

My Video CV, or how to impress the hotel industry

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Abstract

This article discusses an information technology-inclusive teaching methodology used in English for Specific Purposes (ESP) courses, whose syllabi (in close articulation with the core subjects of the degree) contain topics related to the operational activities typical of the hotel industry. Furthermore, it reflects on how this methodology, first designed to address senior students' concerns regarding vocabulary acquisition in the final semester of a Hotel Management degree (whose mastery they seem to consider the best indicator of language proficiency) evolved to encompass self-regulated learning skills. Although one would expect 3rd year students to have developed strategies which enable them to acquire the industry's vocabulary in autonomous and self-regulated ways, experience shows us that they will still rely heavily on the lecturer to select, explain, translate or define "all the words" they deem relevant. In the attempt to counter such a trend and to address both the students' concerns with vocabulary acquisition and an accompanying low feeling of self-efficacy, we have adopted a strategy with satisfying results as it has helped maintain high success rates - circa 90% - over the past seven years.

This strategy is underpinned by more "traditional" learning activities (as proposed by a communicative approach to language teaching), such as noticing tasks, including work on realia, which are associated to the relevance of form and lexical development, with a task-based approach. The latter, which materialises in the form of an interdisciplinary project, called *My Video CV*, aims at developing the four macro-skills, while putting into practice technology skills learnt in ICT courses. The soundness of the *My Video CV* project, which is at the fulcrum of the action-research the authors have been conducting for seven years, is analysed using the criteria and indicators established by the Action Research journal. In the conclusion, and in line with action-research premises, the authors embrace their role as teachers researchers, their experience of the field and their value systems, as they believe, from the analysis of the *My Video CV* project, its results and the review of the existing literature, that the teaching methodology has, so far, effected a desirable change in students' autonomy, in what concerns the development of research, organisational and self-assessment skills.

Keywords: ESP; CLIL; vocabulary development for hospitality; action-research; Video CV.

1. INTRODUCTION

The purpose of this paper is to discuss the use of an IT-inclusive methodology within the scope of teaching English for specific purposes, which was, first and foremost, designed as a means to help

students develop their English language skills, especially the lexical dimension, but quickly evolved to encompass the development of self-regulated learning skills in response to the concerns of senior students of Hotel Management regarding, a perceived general unpreparedness, which usually accompanies low feelings of self-efficacy.

For the purpose of such a discussion, this paper is divided in five sections. The introduction seeks to provide a backdrop for the discussion of the *My Video CV* project as a learning tool. There we describe how it is embedded in the practice of English V, a 3rd year subject of the Hotel Management degree. We seek to explain the rationale behind the choice of video as a vehicle for creating meaningful communication situations, as required by the communicative language teaching approach. The second section, From a Theoretical Perspective, seeks to offer a brief overview of the theory underpinning the author's actual practice of teaching English for specific and professional purposes as it grounds the premises used to design the *My Video CV* project. The third section, From a Research Methodology Perspective, seeks to describe the relevance of action research in educational settings and provides a working, theoretical framework to ground the assessment of the *My Video CV* as a valid, evolving, learning tool, geared towards addressing student-led problem identification and effect a desired practice-based change, which constitutes point 3.1 Is My Video CV sound action research? Section four, From a Logistics Perspective, aims at describing in detail the project proper, the workflow of the *My Video CV* project as a learning tool, the resources (human and otherwise) which are needed and the logistics the project involves. Section five, Discussion, offers an analysis of what are currently perceived as upsides and downsides of the *My Video CV*. Finally, in the Conclusion the authors sought to highlight the insights the project has provided and present avenues for further research.

The interdisciplinary project *My Video CV*, first put into practice in the school year of 2009/2010, is part of the continuous assessment plan determined for the mandatory subject English V of the Hotel Management degree taught at the School of Hospitality and Tourism, Polytechnic Institute of Porto. English V is a 3rd year summer semester subject, accounting for 4 ECTS (with a total of 68 contact hours and 44 hours of autonomous work). The structure of the project and its final product result from the close cooperation with the lecturers of Information and Communication Technology I and II subjects, as the contents of their syllabi play an important role in preparing student to use video editing tools, for example.

The subject's assessment plan includes two written papers (each accounting for 25% of the final grade), attendance and actively participating in classroom and online activities (25%). The grade students are given for the video CV accounts for 25% the final grade, as the grade should be, not only a reflection of the development of their English skills, but also of attitudinal competences and

of the adoption self-regulated practices resulting from a mature and responsible perspective of the students' commitment to their learning process.

The *My Video CV* is a concoction of approaches: communicative language teaching (CLT), with its task-based methodology, English for specific purposes (ESP), with its focus on meeting specific needs of the learner and content and language integrated learning (CLIL), concerned with intertwining contents and language. In this specific case, the project has students creating, producing and directing a video in English, where they are expected to show mastery of language, interpersonal and intercultural communication skills, professionalism and show-case their personality better than they could in a hard-copy CV.

As the *My Video CV* project evolved, it became apparent that the choice of medium such as the video would be not only welcomed, but also felt as natural. Back in 2010, using video as medium to deliver an assignment was not so farfetched and, at the most, may have seem only slightly unpractical to the students. In fact the school, which housed a Design degree from 2005 to 2016, was well-equipped (and still is as it continues to share the campus with the School of Media, Arts and Design) and provided relatively easy access to specific audiovisual equipment, technical supervision (which was and is still a requirement for the use of such equipment), not to mention the resident audiovisual equipment in computer labs and classrooms. Also evident at the time was the appeal it had – they called it sexiness. That that appeal was real was soon to be confirmed. Today, in Portugal, where 73% of private households have broadband internet access, a total 70.4% of individuals over 16 and 99.1% of individuals in the same age group as our students use the internet, (FFMS, 2017), the phrase Web 2.0 has, in fact, become a household name. Widespread use of smartphones (ANACOM, 2017) and tablets among the student population coupled with close to optimal wireless coverage has effectively made internet access hassle-free, virtually everywhere on campus. Once popular for the free internet access, the campus PCs would have become all but obsolete except for the fact that they run subject specific, proprietary licenses. With this backdrop it is fair to say that everyone has become able to produce contents, the Internet 2.0 turned us all into senders in the mass communication process. Further reports point to increased internet savviness. In 2016, there were 109.1 mobile-cellular subscriptions per 100 inhabitants (ITU- ICTEYE, 2016) and 52% of individuals used social media (Statista, 2017). According to Google's consumer barometer (2017), 39% of under twenty-five year olds refer often posting content online and 64% say that, given the opportunity, they prefer doing a task digitally.

2. FROM A THEORETICAL PERSPECTIVE

Though we may talk about the more encompassing term languages for specific purposes (LSP)¹, the prevalence of the English language worldwide (a direct consequence of the globalization of the North-American industrial and economic sectors – as well as of its military power) from the second half of the 20th century brought about the predominance of English teaching programmes in vocational and professional areas, i.e. english for specific purposes (ESP). This language teaching method made its mark in the 1960s, and the learners' needs analysis was at the core of its theoretical stance. The results from the needs analysis dictate the syllabi especially created for the specific contexts in which learners are expected to communicate. According to Dudley-Evans (1998), “ESP is defined to meet the specific needs of the learners”, the first of its absolute characteristics.

The last decade of the 20th century witnessed the advent of CLIL (content and language integrated learning), an approach with a double focus: content and the language it is taught in, “The point of CLIL is NOT to make the foreign language a mere by-product of what goes on in the classroom. In an integrated way, language and content should be learnt together for a common purpose of (1) cognition + (2) knowing the cultural contexts of the discipline + (3) content/competences + (4) communication.” (Morgado et al. 2015).

The Bologna process identified the need to standardize curricula and higher education degrees, as well as the huge advantages of interinstitutional cooperation (which shall be done in English, the *lingua franca par excellence*), thus emphasising the need to internationalise teaching programmes, faculty and student bodies alike. Despite some methodological differences (cf. Bruton 2013), there are several common points between these two approaches to foreign language teaching, which meant the teaching methodology adopted for the *My Video CV* project is actually a convergence of what ESP and CLIL have in common, namely the need “to scaffold students while working towards their goals.” (Sobhy et al. 2013), underpinned by the broader communicative language teaching approach which has students focus on the three dimensions of communicative competence, i.e., linguistic proper, sociolinguistic and strategic, as they are faced with the need to communicate in the target language, in meaningful, real-life situations.

3. FROM A RESEARCH METHODOLOGY PERSPECTIVE

The term action-research, which is believed to first have been coined by social psychologist Kurt

¹ See <http://www.city.ac.uk/arts-social-sciences/centre-for-language-studies/courses/languages-for-specific-purposes>.

Lewin, in the first half of the 20th century (Adelman, 1993; Bradbury-Huang, 2010), applies to a research methodology aimed at solving real-life problems whilst researchers involved seek to understand them (Bradbury-Huang, 2010) or “Put simply, action research is “learning by doing” - a group of people identify a problem, do something to resolve it, see how successful their efforts were, and if not satisfied, try again.” (O’Brien, 2001). Action-research is thus also work in progress. By designing a four-phase cycle (plan-act-observe-reflect) which would originate a further similar cycle and so forth, Kemmis & McTaggart (1988) established the iterative nature of action-research, and set what would become the building blocks of any further developments regarding the conduction of each phase. Also, action-research is markedly different from conventional qualitative research inasmuch as it requires the active participation of the “subjects” in the production of knowledge (Adelman, 1993; Bradbury-Huang, 2010; O’Brien, 2001), based on the premise that “people affected by or having an effect on an issue should be involved in the process of enquiry” (Stringer, 2014). Popular in the business sector, action-research has lived uncomfortably in academia (Bradbury-Huang, 2010; McNiff, 2016) but has resurfaced in the last two decades in certain fields of the social sciences, perhaps the ones which have seen a greater public demand for a better value-for-money. Education is one of those fields.

The way *My Video CV* project was first introduced in the English V syllabus, in 2010, and how it evolved over the past seven years falls under the scope of action-research in the field of education because it started as a means to address what students perceived as a “mismatch between school curriculum and pedagogies and the knowledge and the kinds of learning people encounter in their lives outside or beyond school” (Kemmis & McTaggart, 1988). Another relevant feature of the *My Video CV* is the level of both teacher and student participation. Following Watts recommendation, it has sought to be “[...] a process in which participants examine their own educational practice systematically and carefully, using the techniques of research”. (1985 apud Ferrance 2000).

3.1. Is My Video CV sound action research?

The adoption of a reflective stance is one of the pillars of action-research. Hence the question to which we would feel inclined to answer yes. Nevertheless, for the purpose of critically analysing the *My Video CV* project as meeting, or departing from, the requirements of sound action-research, we chose to apply the criteria and indicators used by Bradbury-Huang as, in her own words, “they represent the elements of an action research project/paper that I and my colleagues in the Action Research Journal look for” (2010). The reason for including the criteria *Problem Identification* is twofold; it is a crucial step in action-research and the account therein will provide a backdrop to the following accounts with details of the first cycle of the action research as it unfolded.

Problem identification:

The *My Video CV* project started, though not with its present form, in early May 2010, with the identification of a problem - the first phase of action research. Following a not very successful brainstorming activity aimed at gauging the students' vocabulary relating to jobs and jobs descriptions in the hospitality business, a rather heated discussion arose. These seniors, who were then at the threshold of a global job market, started voicing their discontent at the level of proficiency at which they perceived they were (which at the time was taken as an accusation of poor teaching) and how uneasy they were with the prospects of going to a job interview which was likely to be conducted in English, even in Portugal, where this is common practice for the hospitality industry.

Articulation of objectives: (The extent to which authors explicitly address the objectives they believe relevant to their work and the choices they have made in meeting those.)

Upon discussion with the other English teacher and armed with the conviction, although not in so many words, that "practitioners should commit seriously to improving practice as an ongoing feature of that practice" (McNiff, 2016), the authors decided to look for appropriate solutions to address a problem articulated as "a general feeling of unpreparedness", which often stems from feelings of low-self efficacy among 3rd year students, that the brainstorming activity had stirred up. A plan to introduce a project dealing with taking part in a mock job interview started to take form; this constituted the second phase of the 1st cycle of the action research. The authors believed that such a project could address the students' feelings of unpreparedness and low-efficacy while integrating cognitive, operational and attitudinal skills valued by the labour market. From an ESP standpoint it responded to a specific need identified by the students themselves. It embraced the CLIL approach as it provided an opportunity to integrate contents and language skills and seemed a viable solution as students were familiar with role-playing which is integral to communicative language teaching.

Partnership and participation: (The extent to and means by which the project reflects or enacts participative values and concern for the relational component of research. By the extent of participation we are referring to a continuum from consultation with stakeholders to stakeholders as full co-researchers.)

The next session provided the opportunity to discuss the introduction of such a project. As the students proved receptive to the idea, the objectives were discussed with the students and drafted on the blackboard. To make for a more real-life situation, they agreed to draft an actual application letter and CV (which led to more discussion as students would have preferred using made up

information) which “interviewers” would read prior to interviewing the “candidates”. The students were asked to define the criteria to be used in two different assessment rubrics to assess both “candidates” and “interviewers”, and finally they set the date for the job interviews to two weeks later as they deemed it sufficient time to research how to draft job applications, CV and conduct interviews. A further assessment rubric was drafted for the teacher to assess the student performance. Thus, the action phase started.

The observation phase allowed for the first instance of data collection using a series of action-research techniques and tools put forward by Latorre (2003 apud Coutinho et al. 2009), including direct observation of the phenomenon, inquiry and students’ comments in the final debrief, and the students’ performance assessment as recorded in the students’ and teacher’s assessment rubric. These constituted most of the inputs used in the reflection phase of the first cycle of this action research project. The reflection on the efficacy of the mock interviews took the form of a SWOT analysis which showed that the activity design was valid inasmuch as it helped the students feel more confident about their English language and communication skills, engaged the students in self-regulated learning and, not least importantly, allowed them to participate in the design of learning activities and their assessment, but it also revealed that, for being all too familiar with role-playing, they felt they were just doing “more of the same”. Teachers’ inputs revealed that the growing number of students enrolled (a threat) would make the activity impractical as the interviews tended to take too long for all the students to be interviewed in one two-hour session and that the students’ increasing IT savviness (an opportunity) would provide the opportunity to exploit other media whilst boosting motivation by doing something new. Also, the fact that the activity had no bearing on the student’s final grades was considered a threat. Some students were reportedly not fully invested in the activity and would never be, lest the incentive of it bearing some weight in the final grade. This was the analysis that grounded the changes we introduced to the activity the following year, starting a succession of iterations of our action-research project which is now in its seventh cycle.

From the second cycle of the action-research project, the design of the activity has changed little. The most salient change is certainly the introduction of the video – which transformed the previous job interview activity into a proper project and gave it a name – as the media through which students now showcase not only their language and communication skills, but also their self-regulated learning skills (metacognitive, strategic, self-assessment and self-motivation). It instills the “can do” attitude lacking in the students participating in the first cycle of the action-research, boosts motivation and increases the feeling of self-efficacy. Other changes regard timing and assessment. From the second cycle of the action-research, the students are given a time span of

circa four months. This not only allows for in-depth vocabulary and language skills development and time to mature ideas on how they want to portray themselves, but perhaps more importantly to take risks, experiment and evaluate their work against the standards set out in the rubric and redo their work if needs be. Also from the second cycle, the project work is mandatory for students in continuous evaluation and accounts for 25% of the final grade. Students continue to be active participants in the project design. They are both involved in the design proper of the *My Video CV*, as they are asked to discuss its goals, its perceived relevance to the learning process and assessment, and in the action-research, as they are the main providers of the inputs used in the reflection phase at the end of each semester. It is fair to say that, despite small changes namely to the assessment rubric, the design of the *My Video CV* has remained stable over the years. A practical example of how the students have contributed to the changes to the project is how the tutorial letter was introduced in the third cycle. The decision was made following a debrief where students suggested there should be a document for them to refer to as they did not want to rely only on the notes they had taken in class.

Contribution to action research theory/practice: (The extent to which the project builds on - creates explicit links with - or contributes to a wider body of practice knowledge and or theory, that contributes to the action research literature.)

The *My Video CV* offers insight into how a multimedia assignment can contribute towards students empowerment by promoting the development of self-regulated learning skills, and infusing a “can do” attitude regarding the autonomous development of English language skills proper and soft-skills such as interpersonal and intercultural and communication. This can be used by other action-researchers in education to add value to their pedagogical activities whilst promoting self-regulation of learning and high feelings of self-efficacy among their students.

Methods and process: (The extent to which the action research methods and process are articulated and clarified.)

This paper is written proof that: 1) the authors are able to articulate and clarify the methods and processes used in the action-research project and that 2) there is a genuine concern with regards to dissemination of the results. The accounts clearly demonstrate “what was done to whom so that the reader can see the choices to enhance quality that were made.” (Bradbury-Huang, 2010) provide other action-researchers with the possibility of replicating the research albeit in different settings.

Actionability: (The extent to which the project provides new ideas that guide action in response to need.)

Each new edition of the *My Video CV* project builds on the last. Students and teachers’ inputs have

been fed into each reflection phase so as to fine tune the project which is practice-based, feasible and has validated many of what had been mere inklings of the teaching staff. From a practitioner's point of view mainly, it has proven that the introduction of almost self-directed multimedia projects makes sense in the foreign language classroom. In fact, the use of video projects as a learning tool has now been introduced in foreign language courses in junior and sophomore years as there is a greater understanding of how it contributes toward countering the lack of crucial learning-skills and autonomy, especially among new entrants.

Reflexivity: (The extent to which the authors explicitly locate themselves as change agents.)

This action-research has provided a space for intentional change and a more reflexive stance has been taken with regards to improving pedagogical activities. Citing Waters-Adams, it has contributed towards a deeper understanding of the teaching profession and improved the context in which it takes place (2006). We were faced with considerations of feasibility, and impact of this project, which materialized in improvements to the teaching/learning activity and to students' results, and analysed it critically, with the aim of playing a role in social transformation, in a process that is meant to be cooperative (Coutinho et al. 2009).

Significance: (The extent to which the insights in the manuscript are significant in content and process. By significant we mean having meaning and relevance beyond their immediate context in support of the flourishing of persons, communities, and the wider ecology.)

We may also state that this project meets the need to promote multilingualism and multiculturalism, as it aims at creating "interactive activities, tasks and games, within a central storyline, for the use of CLIL teachers, learners, educators and researchers" (European CLIL Resource Centre for Web 2.0 2012) and takes into consideration the internationalization needs of the undergraduate degrees (which is a mandatory element in the accreditation assessment carried out by the Agency for Assessment and Accreditation of Higher Education) and the participation in international projects. Thus, we consider that the use projects such as *My Video CV* may be a considerable advantage, especially in undergraduate degrees that have a strong communicative and specialised character. As stated by Pavón Vázquez & Gaustad (2013), "one of the main, if not the most important, aims of implementing programmes based on the teaching of academic subjects through an additional language is to improve students' competence in the second language with the objective of equipping them with a very useful tool for their professional future".

Because the *My Video CV* is aimed at promoting the development of labour-market orientated skills valued in the hospitality industry, namely self-regulated learning skills, interpersonal and intercultural communication, as well as IT skills, and a deep-seated feeling of self-efficacy, we

truly believe that this project can make a decisive contribution to the successful and fruitful integration of our students in an ever-more globalised labour-market. This is particularly true for the ever-changing service industries, such as the hospitality sector, which rely heavily on the communicative efficiency of their staff in highly specific contexts and their awareness of the need for lifelong learning skills.

4. FROM A LOGISTICS PERSPECTIVE

One of the downsides of the *My Video CV* project is that it is labour-intensive and time consuming, and so is the methodological approach which has been chosen to “assess” it. Following is a detailed description of the workflow of the *My Video CV* project as it stands in its seventh edition.

We start with the premise that, by the beginning of the third year, students have acquired competences in the use of the English language typical of a B2 user (as described by the Common European Framework of Reference for Languages) and that they will be distributed in two classes, with typically around 30 elements.

The *My Video CV* project (objectives, guidelines, tips and assessment elements) is presented and discussed in class at the beginning of the sixth semester, and later a detailed tutorial letter is made available on the subject’s Moodle page. Students are encouraged to start organising their workflow as soon as possible, as they will be responsible for planning and managing the assignment exclusively during their autonomous work schedule. During the semester, the lecturers will regularly enquire about the work progress during class, so that students do not fall prey to procrastination (another important downside). They are also encouraged to ask their peers as well as their lecturers to revise their script for the video.

Students are also advised to ask ICT lecturers for guidance with regards to technical difficulties with the use of IT, and take advantage of the resident audiovisual equipment – PC, loudspeakers, video projectors and screens –which they can freely access upon requesting any classroom key. Students are also informed of the fact that they can use the Campus’ more sophisticated AV equipment, comprised webcams, digital cameras and tripods, wireless and plug-in microphones, and laptops with webcams as well, but that this requires careful planning and negotiating skills with different services on Campus. On the one hand, there is a paucity of technical staff, whose supervision is required when using that AV equipment and, on the other hand, priority must be given to the students enrolled in the campus Design programmes. Lastly, although well-equipped, the campus’ resources will clearly not be enough if everyone tries to use them in the same time period. Experience and the students’ final products, i.e. their actual video CVs, show that few even

consider using the school's specialised AV equipment. In our opinion, there are two reasons for this: the bureaucracy it involves, which is perceived as a hassle and the fact that, despite being seniors, they still have trouble with organizing their work and their management of time.

Careful consideration is given to the tutorial letter's goals and the assessment rubric, which is subjected to discussion when the project is presented to the students, prior to publication on the subject's Moodle page. Although the point of the discussion is to change the goals of the project if and when they no longer address the needs of the students, the project's goals must still align with the general learning outcomes students are expected to achieve as described in the course's syllabus and the programme's curriculum. This means that, whatever changes are introduced to the goals of the project, they must still address the confident use of technical and specific vocabulary (as well as the appropriate morpho-syntactic structures), the ability to identify appropriate register, genre and text type for the communicative situation and, lastly, the know-how on audiovisual communication concepts and software (in close connection with ICT). With the successive editions of the *My Video CV*, the tutorial letter has grown in the number of pages as it started to include examples, tips and advice from both the teachers and the students involved to address issues arising as each edition of the project unfolded.

The drafting of the script, for which a template is suggested (check the annex Video CV Tips), should be discussed with the lecturers. Thus, the scripts are handed in to the lecturer(s), either electronically or as a hard copy, so that they are analysed, commented on and returned. This step means, quite often, that the scripts will be going back and forth; as students will want all changes they introduce to be reviewed and commented on by the lecturer(s). This work document is not formally assessed, on a scale from 0 to 20, for two main reasons: to avoid creating entropy in an initial phase of the project (which could result from the fear of failing²) and to avoid an extension of the correction period deadline, which would reduce students' work time.

This step has also been central to monitor the planning of the project and how students organize their tasks, and to feed the creative process through constructive feedback, to maintain adequate motivational levels and to ensure that the final products reach the desired level of quality. This phase also makes it possible for the lecturer(s) to identify the students who have not got on with the assignment, to intervene in a timely manner, so that students do not give up.

The assessment of the final product, which is handed in and kept in digital support (so that they are available to be used later, with permission of the authors, as examples by future students), is done by means of an Assessment Rubric originally proposed by the lecturers and discussed with

² See <http://ttlearning.com/blog/how-to-conquer-the-fear-of-failing-in-school/>

students at the beginning of the semester. Because the criteria are available for students, via assessment rubric, on the Moodle page, it is possible for students to self-assess their work, at any time within the semester and before they hand it in. They are also asked to make sure the suggestions/corrections of the lecturers are used fed into the final draft of their project, so their performance is as good as possible.

As it stands today, the *My Video CV* project still doesn't include peer assessment. Despite the fact that it comes up in the discussion every year, students have refused viewing the videos in a classroom context. Because action-research is democratic and empowering in nature the staff has made no forceful attempts to include a peer-assessment system. To provide anecdotal evidence, let us say that in 2015, to settle the discussion regarding the introduction of peer-assessment (which was taking much longer than usual and seemed to go nowhere) the proposal was put to the vote and "ney" won. However, and because the "workshop" tool is now available on the Moodle platform, next school year we are planning to propose having the projects assessed by students, by themselves or in small designated groups. There are also reasons to be confident that we will reach the final objective of watching all the videos in a classroom context and have them peer-assessed, as the widespread use of IT in the student population has, we can only hope, changed their outlook.

5. DISCUSSION

The qualitative analysis of previous years projects and the students' feedback (gathered from each observation phase, through the support provided by the lecturer(s) during their office hours and, more recently from the Polytechnic's pedagogical surveys) have been used to leverage the continuous improvement process in the design, implementation and assessment of this project, in line with the action-research principles. Upon analysis the project proves feasible, sustainable and produces high levels of student motivation. As it is focused on the integration of cognitive, operational and attitudinal competencies valued by the labour market, it has been effective in reaching the desired learning outcomes. It also contributes to raise students' awareness of the transferable, soft-skills they will need to climb the career ladder. Data gathered from organisational data sources regarding employability shows a high and stable employment of young graduates, circa 77% after one year in the hospitality industry, to which, it is our belief, their mastery of language and communication skills is no stranger. Although there is no systematic collecting of data regarding employability in international job market, a cursory survey of our Hotel Management degree graduates' *Linkedin* pages will show that there are at least 16 graduates working in London alone, in different types of hotel, in 2017.

The last phase of each iteration of the action-research cycle – the reflection - has taken, from the

beginning, the form of a SWOT analysis. Table 1 highlights the weaknesses of the project as it stands today and which we intend to keep using as a learning tool.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Development of technical vocabulary, both in the foreign and in the mother language • Integration of soft and hard skills • Maintaining students' motivation • Promoting student self-regulation 	<ul style="list-style-type: none"> • Demanding, from a logistics point of view • Still not integrating a peer-assessment system
Opportunities	Threats
<ul style="list-style-type: none"> • Growing visibility of the hotel industry in the media • Portuguese hotels systematically considered the best in Europe • Opportunity to test this methodology in other educational contexts, namely in the Porto Polytechnic School Hotel 	<ul style="list-style-type: none"> • Insecurity of the students when using "different" learning tools/ software • Autonomy levels still below what is desirable for 3rd year students • Project perceived as "labour-intensive"

Table 1 – SWOT Analysis

To adopt a more descriptive stance it is fair to say that the *My Video CV* project unveiled insights into 1) the a lack of proficiency in the mother tongue's technical vocabulary; 2) how fragile the students' self-assessment competencies are and how, despite the fact that the criteria used are developed not only in the rubric, but also in the work script, they hinder a proper self-assessment of the final product before submission; 3) how students may feel overexposed, preventing peer-assessment sessions during class time; and 4) the lack of a safe and controlled tool (profiting from the Web 2.0 immense potential) that could allow peer-assessment to take place outside the classroom.

But, to purposely misquote the saying, every thorn has its rose. There are very positive aspects to the my Video CV project. First and foremost, it articulates language skills and contents typical of an English language syllabus with those of the remaining subjects of the programme, which includes ICT as often referred but also HR management, organisational behaviour and communication, paving the way for more transdisciplinary projects and creating a learning context that is very close to the labour market reality, where transversal competencies with impact on other subjects are developed

This is an upside as it places the *My Video CV* among the best practices of the CLIL and the ESP approach to language teaching. Other advantages concern the capacity to maintain a high level of motivation for learning in the students and an improvement in students' feelings of autonomy and self-efficacy as reported by themselves. An interesting side development is the birth of informal peer-support networks, stemming from the need to deal with the challenges brought about by the management of available resources (time being a major issue) and the need to master the use of

audio-visual equipment and software. From our standpoint, as practitioners, it has revealed how fruitful using the attractiveness of the Web 2.0 is in an educational context

6. CONCLUSION

The student assignment described is largely based on the principles previously defined by the “linguistic immersion” programme (as can be seen in the bilingual teaching programmes in Canada and in the Netherlands), to promote an L2 proficiency level akin to that of the students’ L1. The e-CLIL Web 2.0 Resource Centre, a project created by the European Commission in 2011, attests to the relevance and topicality of this concept.

The experience we have amassed in teaching ESP in other degrees (as is the case of Accounting and Administration and Business Communication) may stand as proof of the advantages of using teaching strategies focused on CLIL’s four pillars (communication, cognition, culture and content), which are closely related to Communicative Language Teaching.

After seven years of using this learner-centred activity, we have concluded that *My Video CV* constitutes a motivational factor for learning (something the students systematically state when they fill in the Course Pedagogical Survey, a tool supplied by the Polytechnic of Porto on each student on-line registrar page), it suits different learning styles, different learning backgrounds and experiences, as it enables them to simultaneously express their creativity, to show their innovative skills and to develop cognitive, operational and attitudinal competences. The feedback we get from both the Course Coordination and from the hotels providing work placements for our students is that such competences increase their worth for the job market. Polytechnic of Porto’s statistics on employment of our graduates proves that these graduates have been successful in finding employment in the national and international job market. Even a cursory survey of our Hotel Management degree graduates’ *Linkedin* pages will show that there are presently at least 16 graduates working in London alone, in different types of hotel.

The *My Video CV* project has also allowed students to develop an appropriate feeling of self-efficacy and to exercise a degree of control of their learning outcomes, while creating the right environment for reflection on learning and assessment. Nonetheless, we are aware that the project can still be improved, especially in what concerns students’ full grasp of the role played by self-assessment, which is determinant for a sustainable perspective on lifelong learning (Boud & Falchikov 2006; Nicol 2007), and the importance they place on peer assessment for the substantial development of collaborative learning. Determining this need has resulted in the use of an assessment tool (Self and Peer Assessment Rubric), which has already been tested in other projects

carried out by 1st and 2nd year students (creation of a website in English, a SWOT analysis, the design of an HACCP system, the description of a hotel's organisational chart, etc). The Rubric will enable us to gather data on the students' time management skills, on how they use feedback (from lecturers and peers) as well as on their perception of self and peer assessment. We are also planning to collect further data by surveying the students, both by using a questionnaire (whose data will be analysed with SPSS) and semi-structured interviews at the beginning and end of the undergraduate degree. Such quantitative data will be used to further the action-research and inform any decision-making regarding changes to the project. We believe that these data will provide support to better understand of how this project influences (or does not) how students perceive their own learning process, both of foreign languages and other courses, and how that perception changes along the programme.

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Good and Bad Ways To Make a Video CV or Video Resume

In today's market, using a video CV or **video resume as a tool** to get that first face-to-face meeting is becoming more and more common in gaining employment. Creating a video CV or video resume is a fairly simple task. Nevertheless, it is a decision that shouldn't be taken lightly. Done poorly, there is a good chance it could hinder your chances of getting an interview... and, at worse, embarrass you, and you have, no doubt, watched hundreds of video in which people film themselves doing all sorts of crazy embarrassing things.

Never mind those. **Careful planning and thought** will spare you any embarrassment and is basically all it takes to create a video CV or video resume fit for a top-notch professional. As it will show more of you than you possible can on hard-copy, and this hopefully under a positive light, **your video CV can be used to supplement a hard-copy CV** (consider placing a link to you Video CV in your hard-copy CV).

Despite the increasing exposure of video CV, there still is a lot of mixed reactions. While some people feel that a video CV allow them to showcase their personality better than they could in a paper-based CV, others believe video CV to be a further opportunity for discrimination. Whatever your position is on this issue, it won't hurt you in the least to have a go at it. You won't have to upload your video CV anywhere for everybody to see, and you should see this as **an opportunity to do something that might help to do a better job some time in the future** if and when you'll have had a change of heart and feel no longer adverse to the idea. For now it is basically a chance to get a better grade, nobody is going to make you use it if you are unhappy with the idea...

Your video CV can be created using your own webcam and PC. Alternatively, you can ask a friend to capture you on film with a hand-held camcorder or even pay professional companies to do the work for you (LOL). Note that the school can provide some equipment as long as you make all the necessary arrangements in advance (please, refer to Mr. Marco Ascensão in the Design Department for help with this).

As you want to be seen under the best light possible (figuratively as well as literally) make a point of making sure that all you want to come across in your video CV or video resume is covered, very much in the same way you would in your paper CV. Show:

- **Professionalism** this is the employers' first sight of you, dress and act accordingly.
- **Positive attitude** show enthusiasm for the position you are seeking.
- **'can do' attitude** discuss details on how you can get the job done.
- **Preparedness** have an idea of what you are doing, and rehearse.
- **A perfect match** make yourself stand out as the perfect fit for the job.

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- **Stress only relevant details** don't turn your video CV into a full confession; it should be a snapshot of you and your career, not a detailed autobiography or your memoirs.

So now the question would be to know what makes a good and bad video CV or video resume. What does work? And what doesn't?

Things that don't work	Things you can do to help create a positive, professional appearance
<ul style="list-style-type: none"> • Doing something you wouldn't do in an interview; • Fidgeting - lots of hand gestures, head movement, looking away from the camera. • Make a long show - keep the video CV or video resume to 3 minutes max. • Give more personal information than needed - try to highlight and complement items already in your resume but not much more. • Read from a script or the resume itself - it makes you look unprepared and unprofessional. • Cute or funny - unless you are an actor or comedian leave out the gimmicks. 	<ul style="list-style-type: none"> • Conservative attire - dress as if you are going to a first interview. • Simple backgrounds - clean, single colour backdrops with a light tone highlight you and not the backdrop. • Keep the noise down - keep the pets, kids, and cell phone in another room during the video. You want the employer to only focus on you. • Make the video indoors - this causes less distraction and gives you more control of the video. • Look at the camera - you are looking at your employer not the wall or computer. • Take the time you need to give this your best effort. Rehearse, make several takes, use more than one camera, edit your final version. • Don't hide your personality; show how your personality can fit into the job. • Remember to introduce yourself and thank the employer for their time. • A brief summary at the end helps tie up the video.

Keep these points in mind, and your video CV will help you stand out. Proper preparation and planning will allow you to make the best out of your qualities and skills.

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Tips on how to design a video CV:

A. Why do you need a script?

Because, although you may think that you'll sound more natural if you just sit in front of your webcam and say what comes to mind in the moment, chances are that you'll just come up with a disconnected ideas with lots of “uhs” and “hums” and stagger and stumble through the video content.

So, as in every other circumstance, a little planning can go a long way in helping you save you hours of frustration when it comes to shooting. It's always a good idea to sit down and write your ideas down on paper.

The **script** is basically a table I which you include the audio (your text) on one side and whatever you want the video to show at the time on the other. It is particularly interesting when you want to shoot something else than just your face or you want to move around as it gives you a good idea of what you should say and do at each point of your video. The following is an example of what a script could read like.

Video	Audio
Ducks in the pond;	“This is where I have spent the best part of the last three years”
Me on the bridge	“My name is and I have just graduated in Hotel Management”
Me walking towards the camera	Although I am sure I am going to be missed here, I can't wait to find a position as in a five-star hotel abroad.
....

For a blank script form, check page 8.

Alternatively, a **storyboard** also helps you make a clear picture of what you want your final product to be – this is what storyboards are for. Besides the elements to be found in a script there's a middle column where to roughly sketch a picture of what you want your video to show while

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something (sound/text) is being recorded. It can be difficult to do if your drawing skills are as good as mine, but note that the purpose here is merely to get you as prepared for the shooting as possible, so check page 9 for a blank storyboard.

B. What should you say?

1. Keep in mind that this too is first and foremost an application, so start by introducing yourself and explaining your reasons behind creating your video CV.
2. Focus on why you would be a strong candidate and what benefits you can bring to the company. Develop your CV in the same way you would a story – with a beginning, middle and end.
3. Put yourself in your potential employers' shoes, decide what kind of questions they would probably ask you and address any issues you think might come to mind or come up in an interview:
 - Why have you decided to study Hotel Management?
 - How do you see yourself in five years' time?
 - How do you feel about travelling?
 - How do you feel about working nights?
 - Have you considered doing a post-graduate programme?
 - Do you have any plans to further your education/training?

C. Why should you prepare?

Your final product will have to make a good first impression for you, and preparedness is probably your best asset for that. My advice is thus for you to test your stuff thoroughly, rehearse, ask someone to critique and give you some feedback on your video. Remember you have just a few seconds to grasp your viewer's attention, so prepare and practice your delivery until you sound “natural” but you can actually convey what you mean to say in an organised, consistent, and flowing manner.

D. Recording

Before recording yourself make sure that:

1. Your dress code is appropriate to the type of job you are applying for. Think of the way you would dress for an interview: flip flops, miniskirts, shorts, swimwear are as inappropriate as a nightgown or a gala dress;
2. The setting you have chosen for your video is uncluttered, clean, tidy and relevant. The back room of the local bar lounge where you hang out with friends won't do!
3. You have a mini script to follow. Make a note of the main points you want to cover in your

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presentation and memorise them (alternatively, and only if you are seated, use cue/palm cards to help you. Be discreet though, you are not supposed to read them.)

4. Don't make a verbal copy of your CV. Remember a video CV is your chance to show employers the qualities you would bring to the job on top of your BA or Certificate!

After the Recording

1. Quality sound and picture can make a difference, so don't overlook editing.
2. Once you have recorded your video and are happy with its quality you have the option of posting it on the Net: check places like the video section of employment sites. Avoid social networks with too much personal content (Remember that keeping your personal and professional lives separate is always a good idea!). Consider loading it on your home page, if you have one.
3. You can also burn your video CV on a CD or DVD and send it by post to your selected employers. When you mail it, be sure you include your paper CV too and a cover letter where you mention all that has been enclosed.

E. Other practical Tips

1. **Make it short.** Your video shouldn't be longer than 2 minutes. This puts some stress on the fact that you only have a few seconds to grab your viewer's attention, but that's not different from what happens with a hard copy CV.
2. **Avoid mixing your professional and personal life.** If your social networking page (Facebook, HighFive, etc...) has content that you wouldn't want a potential recruiter to see, don't post your video CV there. Just consider how much discomfort it would be to do an interview with someone who's seen you act foolishly, in your underwear or drunk...
3. **Make your job application memorable** by sending a video file about you along with the e-mail application or by including the correct url for it in your paper CV so that any employer can easily copy or check the link if they are interested. Although the video won't replace a traditional CV or the interview, it will undoubtedly make you stand out and possibly increase your chances of being remembered by any potential employer.
4. A video CV gives you the opportunity to **convey a lot of information about yourself, your personality, your demeanour, and so on**, which usually do not come across in a paper CV. These are the great unknowns employers face when recruiting abroad, and on video they will be able to see what you look and sound like and generally get a pretty good idea of the kind of person you are: shy, loud, gentle, outgoing, sincere, excited, confident, etc. Just being able to see you in person will be a great added bonus and probably one of the key factors in their final decision.

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5. You are obviously expected to try and **portrait yourself at your best** - your best professional self. Be careful though, don't put up a show – lies have a way of catching up with you.

F. Assessment

Your video CV will be graded according to the following rubric:

Criterion	Level 1	Level 2	Level 3	Level 4
1. Preparation	No evidence of any kind of preparation or obvious improvisation or reading.	Some evidence of preparation. Planning ineffective.	Adequate preparation was shown, planning effective.	Thorough preparation was shown, very effective planning.
2. Language, vocabulary & register	Language is unclear and hard to understand. Includes gross grammar, vocabulary and/or register mistakes.	Some of the language used is hard to understand. Includes some grammar, vocabulary and/or register mistakes.	Most language used is clear, easy to follow and understand. No mistakes are made.	Language is easy to follow and used creatively. Rich and varied vocabulary is used.
3. Organisation	Disorganised, lacks planning.	Somewhat organised and planned.	Well organised.	Very well organised, logical sequencing, interesting and lively.
4. Delivery/voice	Words are unclear and difficult to understand, delivered too fast or too slow. Monotonous.	Voice is soft, words are difficult to follow and understand, delivery speed somewhat adequate.	Voice is clear, words are easy to understand, delivery speed is good. Variation in pitch adequate.	Voice clarity, quality pitch, strength and speed are excellent.
5. Visual impact	Unclear image (too far, too dark, muddled). Inaudible. Bad choice of background.	Image and sound somewhat unclear. Some inappropriate non-verbal communication is	Clear image and sound. Good choice of background. Non-verbal communication is	Clear image and sound. Original choice of setting(s). Excellent use of non-verbal

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	Inappropriate non-verbal communication.	used.	used effectively.	communication.
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Special attention will be given to the following aspects:

- Suitability (conformity to basic CV writing guidelines and objectives);
- Creativity (within the confines of what a CV is expected

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Sample Script:

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Script

Producer _____ Page ____ of ____

Video

Audio

Sample storyboard:

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Video Storyboard

Page ____ of ____

(_) Studio Production Title of Program _____

(_) Remote Production Intended Production Date _____ Running Time ____

Date Storyboard Completed _____

VIDEO

DIAGRAM

AUDIO

