sing along the piper(s) in the Royal Mile
 - try for a picture of as many types of Scotch whisky in one picture as possible

A study trip to Belfast

After decades of political and economic hardships, Belfast is now quickly becoming an exciting (and still low-budget) tourist destination with an ever-growing number of exhibitions and cultural events.

- Stormont Parliament Buildings
- Belfast City Hall
- Titanic Quarter (Titanic Belfast - Museum, SS Nomadic, Slipways)
- Belfast Cathedral and the Cathedral Quarter
- Queens Quarter and the Queens University
- Falls Road
- St Comgalls Museum
- Conway Mill Troubles Museum
- International Peace Wall
- Linen Hall Library
- Queens Arcade
- Albert Clock
- St Georges Market
- Ulster Museum
- Grand Opera House
- Belfast Botanic Gardens
- C.S. Lewis Square with The Chronicles of Narnia statues
- Dome at Victoria Square
- Merchant Hotel
- the Big Fish

A study trip to Dublin

Born from the monastery named Duiblinn and later built by Vikings, Dublin is today known as “a small capital with a huge reputation and a cosmopolitan outlook” (*Lonely Planet*). A study trip to Dublin should cover the following institutions, monuments and sites:

- Dublinia
- Three Great Famine memorabilia (e.g. EPIC Emigration Museum + Famine Memorial + The Jeanie Johnston Ship)
- Áras an Uachtaráin

-
- Trinity College
 - National Museum of Ireland
 - Christ Church Cathedral
 - St Patrick's Cathedral
 - Kilmainham Gaol
 - Dublin Writers Museum
 - Dublin Castle
 - Oscar Wilde's House and Statue
 - Jonathan Swift's memorabilia
 - G. B. Shaw's statue
 - James Joyce's statue and any other Joycean memorabilia
 - Samuel Becket's Bridge
 - Google Dublin Campus
 - Vertium (Amazon Dublin HQ)

Study trip participants are also encouraged to:

- eat some typical Irish meal
- sing and dance in a traditional Irish pub
- search for something Vikings-related
- search for something Celtic-related.

A study trip to Gibraltar

Gibraltar is a tiny British overseas territory on a narrow peninsula of Spain's Mediterranean coast. In Homer's poetry, the Rock of Gibraltar was created by Heracles, who destroyed the mountain that previously connected Europe with Africa. Gibraltar is thus one of the two Pillars of Heracles (the other is either the Mount Hacho, or Jebel Moussa in North Africa).

Gibraltar went under British influence in 1704 during the War of the Spanish Succession. In 1830, Gibraltar became a British crown colony. Nowadays, it is still a heavily fortified British air and naval base

During the study trip to Gibraltar, students are recommended to:

- visit the most southerly point of Gibraltar's peninsula = the Europa Point
- tour the Rock and greet Gibraltar monkeys
- take a ship trip and watch the dolphin
- ride the Gibraltar Cable Car
- visit some or all of these places: the Trinity Lighthouse, the old chapel of Nuestra Señora de Europa, and the Mosque of The Custodian of the Holy Mosques
- see the Harding Battery with the Nun's Well
- take a photo of the Sikorski Memorial and learn its meaning

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- visit the St. Michael's Cave
 - visit the Forbes' Quarry
 - visit the Heritage Centre at Princess Caroline's Battery and the O'Hara's Battery
 - go and see the Skywalk, the Windsor Suspension Bridge, and the Great Siege Tunnels of Gibraltar
 - search for anything related to James Bond's Ian Flemming.

An Anglophone study trip to Malta

Malta – or, more precisely, the Maltese Islands (Malta, Gozo and Comino) – is one of the smallest European countries but is strategically important in the Mediterranean. For this reason, the islands were the object of many wars. They were occupied by countless invaders (the Phoenicians, the Romans, the Byzantines, the Arabs, the Normans, the Swabians, the Angevins, the Aragonese, the Castillians, the Order of St. John, the French and the British). In 1964, Malta became an independent state as a Dominion within the British Commonwealth, and in 1974, the Maltese islands became a fully independent republic. The last British troops left in 1979.

British influence and Anglophone culture of Malta are rooted in the 18th century when the Maltese fought against French occupiers (Napoleon Bonaparte declared Malta French on 13 June 1798). Ferdinand, King of the Two Sicilies, then the lawful king of Malta, asked the British Admiral in the Mediterranean, Horatio Nelson, for help, which was accepted, and Malta went under British protection. In 1814, the Treaty of Paris, legalised Britain's possession of Malta and for the next 150 years, Malta was Britain's colony in the Mediterranean.

The importance of Malta for the British Empire became obvious during both world wars. During World War I, Malta was known as “the nurse of the Mediterranean”, receiving and taking care of thousands of soldiers wounded in the failed Gallipoli battle. In World War II, Churchill called Malta “an unsinkable warship”. It is worth noting that the island of Malta received the heaviest concentrations of bombing by German forces all over Europe. The suffering and brave resistance of the Maltese were recognised by the award of the George Cross, the highest civilian medal, which is a decoration for Malta's contemporary national flag.

Nowadays, English is one of two official languages of Malta (together with Maltese, a Semitic language that originated in Maghrebi Arabic with many borrowings from Italian/Sicilian). English is used in almost the whole population's everyday life.

While on the Anglophone trip to Malta, the following sites and monuments should be visited or seen:

- the dormitory of the British Knights of St. John
- St. John's Co-Cathedral (several monuments dedicated to British military figures can be found here)

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- National Library of Malta (a vast collection of books, manuscripts, and archives from Britain)
 - Villa Guardamangia - the house where Princess Elisabeth Windsor lived with her husband, Prince Phillip, before becoming Queen Elisabeth II
 - the places where Winston Churchill used to stay when visiting British troops in Malta,
 - Lascaris War Rooms
 - the British coat of arms on the Main Guard building in Valletta
 - St. Paul's Anglican Pro-Cathedral
 - Upper and Lower Barrakka Gardens (built by the British in the 19th century) with the Old Saluting Battery (below Upper Barrakka Gardens), Sir Alexander Ball memorial (Lower Barrakka Gardens, Malta's first British Governor, and the Fallen Soldier and Siege Bell memorials
 - a statue of Queen Victoria in front of the National Library of Malta in Republic Square
 - the Victoria Gate, Valletta
 - the Malta Railway
 - Pembroke (the base of British military in Malta, colonial housing and barracks)
 - the Garrison Church (now the Stock Exchange)
 - George Cross commemoration plaque on the Valletta Palace

Other tasks linked to English language, Anglophone arts and culture of Malta may include:

- Find some examples of Matenglish.
- Where did Anthony Burgess live in Malta?
- Where did Lord Byron live in Malta in 1809?
- Where did William Thackeray live in Malta in 1844?
- Find paintings or places related to British painters who painted in Malta (Julian Trevelyan, Mary Fedden, James L. Isherwood, Sylvia Halliday, Basil Spence, Faith Sheppard, Evelyn Gibbs, Kenneth Holmes, Richard Demarco and Patrick Hamilton)

In addition, students can search for names of the famous archaeologists who discovered and studied Maltese Neolithic monuments or the excellent academics and artists who lived and worked in Malta. In the style of a scavenger hunt or a spy game, students can trace cultural elements in literature, music, theatre, fine arts, architecture, and gastronomy related to various Anglophone countries, especially geographically close Anglophone African countries.

An Anglophone study trip to Vienna

It may seem that Vienna, the capital of Austria, is geographically and culturally distant from the Anglophone countries, and the city itself would not be high on the list of

European cities with the closest ties to Anglophone cultures. As a modern centre of commerce and diplomacy, and thanks mainly to Austria's performance as a neutral country during the Cold War, Vienna is also full of stimulus for English and Anglophone lovers. Here is a short list of places to visit during your Anglophone study trip:

- Vienna's English theatre
- St Stephen's Cathedral - document the involvement of British and American troops during World War II in the protection and restoration of St. Stephen's Cathedral; it featured in one of Jack Ryan's stories (season 3, Episode 3), too.
- Schonbrunn Palace - English landscape gardens inspired its gardens, and the place itself featured in *The Living Daylights* (1987), a James Bond film with Timothy Dalton,
- Belvedere - was featured in several famous Anglophone films, such as *Mission: Impossible - Rogue Nation* (2015), *Before Sunrise* (1995) and others.
- State Opera - frequently hosts British, American and other Anglophone artists who perform here with great success; if you pay attention, you can find it in the movie *The Woman in Gold* (2015)
- Shattering U4 metro - featured in the movie *Rush* (2013) about the friendly rivalry between two F1 drivers, the Briton James Hunt and the Austrian Niki Lauda.
- Albertina Gallery - hosts many Anglophone artists; find out whom
- Literature Museum - offers a rich collection of classic and contemporary Anglophone literature
- Shakespeare and Company Bookshop at Sterngasse 2
- UN offices in Vienna, OPEC HQ, The US Embassy, the British Embassy, the Embassy of Ireland, the Australian Embassy, the Embassy of Canada
- Irish restaurants in Vienna (O'Connor's Old Oak Pub, Flanagan's, Molly Darcys Original Irish Pub, Charlie P's, The Golden Harp Irish Pub, Trinity Irish Bar Vienna, etc.)
- American restaurants in Vienna (Five Guys, Teddy's American Diner, Hard Rock Cafe, Mike's American, Jackson's Mighty Fine Food and Lucky Lounge, etc.)
- Australian restaurants in Vienna (Billabong, Crossfield's Australian Pub, Buffet Fradie, etc.).

An Anglophone study trip to Prague

The City of Prague is one of the most beautiful cities in the world. It is not just a popular tourist destination but also a large continental hub of Anglophone expats. It makes Prague a place with many and intense links to contemporary Anglophone cultures. Many events of interest (e.g. All American Fest or Summer Shakespeare Festival) are held in the summer (July - August). While visiting Prague, students are recommended to see also:

- the American Centre

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- St. Clement's Anglican-Episcopal Church Prague
 - Náprstek Museum of Asian, African and American Cultures - Exhibition Cultures of Australia and Oceania
 - Madame Tussauds Museum - wax figures of American and British actors
 - Dancing House - designed by Canadian-American architect Frank Gehry
 - Winston Churchill Square and the bust of Winston Churchill
 - Memorial to Sir Nicolas Winton and "his children"
 - Anglo-American University in Prague
 - The Prague Writers' Festival which regularly hosts international literary figures (e.g. John Banville, Lawrence Ferlinghetti, Salman Rushdie, Irvine Welsh, William Styron and Nadine Gordimer).
 - many places situated in the Old town featured in numerous Anglophone movies (Mission Impossible, James Bond - Casino Royale) and musical video clips
 - the British Embassy, the U. S. Embassy, the Embassy of Ireland, the Embassy of Canada, the Australian Consulate in Prague and others
 - restaurants and bars: CukrCafe Ridiculus - Harry Potter Cafe, Irish Times Bar, The Dubliner Irish Bar, James Dean Prague, Hard Rock Cafe, The Down Under (Australian bar), Brit Bar Prague, American fast-food chain restaurants (McDonalds, Burger King, Popeyes).

III. Creating the output

At this stage, the student will produce a product from the study trip to demonstrate the educational impact of the trip itself. It could be an essay, a written report, a poster, a project, a presentation or other multimedia output such as a video movie. The reader will read more about creating a video movie as an output from a study trip in Chapter 3.

IV. Evaluating the study trip

The course and results of study trips can be evaluated by different subjects, most often by teachers and students. Teacher evaluation can take various forms - assessment of the student's activity during all phases of the study trip, observation of the student directly on the study trip, or evaluation of its outcomes. Students can evaluate study trips in a variety of ways as well, the most common being different types of surveys (for more, see chapter 4).

3 The multimedia project as a study trip output

In order to make the study trip as effective and knowledge-enhancing as possible, it is advisable that students demonstrate their new knowledge and experience during the study trip by creating a product, e.g. by developing worksheets or creating a multimedia project.

3.1 Student multimedia projects

Multimedia combines two or more of the five basic semiotic systems (linguistic, visual, audio, movement and spatial) to communicate in a variety of formats such as written text, spoken language, images, animations, sound, gestures, location in space, etc. (Bezemer, 2012; Cope & Kalantzis, 2009; Jewitt, 2009; Kress, 2010; Miller, 2010; Miller, 2010; Mills, 2010; Victoria State Department, online). Vaughan (2014), in his work *Multimedia: Making It Work*, which defined the entire field, states that to qualify as “multimedia”, a text must contain at least two of the following elements:

- text
- pictures
- sound
- animation
- video.

Nowadays, it is almost unimaginable to create multimedia text without digital technologies (Hrivíková, 2014, 2015). Thanks to the easy availability of digital resources, the creation of multimedia projects has also moved into education. Numerous research studies demonstrate the benefits of creating student multimedia products at the primary (Arrow & Finch, 2013; Cannon, 2018; Halim, Hashim, 2019; Li, 2017; Li, Ni, 2011), secondary (Chen & Li, 2011; Jozwik et al., 2021; Kranthi, 2017; Kubey, 2000; Luthfiyyah et al., 2021; Wekke & Hamid, 2013) and tertiary (Blevins, 2018; Çetin, 2021; Perry, 2018; Sayeski et al., 2015; Schneider, 2015; Zammit, 2014) levels.

Student multimedia products can take different forms. Some of the simpler tasks include creating digital presentations using various applications (PowerPoint, Prezi, Canva, etc.), electronic posters, eBooks, audiobooks, podcasts, blogs, etc. More complex projects that require a higher level of creativity and more developed digital skills include voice-over digital presentations, vlogs, animations, digital stories, short films, feature films, music videos, etc. (Aponte-Moreno, 2012; Peachey, 2020; Puspawati et al., 2021).

Compared to genres of academic communication that are traditionally based on the production and presentation of written text (e.g. written assignments, essays, term papers, final papers), **multimedia genres** (e.g. multimedia presentations, digital video movies, video games, blogs, websites, electronic texts, etc.) bring several new attractive elements to the educational environment:

- They are more interactive, and they encourage communication with each other.
- They display information in multiple ways, which increases the likelihood of desirable comprehension of the text.
- They are attractive and appeal to multiple types of audiences.
- By engaging multiple senses in communication, they help the audience focus more easily on the essential information.
- They allow the author to show more flexibility and creativity in presenting new information.

Creating a multimedia project is an ideal example of a learning task (assignment) for several reasons:

- Students must search for and gather information, process it, and present the results, completing each part of the project in turn (Nunan, 1989; 1995).
- Creating multimedia projects stimulates students' creativity, imagination, flexibility and decision-making skills. It leads to greater independence and autonomy in learning.
- Projects work best as teamwork, which requires communication, interaction and practice of key social skills.
- Creating a multimedia project involves organising, planning, researching, text production, self-evaluation, and revising, all higher cognitive processes necessary for developing learning strategies (O'Malley and Chamot, 1990; Chamot and O'Malley, 1996).
- Students explore, select and use appropriate electronic tools to develop their digital literacy skills as they create their project.

Incorporating video production into classroom activities has many benefits for students. Like other multimedia projects, video production encourages collaboration and requires students to be active and constructive (Jonassen, Peck, and Wilson 1999). It also has social benefits, such as increasing students' self-confidence and providing opportunities for public relations at school events (Valmont, 1994).

3.2 A video movie as a student multimedia project

Within foreign language education, students are accustomed to frequent viewing videos since, as King (2002) put it: "learning English through films compensates for many of the shortcomings in the EFL learning experience by bringing language to life" (p.

510). Video movies are generally considered valuable stimuli for consequent discussion, essay writing, or any other type of language exercises. In link with the efforts to make learning more active, personalised, and autonomous, students are frequently encouraged to create their own foreign language movies nowadays since the required technology is now more accessible and more feasible than ever. Students can choose from numerous inexpensive and easy-to-use video editing programs and software. Digital video editors enable students to record and collect materials, sequence video clips, add audio, overlay titles, and experiment with transitions (Ivers & Barron, 2002). When the project is complete, they can export it to digital presentations or publish them online.

In language pedagogy research, various aspects of using ready-made video movies as teaching material for foreign language education have been frequently studied and discussed. Research on making movies by students is studied in a considerably lesser amount.

Nearly a decade ago, Huang (2015) conducted an in-class evaluation study examining the impact of video projects on motivation and language acquisition among EFL learners. This study spanned 14 weeks, during which students initially devoted eight weeks to selecting topics, researching, and creating voice blogs. In the subsequent four weeks, they compiled their materials and drafted scripts for their video projects. The final two weeks involved editing the videos and presenting them to peers, followed by mutual evaluations and interviews. The author concluded that students experienced heightened motivation from this activity, particularly highlighting its enjoyable aspects. They perceived video creation as a form of experiential learning that utilised English for authentic communication. Notably, students reported no difficulties in acquiring the technical skills necessary for video production, with the sole challenge identified being the significant time commitment required for the projects.

A series of studies have explored the potential effects of digital movie-making as a student project on enhancing the communicative language skills of EFL learners. Aksel and Gürman-Kahraman (2014) investigated the effectiveness of video project assignments (VPAs) on foreign language acquisition. A total of 100 students from Uludağ University in Turkey participated in a questionnaire assessing how these assignments influenced their English language learning process. The quantitative analysis indicated that students held positive or neutral views regarding the efficacy of VPAs, as no items in the research instrument received negative mean scores.

Pusba (2016) conducted research to identify the most developed English skills during different phases of video project implementation and to assess students' perceptions of these projects as beneficial learning experiences. The findings from a closed-ended questionnaire completed by 31 students revealed that writing skills were most developed during the preparatory phase, speaking skills were enhanced during production, and reading and listening skills improved the most during video

presentation. Furthermore, students regarded the project as a positive learning experience that fostered 21st-century skills, including self-directed learning, knowledge creation, collaboration, and digital literacy.

Puspa Sari and Wardarita (2018) also found a positive impact on speaking skills in their pretest-posttest experimental study, which confirmed that video projects significantly influenced participants' fluency and communicative ability in their videos. Conversely, Sari et al. (2020) reported different findings based on analyses of reflections from participating students, which did not indicate significant improvements in English language skills post-project. Instead, the study highlighted advances in teamwork, stress management, technological proficiency, and creativity.

In a research study conducted at Srinakharinwirot University, Thailand, Kulsiri (2018) explored students' perceptions of student-produced video (SPV) projects. In this study, 450 first-year students with pre-intermediate English proficiency worked on an SPV project, creating short videos related to class content. The author aimed to achieve four goals: 1) to facilitate a deeper understanding of class topics; 2) to enhance English language proficiency alongside creativity and problem-solving skills; 3) to promote ICT use in language education; and 4) to foster collaborative work among students. Responses from 107 students indicated positive perceptions of the SPV projects, particularly in three areas: improvement in English proficiency and life skills, appreciation for technological tools in learning, and the value of peer collaboration.

In her extensive study, Gajek (2019) analysed the content of 287 video clips made by pre-service language teachers between 2008 and 2014. Students chose a relatively wide scale of languages to be taught via their videos: Arabic, English, French, German, Maltese, Polish, Russian, Spanish, Swedish, and English sign language. The educational objectives for which the clips were intended were equally comprehensive, including introducing a new language, illustrating the usage of a new language, enhancing practice, documenting performance, and assessment). The recommended length was one minute only. Students used simple devices (e.g. Movie Maker) and various audiovisual techniques such as subtitles, intertitles, and narrative revoicing. The study's main result showed that student-teachers could produce multimodal texts supporting various learning and teaching stages of foreign languages.

Mazulfah and Suriyah (2022) conducted qualitative research to examine students' opinions and perspectives on using ICT in EFL video-making projects involving 12 students who created EFL-focused videos. Their findings revealed that participants enjoyed the movie-making process and deemed it "very important" for their learning. They felt the activity enhanced their English literacy and made learning more engaging. Students utilised ICT primarily for material research and employed various video editing applications for the final product. However, they also faced challenges, including technical issues (e.g., poor internet connectivity, limited editing skills, and limits of

certain editing software) and organisational difficulties related to group work during the COVID-19 pandemic.

3.3 Video movies from the Anglophone study trips

As it is the output of an Anglophone study trip, which is part of English language studies, a key characteristic of such a video movie is **English** used as an exclusive language of texts and audio commentaries). In the author's workplace, for example, the language is expected to correspond to the following communication levels according to the CEFR (Council of Europe, [online](#)):

- movies made by 1st year Bc. students - min. B1
- movies made by 2nd year Bc. students - min. B2
- movies made by 3rd year Bc. students - C1
- movies made by 1st year Mgr. students - C1
- movies made by 2nd year Mgr. students - C1.

Considering the different focus, purpose and means used, it is possible to distinguish several types of student video movies from the study trip:

- **informational (documentary)**, one of the basic genres of movie making, the purpose of which is to map reality as objectively as possible and convey it to the audience.
- **educational (educational)** - conveys information about a given country/city, with the basic recognition element being a spoken commentary describing the basic facts and visuals of the movie. It is not necessarily didactic or educational. Contemporary educational films tend to be engaging, entertaining and contain a 'wow' effect. We recommend that students in teacher education programmes produce this type of video movie as an output from the study trip.
- **travelogue movie** - generally a documentary that describes the journey of the author(s). It should provide a powerful experience to engage and motivate viewers to travel for a similar experience. It must not contain advertising references to services or companies. This type of video movie is expected to be the output of a study trip by students in non-teaching philology programs.

Components of a student video movie from an Anglophone study trip

A student video movie, like any other multimedia project, must combine at least two of the following components: text, images, sound, animation and video.

Audio - is a mandatory component of the student's movie. It usually takes the form of:

- verbal commentary, which is a compulsory component, all the authors of the video movie must participate in the commentary in approximately equal parts,

-
- musical background music (but care must be taken to respect the copyrights that usually protect musical works)
 - sound effects.

Video - is also a compulsory component of the student's video movie. The video should capture the key points of the study trip and all video authors must be included and recognisable in the video. There are now a number of (often free) video editing programs available, e.g. Canva, Filmora, iMovie, Movavi, MovieMaker, OpenShot, PowerDirector, DaVinci Resolved, etc.

Images and graphics

- The visual material in multimedia units usually appears in the form of photographs, pictures, drawings, maps, diagrams, etc. To avoid distracting results, a single image should remain on the screen for approximately 4-5 seconds.
- Each image should be labelled with a title so that the viewer knows what the image is about.
- Graphics should be used sparingly. It should effectively complement the information and guide the viewer, not unnecessarily distract.
- It is preferable to use several simple graphics rather than one complicated one.
- Consistency is needed when placing graphics - they should always be placed in the same part of the image.
- Colours need to be used sparingly and sensibly. Too much colour is distracting.
- Copyright protection also applies to graphics ([Creative Commons](#)).
- Sources of available graphics: Pexels, [OpenVerse](#), [Flickr](#), [Videvi](#), [Archives.net](#).

Animation

They are graphic files that also contain the movement of objects. For example, to represent a flight from Slovakia to Britain, the author can use an animation of a plane flying and a map of Europe. When explaining their movement around London, the author of the video movie can use an animation of a car moving on a map (photograph) of London and stopping at selected places. We recommend Powtoon, Doratoon, Volver, and SVGator applications among animation production applications (see [tutorial](#)). Be warned: the animations in the video are spectacular, but especially for beginners, they can be extremely time-consuming to create.

- As with graphics, animation needs to be incorporated judiciously.
- It is advisable to limit the colour scheme to a few colours, and it is not good to distract the viewer with unnecessary stimuli.

Research box 2:

Analysis of video movies from Anglophone study trips made by TRUNI students

What strategies do TRUNI students prefer for creating a multimedia project from their study trips? What structural components do they most often incorporate in creating their video movies? Which digital applications do students use most often? And do students feel sufficiently tech-savvy and prepared to create video movies? These were the research questions that the serial action research conducted by the author of this textbook in the academic years 2021/22 to 2023/24, i.e. over six consecutive semesters, sought to answer. Additional data were gained through free interviews with students (authors of movies). The following aspects of the final projects were observed and analysed: a) the structure of the author teams; b) the duration of a final movie (in minutes); c) the structure of media involved (text, sound, images, animations, video); and d) digital tools used by students. The impact of movie making on the level of students' EFL communicative skills or their (inter)cultural knowledge was not analysed. The results were published in two research studies (Pokrivčáková, 2023, 2024).

In those academic years, 337 students enrolled in courses with study trips and subsequently submitted 174 multimedia projects for final evaluation (Table 1).

Tab. 1: Submitted projects by degree level

		BC.		MA.	
		projects	students	projects	students
1st phase	ZS 2021/22	24	46 students	-	-
	LS 2021/22	-	-	7	15 students
	ZS 2022/23	7	15 students	9	21 students
	LS 2022/23	14	28 students	11	25 students
2nd phase	ZS 2022/23	20	29 students	11	27 students
	LS 2022/23	27	76 students	44	55 students
Total		92	194 students	82	143 students

Formats of submitted projects

In the first phase of the action research (academic years 2021/2 and 2022/23), a total of 72 multimedia projects were submitted, of which two projects were submitted as illustrated text in pdf format, four projects were in the form of an audio digital presentation (PowerPoint) and the remaining 66 projects were in the form of a video movie - Subsequently, in the second phase of the research, after the adjustment of the evaluation criteria (academic year 2023/24), all the submitted projects were already in the format of a video movie (Table 2).

Tab. 2: Format of submitted projects

	1st phase	2nd phase
Pdf	2	0
Digital presentation with sound	4	0
Video movie	66	102
Total	72	102

Size of author teams

Throughout the action research, it was confirmed that TRUNI students prefer to work in small groups (consisting of 2-3 students) when making a video movie. In the first phase of action research, more than half of the projects comprised teams with two or three students (39 teams out of 72, 54.16%).

In the second action research phase, the team approach to video production was further strengthened as 91.17% of all projects were produced in groups. More than four-fifths of the projects (83.33%) were created by small teams. Summary results are presented in Table 3.

Tab. 3: Size of author teams

	1st phase		2nd phase		total	
	N	%	N	%	N	%
1 author	26	36.11	9	8.82	35	20.11
2-3 authors	39	54.16	85	83.33	124	71.26
4 or more authors	7	9.72	8	7.84	15	8.62
Total	72	100	102	100	174	100

Length of video movies

Neither the required nor the recommended duration of the project was identified in the first phase of the action research. The duration of the video movie was also not mentioned among the evaluation criteria. For this reason, the length of multimedia projects in the first two years of the action research varied considerably between projects. Their length ranged from 3'56" (shortest project) to 27'34" (longest project). The average length of the projects submitted was 7'24". For the two pdf projects, the length could not be determined.

Based on the results of the first phase of the action research, a minimum length of the project's duration of 7 minutes was identified as one of the assessment criteria in the academic year 2023/24. The length of final projects ranged from 7'03" (the shortest project) to 18'12" (the longest project). The average length of the submitted projects was understandably significantly longer = 8'23".

Structure of students' multimedia projects (involved media)

All projects submitted in the first phase of the action research included images (100%). Only two projects were not sounded, which means that 92.22% of the projects contained an audio component. The video component was included in 65 projects (90.27%). These projects usually took the form of a collage of edited original video clips created by the students themselves. Only rarely (7 projects) did the authors include professionally edited video material from other sources. The vast majority of the submitted projects (63 projects = 87.5%) also included a textual component, mainly as titles of individual parts of video movies or digital presentations. In the case of two pdf projects, the text component was significantly dominant and was only complemented by visual material. Only two projects (2.77%) contained animations. These results point to the typical format of a multimedia project that students most often encounter and that most of them can technically create - a short video movie edited from their own video footage, supplemented with images (photographs) and a text component in the form of captions and subtitles.

In the second phase of the research, after tightening the evaluation criteria and requiring the inclusion of at least three media components, all submitted projects contained video and sound (100.00%). Eighty-two projects (80.39%) incorporated texts in any format (e.g. opening and closing titles, subtitles, labels, etc.). Two thirds of the projects (66.66%) included images as static visual materials (e.g. pictures, drawings, etc.). Compared to the first phase, the number of projects with original animations grew considerably to 19 projects, which, however, still remains the rarest component of student-made video movies (18.63%). Content analysis of the projects from the second phase confirmed that the typical format of a multimedia project (students' digital video movie) remains basically the same - a short video movie edited from their own video footage, supplemented with images (photographs) and text components in the form of captions and subtitles. However, the tendency towards more dynamic forms and media could be traced. On average, movies created in the last academic year incorporated less texts (-7.11%) and images (-33.33%) as stable media and included more video elements (+9.73) and animations (+15.86) as dynamic media.

Tab. 4: Structure of the projects according to the included communication media

Media involved	1 st phase		2 nd phase		
	N	%	N	%	
Text	63	87.5	82	80.39	(-) 7.11
Images	72	100	68	66.66	(-) 33.33
Sound	70	97.22	102	100	(+) 2.78
Animation	2	2.77	19	18.63	(+) 15.86
Video	65	90.27	102	100	(+) 9.73
Reference value	72	100	102	100	

By far, most projects in both phases of the research included up to 4 of the 5 media components: text, images, audio and video. This result suggests that TRUNI students are digitally skilled enough to create video movies without specific training (although - according to the student surveys - several would welcome this opportunity). These findings are consistent with the results of Aksel & Gürman-Kahraman (2014), Gajek (2019), Huang (2015), and Mazulfah & Suriyah (2022).

Video-editing digital tools

After finishing the second phase of action research, students were asked (through free interviews) about movie-editing applications they used. Students named 17 digital tools in total, namely Adobe Premiere, Animaker, Animoto, Canva, CapCut, daVinci, Filmora, iMovie, InShot, Kinemaster, Movavi, Photo Editor, PicsArt, TikTok, Tweencraft, VN, and Windows Movie Maker. The most frequently mentioned tools were Canva (32 responses), TikTok (29 responses), and Windows Movie Maker (11 responses).

3.4 The process of student video movie making

Movie making, not excluding student video movies from study trips, usually takes place in the following five stages:

- 1) preparatory phase
- 2) production
- 3) post-production
- 4) submission for evaluation
- 5) disclosure (optional)
- 6) rating

3.4.1 Preparatory phase

In the preparatory phase of the multimedia project, author/authors:

- define the goal (what type of a movie do they plan to make?)
- think about the framework structure of the movie, i.e. whether it will unfold chronologically, linearly (Fig. 3), or whether it will have a tree (Fig. 4), star (Fig. 5) or other structure
- determine the division of tasks if the movie is to be made in a group
- define the production schedule



Fig. 3: A linear structure of the movie

Fig. 4: A tree structure

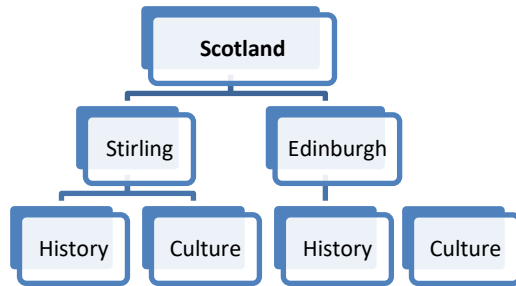
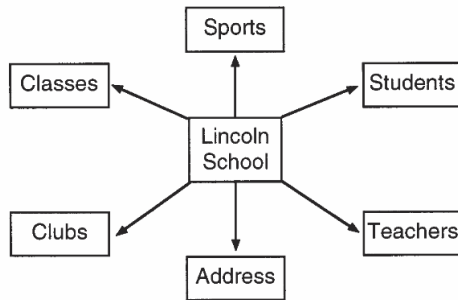


Fig. 5: A star structure (source: Ivers & Barron, 2002, p. 63).



3.4.2 Production

During the production of the movie, the author(s):

- gradually shoot video material
- record audio and still images
- digitise all analogue materials (if they use them)
- create the final graphics of the movie.

3.4.3 Post-production

During the finishing phase of movie-making, the author(s):

- import videos and audio into the video editing software
- edit the material according to the specified objective (see point1)
- add smooth transitions between scenes and shots
- create the opening and closing credits.

In order to check whether all the conditions for the creation of a multimedia project - video movie have been met; we recommend that students use the checklist before submitting the project (Appendix 1).

3.4.4 Submitting the movie

The student submits his/her multimedia project (video movie from the Anglophone study trip) on a predetermined date and according to pre-announced instructions. The video movie is considered submitted when it is uploaded to a designated university platform (e.g. Moodle or MS Teams), where it will be archived for the purposes of educational quality control for a period of time specified by the university (usually five years). If the size of the video movie is larger than the size that the platform allows for uploaded documents, the student will upload the movie to the University's OneDrive storage and only upload the link to the platform itself. It is not accepted if the student uploads to the designated platform a link to a commercial repository with restricted access that will prevent assessment or with a restricted access period that is shorter than the archiving period specified by the university (commercial repositories typically retain uploaded content for between 1 and 6 months).

Together with the video movie, the student uploads a completed analysis sheet (Appendix 2) to the platform, which serves for the purposes of study records (part A) and as feedback for the teacher (optional part B). If the student agrees to have their movie made public on a university medium (website, YouTube, social media), they also attach a completed licence contract (Appendix 3).

3.4.5 Publishing the movie (optional)

As a multimedia project, a student video movie is the student's work. Many video movies are so original and thought-provoking that it would be a shame for them to remain hidden from the eyes of other students or the public. Therefore, students should be encouraged to make their video movies available to the broader public. They can do so independently as private individuals, or they can publish their movie through university media. In this case, the author will enter into a licence contract with the University (Appendix 3) granting the University permission (licence) to publish the school work online via the Internet for study, scholarly, educational and informational purposes.

3.4.6 Evaluating the movie

Just as movie making can be a specific, highly motivating and activating assignment, it also opens up possibilities for alternative assessment forms. For student movies in particular, the following comes into consideration:

- formal assessment by a teacher or an independent assessor (reviewer)
- peer assessment
- rating by the author
- public evaluation.

Formal assessment by a teacher or an independent assessor (reviewer)

The formal assessment is very important because it decides whether or not the student has met the stated institutional requirements. It must, therefore, be transparent and objective (based on clearly defined criteria). Formal assessment either looks at how close the student's progress has been to the stated learning objective or compares the student's performance with the expected excellence ('perfect movie'). Teachers often assess multimedia projects (including video movies from study trips) using assessment tools such as scales and grids. These tools are also helpful for students because they already know before the study trip which aspects of the movie will be assessed and what to focus on. The teacher's evaluation is standardised and takes the form of a grade (A-Fx) or a numerical value. Verbal evaluation is also possible and popular among students, as it is significantly individualised and has a higher narrative value, but it is more difficult for the teacher to objectify.

At the time of the publication of this textbook, teachers of English language courses use the evaluation grid (Table 5), where each component of the project (visual, verbal and audio) as well as its attractiveness, originality, informational diversity of the material and linguistic correctness are evaluated separately.

Tab. 5: Students' movies evaluation grid used at TRUNI

EVALUATION GRID		
Aspect evaluated	scale	Rating
General attractiveness	0 - 4 points	
Length	0 - 4 points	
Originality of composition	0 - 4 points	
Formal completeness (e.g. subtitles at the beginning and end)	0 - 4 points	
Quality of visual material	0 - 4 points	
Quality of texts	0 - 2 points	
Complexity and diversity of provided information (compulsory and optional parts of the study trip)	0 - 10 points	
Linguistic correctness, style and vocabulary	0 - 10 points	
Student's oral performance (grammar/pronunciation)	0 - 8 points	
Total		

Evaluation scale:

50 - 46 = A

45 - 41 = B

40 - 36 = C

35 - 31 = D

30 - 26 = E

25 and less = Fx

Peer evaluation

Evaluation by other students is another option for assessment of video movies. This method of assessment develops students' critical thinking and evaluation skills, as well as their ability to explain and defend their work. In Table 6, we give an example of a form that can be used as a basis for peer evaluation of projects between classmates.

Tab. 6: An example of a peer evaluation form

Peer-evaluation form						
Title of the movie:						
Author(s):						
Reviewer:						
Consistent design	A	B	C	D	E	Fx
Purpose (genre)	A	B	C	D	E	Fx
Length	A	B	C	D	E	Fx
Composition & continuity	A	B	C	D	E	Fx
Formal completeness (opening and closing titles, min. three media)	A	B	C	D	E	Fx
Quality of visual materials	A	B	C	D	E	Fx
Quality of texts	A	B	C	D	E	Fx
Content	A	B	C	D	E	Fx
Language	A	B	C	D	E	Fx
Delivery (pronunciation)	A	B	C	D	E	Fx
Reviewer's general evaluation	A	B	C	D	E	Fx
Reviewer's comments, notes:						

The author's evaluation of the video movie has a strong formative effect. It leads the author to reflect (most often in the form of notes or daily journals) on their own skills, decisions and chosen ways of making the video movie. He reflects on how satisfied he is with the making process and, subsequently, its outcome. He also reflects on how the making of the video movie has contributed to his learning and self-development. Below is an example of a self-assessment worksheet (Figure 6).

The public evaluation, carried out, for example, in the form of a public defence, a showcase, a competition, etc., allows students to observe the impact of the video movies directly on the audience and to get feedback from them. Sometimes, this type of evaluation includes a discussion after the presentation of the video movie in the form of direct interaction with the audience.

Fig. 6: An example of a self-assessment sheet (source: Ivers & Barron, 2002, p. 150)

<h1>Self-Evaluation</h1>	
Name of group:	_____
Project title:	_____
Group member:	_____
How did you contribute to the project?	
What did you learn about your topic in the process of developing this project?	
What did you learn about multimedia development in the process of developing this project?	
What did you learn about yourself in the process of developing this project?	
Teacher's Rating:	_____ (Comments on back)

Research box 4

Assessment of TRUNI students' video movies from Anglophone trips

In this research box, we present the results of student research in which Milanovič Tomková (2024) analysed and evaluated a set of student multimedia projects - video movies from Anglophone study trips. The author's aim was to determine the readiness of future English teachers to create digital multimedia projects, to identify their strengths and weaknesses. At the same time, the author piloted an assessment tool (Table 5), which was designed based on the results from the first phase of the action research carried out in 2021-2023 (Pokrivčáková, 2023).

The author randomly selected a research sample of 8 video projects from Anglophone study trips made by TRUNI students during their study of English as a foreign language in the academic year 2023/24. The authors of the videos were exclusively students of teacher education programmes.

The results of the research confirmed the readiness of the students to create home-made videos and also the applicability of the assessment tool, which was able to differentiate between projects of different quality. The highest scores were obtained by students in the item Quality of visual materials, the most problematic items turned out to be Linguistic correctness, style and vocabulary (mean score 6 out of 10) and Student's oral expression (pronunciation and grammar) with the mean score 4.625 out of 8. The results are summarised in Tab. 7.

Tab. 7: Results of evaluation of video movies made by TRUNI students (based on Milanovič Tomková, 2024).

EVALUATION GRID										
Aspect evaluated	scale	1	2	3	4	5	6	7	8	Mean
General attractiveness	0 - 4	1	4	4	4	0	4	4	4	3.125
Length	0 - 4	0	4	4	4	0	4	3	4	2.875
Originality of composition	0 - 4	2	4	4	4	0	4	4	4	3.25
Formal completeness	0 - 4	3	4	4	4	0	3	4	4	3.25
Quality of visual materials	0 - 4	3	4	4	4	4	4	4	3	3.75
Quality of texts	0 - 2	2	2	2	2	0	0	1	2	1.375
Complexity and diversity of provided information	0 - 10	10	10	10	10	0	0	2	10	6.50
Linguistic correctness, style and vocabulary	0 - 10	10	10	10	10	0	0	0	8	6.00
Student's oral expression	0 - 8	8	6	8	8	0	0	0	7	4.625
Total		39	48	50	50	4	19	22	46	34.75

3.5 Ethical aspects of movie making

While creating a video movie, the student acts in two parallel roles - he/she is a user of the finished visual, audio and graphic works and at the same time he/she is the author of a new multimedia work. In both roles, all provisions of the [Copyright Act, 185/2015 Coll.](#) apply to him/her and he/she must comply with the relevant ethical rules. These rules include:

- the project should include mostly the original material created by the student(s),
- materials created by other authors must be strictly and correctly acknowledged,
- all persons involved in movie making must be named fully and correctly,
- creating and producing the movie (in any of its phases) must not create safety hazard to anyone involved in the project,
- authors should obtain permission to use the locations or consent of all individuals appearing on-camera,
- authors must not mislead the audience with false information, fabricated or manipulated material.

Adherence to ethical standards in the production of school assignments is required and monitored by each educational institution. The University of Trnava has developed its own [code of ethics](#) (TU, 2015). According to it, an **Ethics Committee** is established, which discusses suggestions related to the violation of ethical standards by both employees and students. Relevant information related to the Ethics Committee and its activities is published on the [University's website](#).

4 Evaluation of study trips

At the end of the previous chapter, attention was paid to the ways of evaluating the multimedia output of the excursion. This chapter focuses on how an excursion can be evaluated as an organisational method or as a stand-alone subject.

Evaluation of study trips can be typically carried out from three perspectives:

- teacher evaluation
- evaluation by students
- self-reflective evaluation.

When a field trip is evaluated by a teacher, the focus is usually on whether learning took place during the field trip and what the educational impact of the field trip was. When assessing learner's progress gained during a study trip, the teacher can follow the same objectives, procedures, and methods as regular assessment after in-class teaching (oral interviews, tests, written assignments, written reports, follow-up presentations, etc.).

Student evaluations often focus on assessing the organisation of the excursion and seek answers to questions such as what went well during the excursion and what the problems were. Students' opinions can be gathered using surveys, questionnaires, interviews, focus groups, etc.

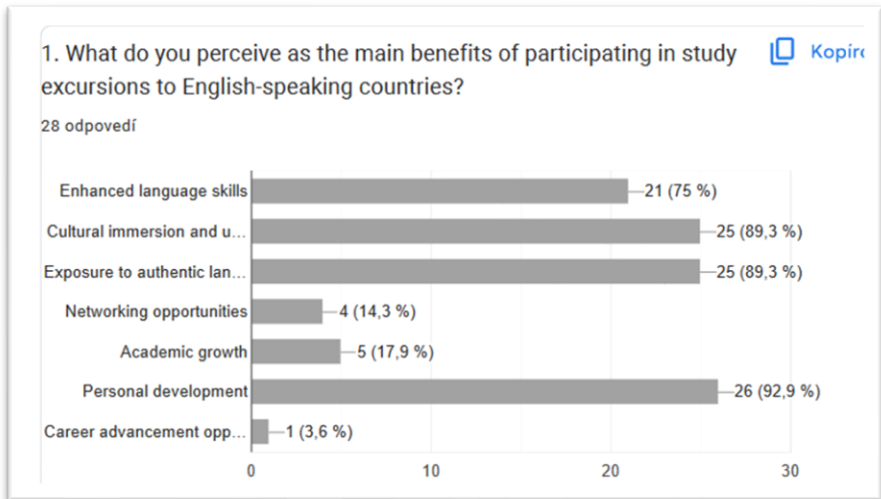
The third option is the follow-up self-assessment, where the student evaluates, based on self-reflection, how the excursion has impacted them personally. This type of evaluation is most often done through evaluation sheets. In our case, for the purpose of self-assessment, the students use part B in the analysis sheet (Appendix 2).

Research box 5

Evaluation of Anglophone study trips by TRUNI students

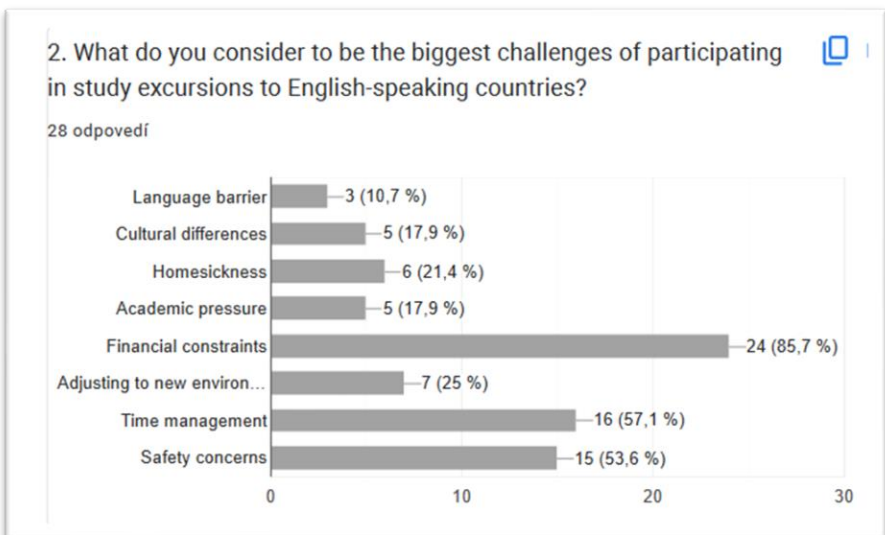
The aforementioned research by Režňák (2024) included a survey of how TRUNI students evaluate English-speaking excursions, too. The author analysed the responses of 28 students who had already participated in the English language excursion at KAJL PdF TU, found that all of them were satisfied with the excursion (35.7% were very satisfied and 64.3% were satisfied). 96.4% of the students would participate in the excursion again. The main benefits of their participation, as cited by students, were personal development (92.9%), exposure to an authentic language, development of intercultural competence (89.3% each), and improved language skills (75%).

Fig. 7: Main benefits of study trips by TRUNI students (source: Režňák, 2024)



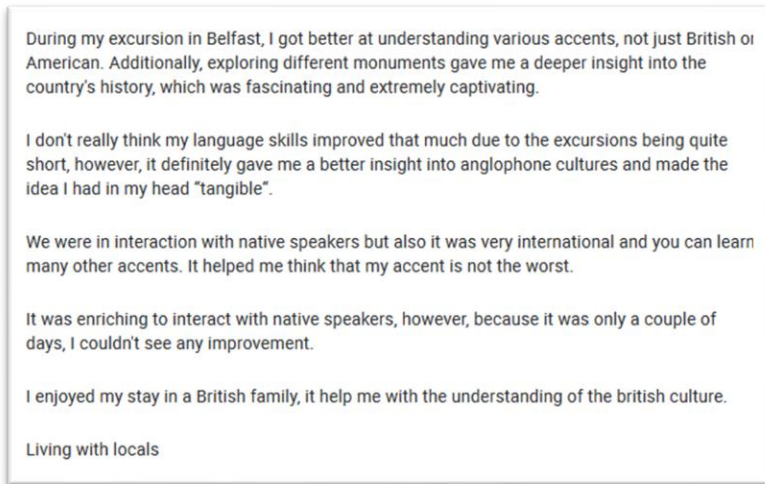
The most serious problems associated with the field trip were considered by students to be financial constraints (85.7%), time management (57.1%), and safety concerns (53.6%).

Fig. 8: Challenges linked to study trips by TRUNI students (source: Režňák, 2024)



In Režňák's research, six respondents took the opportunity to add a free comment on the topic of excursions. A screenshot of these responses is shown in Fig. Xxx. Respondents valued direct interaction with native speakers, direct contact with a foreign culture and history, and increased self-esteem as the main positive impacts.

Fig. 9: Open ended responses of TRUNI students (source: Režňák, 2024)



These results confirmed Pokrivčáková's previous findings (2023, 2024) and align with the results of regular subject surveys organised by the university after each semester as part of the internal quality system. The questionnaire contains four items, including 3 Likert scales and one open-ended item (the reader can find an example of an already completed questionnaire in Appendix 4).

Student responses in the 2021-2024 subject surveys for all four courses in the "Study Trips with Multimedia Projects" block confirm high student satisfaction. All the responding students saw the subjects as fully beneficial. They agreed that they were developing their already acquired knowledge and gaining new knowledge (mean score = 4.92 out of max 5). All the responding students found the subjects entirely beneficial. They agreed that they were developing their already acquired knowledge and gaining new knowledge ("great experience, I learned a lot", "if I could do this subject a thousand times, I would do it. Incredible opportunity to travel and great freedom to develop a project. I fully recommend it"). However, one student argued that "the grading system is quite unfair because not everyone knows how to use (any) video editing software". A significant limitation of the results of the subject surveys is the low participation of students and the poor return of responses.

Conclusion

Study trips, also known as field trips, instructional trips, school excursions, or school journeys, are educational outings where students engage with their surroundings, displays, and exhibits to establish an experiential connection to the ideas and concepts being studied (Krepel and Duvall, 1981). As Tal and Morag (2009) have it, study trips open opportunities for student experiences outside the classroom in interactive environments designed for educational purposes. Study trips allow students to visit **unique locations that cannot be replicated in the classroom**. Study trips provide experiential, authentic social interactions that foster a deeper understanding of objects, concepts, or processes (Scarce, 1997), leading to enhanced learning and increased interest.

The present textbook, primarily adapted to the needs of English language students at TRUNI, deals with the specific issue of foreign study trips to English-speaking countries organised in higher education, the output of which is a student multimedia project in a form of a digital video movie.

The first chapter is devoted to defining a study trip as a specific organisational form. In the second chapter, the reader's attention is focused on the characteristics of foreign study trips to English-speaking countries. The third chapter introduces key aspects of movie making from a study trip. Finally, the fourth chapter summarises the possibilities for evaluating the study trip as a university course.

The organisation of study trips and the production of educational/promotional video films are not standard components of English language teaching and foreign language philology programmes for translators and cultural workers. Therefore, the author believes that the textbook will serve not only as an effective guide to taking courses with English language field trips but also as an inspiration and guide for the future when current students find themselves in the role of organising their study trips for their students or experiential trips for their future clients.

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Appendices

Appendix 1: Checklist before the submission of the video movie

Appendix 2: Analytical sheet

Appendix 3: Licence contract (in Slovak)

Appendix 4: An example of a filled-in questionnaire from the TRUNI “subject survey” – winter semester 2023/24 (in Slovak)

Appendix 1: Checklist before submitting the video movie

Checklist before submitting the video movie	✓/✗
I have read the latest instructions for video movie authors that are published in the Moodle course.	
Does the movie include opening credits - title, authors' names, year (faculty logo)?	
Does the length of the movie meet the criteria?	
Are there at least 4 media involved in the movie? (text, image, sound, animation, video)	
Are all the written texts in the movie easy to read?	
Does the movie include a verbal commentary performed by the author(s)?	
If you are an undergraduate student, does your movie meet the criteria of a documentary?	
If you are a student in a Master's level teaching program, does your movie have the format of an educational film?	
If you are a student of a philology program in a master's degree, does your film have the characteristics of a promotional travelogue film?	
Does the used material and language fit the purpose of the movie?	
Does the movie prove the equal participation of all its named authors?	
Does the movie respect all copyrights and intellectual property of others (licenses, sources listed)?	
Does the movie have closing credits?	

Analytical sheet

This analytical sheet is used to register and archive the movie.

A *Required information

Student's name*:

Study programme/year*:

Subject code*:

Country/city visited*:

Movie title*:

Your author's share in percentage*:

B Optional data:

Completion of the following section of the analytical sheet is optional. By completing it, you are giving the instructor permission for your (anonymised) answers to be used for research purposes. Your answers in Section B will in no way affect the evaluation of your video movie or your final evaluation.

Did the study trip improve your knowledge of a particular Anglophone country and its cultures?

strongly agree / agree / not sure / disagree / strongly disagree

Did the study trip improve your English language skills?

strongly agree / agree / not sure / disagree / strongly disagree

Did the study trip motivate you for further studies?

strongly agree / agree / not sure / disagree / strongly disagree

How satisfied are you with the form of the study trip output - a video movie?

very satisfied / satisfied / neutral / dissatisfied / very dissatisfied

Evaluate the difficulty of making a video movie:

very easy / easy / don't know / difficult / very difficult

What tools/applications did you use while making the movie?

How do you rate your digital skills?

I'm an expert. / I'm good. / I'm an ordinary user. / I'm not good. / I'm a digital anti-talent.

Has moviemaking improved your digital skills?

strongly agree / agree / don't know / rather disagree / strongly disagree

How do you feel about the fact that the student arranges the study trip (airfare, accommodation, insurance) himself/herself?

Your comments on the organization of the course?

What should we do differently?

Thank you!

Appendix 3: Licence contract (in Slovak)

LICENČNÁ ZMLUVA O POUŽITÍ ŠKOLSKÉHO DIELA

uzatvorená podľa § 40 a nasl. zákona č. 618/2003 Z. z. o autorskom práve a právach súvisiacich s autorským právom (autorský zákon) v znení neskorších zmien a doplnení a § 51 školské dielo medzi

Autorom:

meno a priezvisko:

TUID:

študent fakulty:

stupeň štúdia:

názov študijného programu:

názov študijného odboru:

a

nadobúdateľom:

Trnavská univerzita v Trnave (ďalej TRUNI)

Hornopotočná 23, 918 43 Trnava

zastúpená dekanom fakulty:

osoba oprávnená konať: (vedúci príslušnej katedry)

Čl. I

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autor

.....

osoba poverená konať za nadobúdateľa

Appendix 4: An example of a filled-in questionnaire from the TRUNI “subject survey” – winter semester 2023/24 (in Slovak)

Predmet štúdia	Výrok	Hodnotenie
Literárno-kultúrna exkurzia - XAJJB337	1. Vyučujúci dodržiaval/a formálne náležitosti výučby (napr. včasný príchod na výučbu, výučba nie je zrušená bez náhrady, učiteľ dodržiava konzultačné hodiny a pod.)	úplne súhlasím
	2. Absolvovanie predmetu považujem	plne prínosné, rozvíjalo už získané vedomosti a prinášalo zásadne nové vedomosti
	3. Celkovo predmet hodnotím	***** (vynikajúco)
	4. Komentáre k predmetu	Predmet bol veľmi prínosný a zaujímavý. Na základe praktického spoznávania Edinburgu priniesol veľa nezabudnuteľných poznatkov a zážitkov tou najlepšou možnou formou. Do budúcnosti by určite bolo lepšie vytvoriť viacero predmetov - exkurzií, ideálne do každého ročníka štúdia minimálne jeden.

Title: **Anglophone study trips with multimedia projects**

Author: prof. PaedDr. Silvia Pokrivčáková, PhD.

Reviewers: prof. PaedDr. Ivana Cimermanová, PhD.
doc. Mgr. Eva Reid, PhD.

Edition: first

Publisher: Trnava University

Year: 2024

ISBN 978-80-568-0670-8

DOI <https://doi.org/10.31262/978-80-568-0670-8/2024>

ISBN 978-80-568-0670-8

DOI <https://doi.org/10.31262/978-80-568-0670-8/2024>