THE USE OF VIDEO IN THE EFL CLASSROOM: EXPLOITATION OF AUTHENTIC VIDEO MATERIAL

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ABSTRACT

In this study, the aim is to show how video is used in language teaching and demonstrate how to exploit materials recorded from the television in order to be used as English language teaching meterials for four bosic skills i.e. listening, speaking, writing and reading.

The first chapter forms the introduction part where the video is introduced and the problem and the purpose of the study are stated and the scope of the study is determined.

In chapter II, the literature related to teaching aids, video and the role of visual elements in language teaching, the potential of video os visual aid and the role of video in ELT classroom are discussed.

In chapter III, commerially, produced ELT video materials are discussed.

In chapter IV, criteria for the selection of authentic material is stated and the types of autentic materials and their characteristic features are mentioned. Furthermore, developing language skills with authentic video material is introduced.

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CHAPTER I

INTRODUCTION

1.1. Background to the Problem

Along with the increasing interest in learning foreign languages the problem of how to teach those languages has become the concern of scholars. In the second half of the twentieth century with the language teaching revolution it has become apparent more than ever that scientific advances may contribute to language teaching. As a result of new developments and innovations, teachers of language have begun to use a variety of language teaching methods, techniques and activities to facilitate learning and teaching.

It is believed that there is no single "best" way of teaching languages. Nonetheless one thing is clear: the aim is language teaching is to teach the

students how to communicate. Many foreign language teachers in our age are aware of the vital nature of communication. Eckard et al. state that;

> "One of major goals -if not the primary one- for all teachers of English as a second language, regardless of the nature of the ESL program is to teach students how to speak English well enough to converse spontoneously and naturally with native speakers."(1981:1)

Larsen-Freeman(1986:123) notes that when we communicate, we use the language to accomplish some functions, such as arguing, persuading or promising. Therefore, since communication is a process, it is insufficient for students to simply have knowledge of target language forms, meanings and functions. Students must be able to apply this knowledge in negotiating meaning. It is through the interaction between speaker and listener that meaning becomes clear.

With the introduction and increasing use of audio-visual aids in ELT, it has become strongly apparent that these forms of material give to language items being taught the "situation", essential to the concept of "situational syllabus", where the emphasis is on communicative skills in association with actions, mime, realia and visual aids(cf. Heaton 1979; Wilkins 1979).

Visual aids may open up the classroom to the outside world, and bring experiences that are not usually available to the learner within the school. Language is ultimately inseparable from the real world and there is precious little of the real world in a classroom. Dubin et al.(1977:114) state that video as a visual aid is the "par excellence" choice for the job. Admittedly, video as an integral of a programme of study is generally viewed as being only one of many aids utilized in creating the best learning conditions within the classroom(cf. Heaton 1979).

Thus, a recent resource in audiovisual centers is the videotape with its many advantages and it is becoming part of the standard equipment of many institutions (cf. Miller et al. 1983; Hall 1986).

MacKnight's(1983:7) research reveals that teachers like video because they believe it motivates students bringing real life into the classroom, contextualizing language naturally, 'enabling students to experience authentic language in a controlled environment'.

Video recorder may be a useful aid for the language teacher. If a teacher makes this modern technology available by the skillful use of various techniques he can bring variety in the classroom and may make learning more effective.

On the other hand, the effective use of this medium in language teaching depends on the role of the message, the content of the materials and the ways these two interact within each student's language-learning experience. Teachers can use video and its materials effectively in innumerable ways depending on the aims of the program and learning references of the students(cf. Price 1987).

In addition to the technical properties of the video equipment in use, the material plays an important role. However, commercially produced video material -video materials specially prepared for language teaching available for the teachers to use in language teaching- are limited in number and what is available may often not be suitable from the content, pedagogic and linguistic points of view. Some of them may also not be very interesting for the students, because they are contrived. Students may find the charocterization banal, the story and the dialogue folse and different from the everyday language(cf. Rivers 1987; McGovern 1983; MacKnight 1983).

Moreover, most of the earlier materials such as "On we Go", "People You Meet", and "Follow Me" are designed for broadcast use. The television became the teacher. Therefore, the teacher may have no langer in control of the content or pace of their lessons and locked into a syllabus and methodology that drawn up(cf. McGovern 1983).

Authentic materials(non-ELT materials) -the materials originally inte·ded for native speaker television audiences seemed relatively easy and obvious way out of the problem. A wide variety of topics and of a high technical quality is produced every year.

According to McGovern(1983: 53) authentic materials have three roles First of all, it beautifully contextualized the new teaching items. Secondly, it offered a ready context for review of material that had already been practised under careful control. Thirdly, it enhanced students motivation because more effectively than any other medium, purhes back the walls of the classroom, and shifts the forces ofthe lesson to the outside world.

To sum up, a much cheaper way to use video in class is to prepare own material. Authentic materials are not only cheaper, they are also more up-to-date and thus livelier.

1.2. Problem

The problem, therefore, to be discussed in this study, is whether and how authentic video materials could be exploited by the teacher in order to develop four basic skill-listening, speaking, writing and reading.

1.3. Purpose of the Study

It is believed that by offering both visual and audio cues, video material makes the meaning clear. The student does not just hear the langguage but sees the context in which it is used(cf. Tomalin 1986).

As for authentic materials, there is a richness and density of information conveyed. Carefully exploited authentic materials give students direct access to the culture from which the language is insepasable. Therefore, authentic video materials by providing "a window" to that culture may help learners use the language in meaningful situations rather than to demanstrate knowledge of a particular grammatical point or lexical item. Moreover, it is believed that the purpose of using authentic video materials could be to facilitate the development of the language skills and to provide an additional dimension to the foreign language program by conveying information from everyday life(cf. Melvin et al. 1987; Horrox 1986; MacKnight 1983).

The purpose of this study is, therefore, to investigate techniques and procedures in the development of comprehension skills, oral fluency, the ability to write and read clear concise English.

In order to achieve this goal the following points will be taken into consideration:

i. whether different use of video could be established for language teachig purposes in order to bring variety into the classroom.

ii. whether authe tic materials could be explaited for listening purposes.

iii. whether authe tic materials could be explaited for speaking purpose.

iv. whether authentic materials could be explaited for writing and reading purposes.

1.4. The Scope of the Study

This study is basically concerned with the use of video in language teaching and especially with the use of authentic materials. The significant reason in choosing this is, as Willis(1986: 8), Tomalin(1986: 167) and Harrox(1986: 172) suggest, authentic materials are extremely motivating for language students. Therefore, the principal of this study is to determine the role of video in the presentation and practice of language and to use authentic video materials in order to develop four skills in preview, during view and post view stages. In this part of the study, it is helpful to clarify these three stages.

Pre-view stage: In this stage the teacher has to consider how and why he might use the material

according to the needs and abilities of his students. In order to do this the teacher must get to know the authentic material he is going to use and select his area of focus within it.

This is the stage where the video sequence is shown to prepare the students for what they are abaut to see, to familiarize them with the context and the new vocabulary and to create the opportunity to respond spontaneously and to communicate with each other.

During View Stage: In this stage the sequences of the film are viewed intensively in order to exploit the language(vocabulary, structures, functions, pronounciation and intonation), to involve detailed practice, to pay attention to paralinguistic features, and to motivate communication with each other.

Post view stage: This stage has an important role in giving students' the opportunity to once more view, listen and interpret and to reinforce their understanding of the language and the subject, and to develop their communicative competence by using the new vocabulary, structures presented in the sequence (cf. Miller 1983; McGovern 1983; Maxwell Hyslop 1983; Allan 1984; Hall 1986; Bouman 1986).

As mentioned earlier in the present section, the study is primarily concerned with the use of video

as a teaching aid with special emphasis on the exploitation of authentic material.

In order to achieve this goal, the following points will be taken into consideration:

i. Technical properties of video tape recorders.

ii. Teaching aids used in facilitating language learning.

iii. The potential of video as a visual aid and its role i ELT classroom.

iv. Comparison of video with other visual aids.

v. Commercially produced ELT video materials.

vi. Whether the exploitation of authentic video materials is possible in terms of listening, speaking, writing and reading skills.

1.5. Limitations of the Study

This study was limited to:

i. the selection of authentic materials which can be used in EFL classrooms.

ii. the selection of two five-minute scenes(first and fourth) from an English TV drama namely "Family Album" and an advertisement "Metrix" among the various type of authentic video materials.

iii. some activities and exercise types which can be used with video materials for four basic skills i.e. listening, speaking, writing and reading.

iv. the development of exercise types for high intermediate/advanced level of students.

1.6. Method: Exploitation Process

i. A number of video cassettes recorded from ITV and BBC television were supplied from personal collections.

ii. Materials were watched through several times and the format of the programmes -the topic, the language teaching points, the situations, the drills- were examined carefully in terms of developing four basic skills.

iii. The criterions mentioned in section 4.2.4. were taken into consideration in selecting the material to be exploited for high intermediate/advanced students.

iv. The tape scripts of selected materials were written down with the co-operation of both native and non-native collegues.

v. Taking the activities used with commercials as a basis and thinking creatively, a number of exercises to accompany video tape and follow up activities were developed.

vi. After the procedures mentioned above were completed the material, and activities developed were surveyed so as to see whether they serve the objectives of the study.

1.7. Introducing Available Video Systems

1.7.1. A Brief Survey of Current Uses of Video is ELT

Today, it can be observed that many institutions prefer and involve video material in their syllabuses more than other materials used in language teaching.

Table 1 illustrates how common is the use of video in English Language Teaching in England.

Institutions	+ Video		- Video	
	No	%	No	%
Total	82	61	52	39
Schools	41	48	44	52
Universities	16	84	3	16
Further Education	25	83	5	17

Table 1: Extent of Video Implantation in ELT

MacKnight(1983: 1)

According to MacKnight(1983: 1) table 1 shows that 61% of institutions have invested in video, i.e. most of the public sector(mainly composed of English language teaching units in tertiary institutions) and just under half of the private sector(independent language schools). In this table size of institution is not a relevant factor in purchasing video systems.

A survey such as mentioned above has not been carried out yet statistically in Turkey*. But it is possible to say that the Ministery of Education in Turkey supplied all Anadolu Lycées -English medium schools- with hardware in the last three years and teachers who were responsible for teaching with video in these schools have been trained at Anadolu University in 1986. It is also known that these schools have been supplied with an adaptation of "Follow Me" prepared by Anadolu University.

On the other hand, some of the non-English medium Lycées also have the equipment. Almost each privote school have an access to the equipment. All these can be considered as an indication of the fact that teaching with video is taking gradually its real place in the country.

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*Date gathered through personal communication with Dr.Z. Balpınar.

1.7.2. A Comparison of Existing Video Systems

Choosing a hardware is one of the essential points to be considered. The term "hardware" is used to refer to the machinery itself: the video recorder and the television set. McGovern points out that buying a video system is not a simple mather because there are so many options.

"If we begin with the video cassette recorder (VCR) one first has to decide which format to adopt. The war between manufacturers as to which format will become adopted as standard has yet be resolved."(1980: 128)

As it has been pointed out, there are different formats available in VCR's. The most common ones are VHS, Beta and 3/4 inch U-matic. The formats are not interchangable; that is to say, VHS cassette tape cannot be used on a Beta VCR or vice versa.

Television systems differ electronically from country to country. The U.S. system, NTSC, is used by only one-third of the world; the majority of the countries use the PAL and SECAM system(Lonergan 1984, Tomalin 1983, Allan 1983) Table 2 shows the main users of each system.

PAL	SECAM	NTSC
Argentina	France	Canada
Australia	Greece	Japon
Hong Kong	Iraq	Mexico
Israel	Saudi Arabia	U.S.A.
N. Zealand	U.S.S.R.	
Pakistan		
South Africa		
Western Europe including U.K.		
Turkey		
Most cuntries unless listed under SECAM		

Table 2: main users of each system

(Lonergan 1984: 122)

These systems are not compatible with each other. A VHS recorder can bu used to make a video tape recording in France; when the tape is played in Turkey, a color tape plays as a black and white tape. This also applies to videotapes recorded in USA. This is because the national television standard of one country is based on different technology from that of another country. Solution is to purchase tri-standard hardware(cf. Lonergan 1984; Candin et al 1982; Tomalin 1986; Allan 1985).

There are other things to consider when buying VCR equipment. Table 3 shows the advantages and disadvantges of different formats.

FORMAT	Advantages	Disadvantages
VHS	Largest market share; largest rentalavailability and largest selection of Pre-recorded tapes.	Machinesincorporating "trick-frame" facilities tend to be more expensive then Betamax.
Betamax	"Trick-fr me" machines are cheaper. 4-head models have superior still-frame and slow motion.	Smaller choice of models. Slightlysmaller choice of pre-recorded tapes.
U-matic	Excellent quality picture and sound. Full range of featuresRobust.	Twice the price. Heavy. Few domestic tapes available.
Video 2000	More advanced system. Flip-over cassettes l nger playing time. Two audio tracks.	Relative unrealiability. Few pre-recorded tapes. Not convenient for camera use. No portable machines

Table 3: the advantages and disadvantages of different

formats

Candlin et al.(1982: 58)

i. VHS(Video Home System): This is the most widely used japanese system both for domestic and institutional use. Image and sound is satisfactory, but not sufficient for broadcosting. This system utilizes cassettes of up to 4 hours in length. Having single

sound tracks enables the dubbing on of extra sound: e.g. music or commantary to an existing sound track.

ii. <u>Betamax</u>: This is also a japanese system with single sound track. It is considered to be of better quality but the cassettes used are of up to 3 hours 15 minutes in length only. The cost of this format is similar to VHS. This is the system widely used in Turkey.

iii. <u>Video 2000</u>: This is a European system utilizing a reversible cassette. It can be "turned over" like an audio cassette. It, therefore, has a maximum playing time of 8 hours.

iv. <u>U-matic</u>: This system is used for semi-professional purposes. Although U-matic machines are heavy and bulky they have many facilities which make them particularly suitable for classroom use. As is shown in table 2 it has excellent image and sound quality, often a lacking in the alternative video systems. It also has a langer stable freeze frame and post-dubbing is made possible by its twin sound track. Maximum playing time is 1 hour for table models but only 20 minutes for the portable version(cf. Lonergan 1984, Tomalin, Allan 1984).

When buying VCR, it is important to state the

standard and format required. Questions to be considered,
therefore, are "who is going to be responsible for
the video?" "What are its pedagogical purposes?" "How
is it going to be used?" "What is the use of video
in learning situations?"

1.7.3. Considerations for the Selection of a Video System
for use in ELT

Since the machines are improving continously
due to the rapid advance of video technology renting
is flexible and enables institutions to follow technological
developments for many European countries where the
reating system is available. But in Turkey there is
not any system as re ting. The education sector as
a whole tends to buy their own video equipment outright.
Therefore, institutions who want to purchase a video
equipment have to be aware of the physical properties.

The physical properties on VCRS have not been
specifically designed for language teaching purposes.
When buying VCR for language teaching purposes it
is essential that the video cossette recorder has
certain physical properties. These may be classified
in order of importance as follows:

i. Pause button/Freeze-frame: This stops the
tape momentarily, allowing for an immediate re-start.

It is important that, when the pause is pressed, the picture remains on the screen and starts again immediately you release the pause. This is what is known as "freeze frame".

The purchaser should check that when the pause button is released the sound begins immediately, because on some machines, there is a slight loss of sound when the film is restarted after the pause button, or freeze frame has been used.

ii. <u>Visual search</u>: This is another most vital property on a video cassette recorder. Not all video machines have this important property. It enables the teacher to see the picture while running forward or backward on the tape. This is called visual search or search. The visual search is different from fast forward in that with fast forward you don't see the picture. Visual search facility enables the teacher to find a place on the tape quickly and simply and thereby select required sections for normal viewing. This feature is also known as "skin viewing".

iii. <u>Remote Control</u>: Remote control may be cordless or linked to the VCR by a cable allows a teacher mobility in the classroom whilst remaining in control of the stopping, starting and pausing facilities. He or she needs, however, to remain within a certain distance of the machine.

iv. <u>zero counter</u>: This can be used to keep a more durable record of important places on cassette for quick retrievel without recourse to vision before or during the activity.

v. <u>Slow motion facility</u>: This slows down the action without the sound(cf. Lonergan 1984; Allan 1985; Miller 1986; Duke 1986).

The properties and techniques summarized by Allan(1984: 22) is given in table 4 below in order to show important properties of video to the teacher and important techniques of handling video material in the classrom.

The first two properties are the most important to the teacher in the classroom: the control of the machine and the ease of operation of the controls give video a flexibility that film and broadcast television don't have. Not all video cassette machines 'freeze' the picture on the screen when in the pause mode. Slow motion replay is also highly exploitable in some circumstances. To sum up, these properties and techniques enable the teachers handling video material in the classroom.

Proparties	Techniques
1. Play/stop/rewind/fast forward/ pause	Control by teacher in classroom
	View whole programme.
Zero counter/programme memory.	View in sections.
Remote control	Repeat whole/replay in sections.
	Omit sections.
2. Sound and vision controlled separately	View without sound
	Silent viewing of whole sequence as
The volume can be turned down	preparation for listening.
(but note than with most	Turn sound down at certain points for
monitors you can't do the	students to supply possible dialogue.
reverse and lose the picture).	
3. Freeze frame	Pause + visual cue
Pause 'freezes' picture on	Oral practice with 'frozen' picture
screen.	as prompt.
(Not all monitors)	Worksheet entry
	Note-taking.
4. Two audio channels	Record own commentary
Original soundtrack usually	Teachers record simpler version.
recorded on channel 2.	Students record own version.

Table 4: Video playback properties and techniques

(Allan 1984: 22)

CHAPTER II

REVİEW OF LITERATURE

2.1. Technological Aids in Language Teaching: from language laboratory to Television and Video

In language teaching many developments have evolved from the growing awareness of different mediums with which can utilized. Available technology-tape recordes, slide projectors, overhead projectors, videotape recorders, television, drawings, and pictures make it possible for the language teacher to present language is more forms than just speech and print.

The relationship between machines and men is language teaching started with language laboratories. As Locke(1978: 154) states the first language laboratory was a room in which some scientists used apparatus to study language.

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"The name "language laboratory" was coined from a room in which equipment was used to help study language long after phonetics laboratory and experimental phonetics were applied to the scientific study of speech sounds and intonation by Rousselot(1978: 154).

As it is stated above "phonetics laboratory" was used instead of language laboratory until the 1930's because it was used for the scientific study of speech, speech correction, and foreign language instruction.

The language laboratories began to be widely used just after the end of the Second World War and became fashionable in the 1950's with the audio-lingual method. This media was dominant for many centuries in many countries but later it has been demoted-even discredited(cf. Dubin et al. 1977, Locke 1978).

Meanwhile, radio as an available technology began to be used in language teaching beside the tape recorder. The first English by radio was broadcast by the BBC during World War II. Howse(1979: 15) notes that the first radio programme consisted of a series of selected utterances articulated slowly in the BBC English of the day, followed by a careful traslation in the language of the learner. These programmes were two or three minutes long. These broadcasts began

to arose people's interest. In time the programmes were also improved pedagogically, and methodologically.

By the end of World War II more people were interested in learning English by radio broadcasting. With this great interest the programmes become to be well planned, and to be carefully organized. The people in charge saw the need to support these broadcast series with self-study materials. Thus, in the early 1950's bilingual radio series were broadcast with self-study materials. These books consisted of the main dialogues and structure parts to facilitate self study. The most famous of those was called "Calling All Beginners" which is still in use. By the early 1960's intermediate and advanced levels English radio lessons with explanation in the mother tongue were broadcasted(cf. Howse 1979; Tomalin 1979; Tomalin 1986; Dunkling 1979).

Apart from radio, another aid in language teaching English is television. Tomalin(1979; 68) states that television offers the teacher a source of real English material for listening to and viewing both inside and outside the classroom. As Sherrington says:

"Television has not taken to language teaching
with that warmth and creativity with which
it has embraced other subjects in the currieulum.

In looking for explanations for this situation, the tendency is to point to the inherent deficiencies of television itself(1973: 24).

Sherrington(1973: 24) refers to Fawday, in examining the reasons for the lack of language teaching programmes on television, says that this is "not because television is not a good medium for these, but because its advantages in school conditions, over radio programmes plus pamphlets are questionable."

When television was used in language teaching the programmes were limited. Few programmes offered were for complete beginners, and most programmes were designed for the students with two or three years language study(cf. Sherrington 1973).

Meantime, BBC English by radio and television produced "Walter and Connie" for complete beginners which has been a self-study course using the books and records supporting television programmes. This new programme "Wolter and Connie" attracted the attention of public and started to be used widely(cf. Howse 1979).

When video recorders first become available in the 1970's they seemed to offer exciting new possibilities for language teaching and learning. Many institutions invested considerable sums of money in buying this equipment. This product forced the experts to prepare

other materials to be used in video recorders as well. According to Howse(1979: 18) the "Bellcrest Story" appeared right after the success in "Walter and Connie". Bellcrest Story; admitted as more natural since it is coloured, is the teaching of business English at the advanced level. It was a breakthrough not only in colour but also in methodology for advanced courses through the use of mass media. Materi₁'s were provided for more formal acquisition and exploitation of this language by the student at home or class.

The same aim was implicit in two other English by television series "On We Go" and "People You Meet" for elementary and intermediate learners. The two series have been and are being widely used both on television and increasingly, in the 1970's as video facilities in the classroom(cf. Howse 1979).

According to Howse(1979: 20) not only the quality of the programmes but also their range and variety have increased. "Say it Again", which is an intermediate course, is prepared on the basis of a notional-functional approach. Just as other video materials, programmes like "The Sadrina Project", "Songs Alive" "Follow Me", and "Follow Through" have also attracted the attention as video materials to be used in classes.

However, the problem has been that these television-video materials have not been produced for use in the classroom by a teacher. Rather, they have been produced in such a way that it acts more substitute for both the teacher and the classroom(cf. Murison-Bowie 1986).

There are also some materials specifically designed for the classroom use. "Video English" which consists of short scripted sequences produced by the British Council and Published by MacMillian. Each sequence concentrates on a particular language point. Materials such as "Follow Me to San Francisco", "It's Your Turn to Speak", "On We Go", "Person to Person", "People You Meet", "Speak Easy", "Your Life in Your Hands" are specificially prepared for the classroom use.

Commercialy produced ELT video materials are often designed as video support materials for particular courses. "Family Affair", as an example of this, supports the course "Strategies" as "English for Business" supports "The Bellcrest Story".

Thus, as it can be seen that, because of the increasing demand for English around the world, the shape and content of the video materials are constantly changing, reflecting the new needs of both teachers and learners.

2.2. Video and The Role of Visual Elements in Language
Teaching

Audio brings the language alive in such a way that printed materials cannot. It presents a variety of examples of language in use, and is a particularly good medium for the study of discourse. Visuals, on the other hand, are sometimes used to support an audio presentation; they are often used as prompts or cues. According to Allan(1984: 23) visual images can intrigue, require interpretation, and fire the imagination and are therefore a good stimulus to discussion.

The visual element is an important part of communication. The message can be transmitla to another human being in many different ways: e.g. by waving, nodding, banging on the neighbours wall, writing a letter, slamming the door, raising eyebrows. Also movements of body, face and eye are the part of face to face communication. This is what can be called "body language". These can be seen in the context of natural setting and also these may give additional clues or information to what is going on. Therefore, audio and visual transmitted are brought into the classroom because their realism helps to bring the "real world" into the classroom(cf. Allan 1985; Allan 1984; Lonergan 1984; Willis 1983).

The message is conveyed more easily when there is a "face to face" communication. Some messages, as stated by Allan(1985: 68), are isternational. Hence, misinterpretation is always possible within different cultures because some of them are culture based. Face to face interaction can be ullistratedr as in table 5.

VERBAL		NON VERBAL
	vocal	visual
speech		gestures
		facial expression
	accent	eye contact
	intonation	posture
	stress	proximity
		---
		appearance
		setting

Table 5: The Summary of the face-to-face interaction

(Allan 1985: 68)

It has been argued that non-native speakers of any language are likely to rely on visual clues to support their comprehension. Video could enable the teacher to include the visual elemnts in the language he is presenting to the learner and with video there

is the opportunity of paying attention to the visuals as well. Video also exploits the visual components in a more systematic way and helps students to interpret visual clues effectively(cf. Allan 1984; Svensson et al. 1985; MacWilliam 1986; Lonergan 1985).

In addition, seeing the setting help comprehension and facilitates communication. Not only the visual element but also the interaction between the verbal and non-verbal components lead to a high degree of comprehension. As Lonergan states:

"Paralinguistic features from an important part of communication. Through arm movement, facial gestures, and eye contact speakers convey meaning to their dialogue patterns. Often gestures and mine can carry the whole meaning; the words are unnecessary. For language learners the ability to recognise, understand, and perhaps use these features of the target language is an integral part of achieving communicative fluency.

(1984: 41)

The aural element becomes more explicit when the visual element is completely lacking such as in situations of tape and radio broadcasting. People, on the other hand, still make gestures when speaking on the phone although they cannot be seen. Radio programmes also need to be more exlicit verbally. However, there

is an absence of the visual channel in audio tapes and radio broadcasts. Therefore, verbally explicit language is used in audio tapes and radio broadcosts which is not usually used in real life. As it has been noted by Willis:

> "The danger is, of course, that students get used to more than usually explicit language and find real life interaction very difficult to cope with, being less explicit. Video, of course, does not have this disadvantage because the context is visible and does not have to be described or referred to explicitly.
>
> (1983: 31)

Video offers the explicity of audio tapes, as well as paralinguistic information provided by the visual elements. In real life, both aural and visual elements supplement each other. In the language classroom the visual is used used to duplicate the aural channel in order to clarify meaning of a new language item. The danger is that the student rarely gets practice in interpretating and recognizing visual clues as they are used in real life (cf. Willis 1983). Thus, as Willis(1983: 32) points out "an awareness of the possible real life interrelations between visual and aural channels is vital for the language teacher".

2.2.1. Components of the Visual Element

In order to identify the effects of visual elements in communication in general, and of language teaching in particular, of what the visual element consists needed to be defined. The physical setting may or may not be part of the message. One could not understand the instruction without relating it to the visual elements. Students interacting with each other need the visual background of the physical setting. Language teachers, therefore, must not only distinguish the visual aspects which form part of the message, but also, visual features which are vital to non-vocal communication(cf. Willis 1983). This visual element is summarized in figure 1.

VISUAL ELEMENT			
SETTING		INTERACTION	
		(non-vocal communication)	
relevant to message	not relevant to message	significant, 'message bearing' movements and features	not significant, e.g. nervous
	worth 'teaching' for passive or active control, depending on students needs	worth sensitizing students to; then easily transferable from L_1	

Figure 1: The visual elements
(Willis 1983: 33)

As Geddes(1982: 63) suggests next step is non-vocal communication which includes paraliguistic features. Paralinguistic features are important in helping students' comprehension.

Willis(1983: 34) in referring to Abercrombie(1968) states that paralinguistic activities must communicate, as well as be part of a conversational interaction. Visible paralinguistic elements are categorised as gesture, facial expressions, eye contacts, posture, proxemics appearance and setting.

Gestures involve less of the body at any one time, and change more rapidly. Some of the gestures have been learned and shared by the rest of the speech community or they are purely idiosyncratic. Gestures have a more purely linguistis function which can be divided into four categories:

i. Embles(verbal surrogates, e.g. a "Vsing ")

ii. Illustrates(e.g. gesture to match, "It was this shape")

iii. Enactions(beckoning to command "come here")

iv. Batons(hand or head movements related to stress, rhythm and tempo)

Facial expression may be consciously controlled or they may mean something of which people are largely unaware. For example, raised eyebrows express surprise

or disapproval and to convey such attitudes they may be consciously used. Researches have shown that facial expressions convey attitudinal(or affective) information both to the hearer, who watches the speaker's face to judge to what extend he is comitted to the literal meaning of what he is saying, and also to the speaker, who watches the hearer's face for feedback(cf. Allan 1985; Willis 1983; Norbrook 1984; Geddes 1982).

Eye contact between men and women is not expected outside the immediate family. As stated by Allan(1985: 69), for example, in British culture this would make conversation very difficult as the extent and direction of gaze between people in a group plays a part in regulating their conversation and signalling who will speak next. Therefore, eye contact is a necessary pre-condition for turntaking.

Pusture, body language, includes the way people stand or sit, the direction in which they turn their bodies. Posture, according to Willis(1983: 35), gives some indication of particapants attitudes both towards each other and to what is being said. Different postures can express solidariy, agreement or disagreement between speakers, or challenge willingness to participate in a conversation. For example, when one travels if he does not want to speak to a person next to him, he may not turn his shoulder to a "closed" position (cf. Willis 1983; Allan 1985).

Proximity is a part of social norm. In each culture because of some social norms the distance people stand or sit from each other is various. This may cause misinterpretation, enbarressment or suspicion because of a lack of sensitivity to cultural differences. For example, the English are considered as "cold" and "distant"(cf. Allan 1985).

Appearance includes dress, hairstyles and personal belongings. These can give a lot of information about the person who is wearing and carrying them. Some of them are very culture specific like the kilt(cf. Allan 1985; Willis 1983).

Setting is related with people's behaviour in certain physical surroundings. These also differ from one country to another. For viewers of video the location of a scene may provide many clues as to the context of an interaction, for example a shop (cf. Allan 1985).

So far the relationship between the aural and visual channels have been examined and the importance of visual elements have been emphesized.

2.2.2. Interpretation of the Visual Elements

If effective and systematic exploitation of well-selected video sequences are used in the classroom

they may help students to understand vital differences
in non-vocal communication which may stimulate students
to free discussion. Willis(1983: 36) suggests that
in order to be able to exploit video sequences the
teacher needs to have a clear idea of what visual
features are. Figure 2 shows what these vital features
are, describes what type of information they can give
and students response to visual elements of video
programmes.

Sound is one of the most important elements
which help comprehension. When the volume is switched
off one will be nearer to the position of the non-native
speaker who has very little English. Willis(1983: 38)
states that "the effects of background music, people's
intonation patterns, pace, voice, volume, and intensity
may also change the viewer's expectation and subsequent
interpretation of setting and interaction."

Each element has a different purpose in the
classroom depending on the video content,needs and
cultural backgrounds of the students. Nevertheless,
all programmes may not help the explaitation of all
elements and also all students may not be able to
find same element problematic(cf. Willis 1983).

Vocal and non-vocal features such as the use
of modals, intonation, gesture, posture and facial

STUDENT RESPONSE TO VISUAL ELEMENTS OF VIDEO PROGRAMMES

Initial RESPONSE is usually to → SETTING → But this response changes, as a result of confirmation or otherwise of EXPECTANCIES, in the light of → INTERACTION

BACKGROUND ←→ SITUATION ←→ PARTICIPANTS ←→ PROXEMICS[1]   POSTURE   GESTURE   FACIAL EXPRESSION   EYE CONTACT

BACKGROUND
Expectations created by BACKGROUND, i.e. the place itself, or studio, people's clothes etc. help with interpretation of SITUATION and relationships of PARTICIPANTS (cf. Riley's "deictic function")[2]

SITUATION
Viewers' interpretation of what is happening and why. Leads to an interpretation of relationships of PARTICIPANTS (and vice versa) (Riley "situational")

PARTICIPANTS
Are people interacting as friends, work colleagues, family, etc? Questions of status, age, profession, personality, whether co-operative or not (cf. Riley's "indexical"). Leads to interpretation of INTERACTION.

PROXEMICS
distance at which people sit/stand vis à vis each other.

POSTURE
way in which body is disposed:
- direction
- congruence
- closed/open
- solidarity
- agreement/ challenge

GESTURE
movement involving less than whole body, i.e. arm, hand, head.
- rhythmic
- mimetic
- emblem etc.

FACIAL EXPRESSION
mouth eyes eyebrows muscular tension

EYE CONTACT
contact, gaze length, gaze direction

All these can, in various combinations, be interperted as communicating three layers of information:

AFFECTIVE[3]   TEXTUAL   INTERACTIVE

AFFECTIVE
(attitudinal, or "ritual" Goffman). ("modal" Riley) overlay of facial expression, gesture, postural change, etc. on communication - does the speaker believe what he is saying? Not yet systematizable. ("pre-theoretical" Gosling).

TEXTUAL
structure of discourse and message, shown by stress-related nods, tensions, hand and arm gestures (Riley - "linguistic") Systematizable when related to discourse systems.

INTERACTIVE
management of turn-taking, move completion, etc. involving posture, eye contact especially. (Riley: "interactional" function) Directly related to discourse function, therefore systematizable in part (but research in early stages, as with TEXTUAL)

1 All five categories suggested by Abercrombie, 1968, but glossed slightly differently, inc. features from Kendon, Goffman.

2 Riley, P., 1979, Viewing Comprehension. See ELT Documents

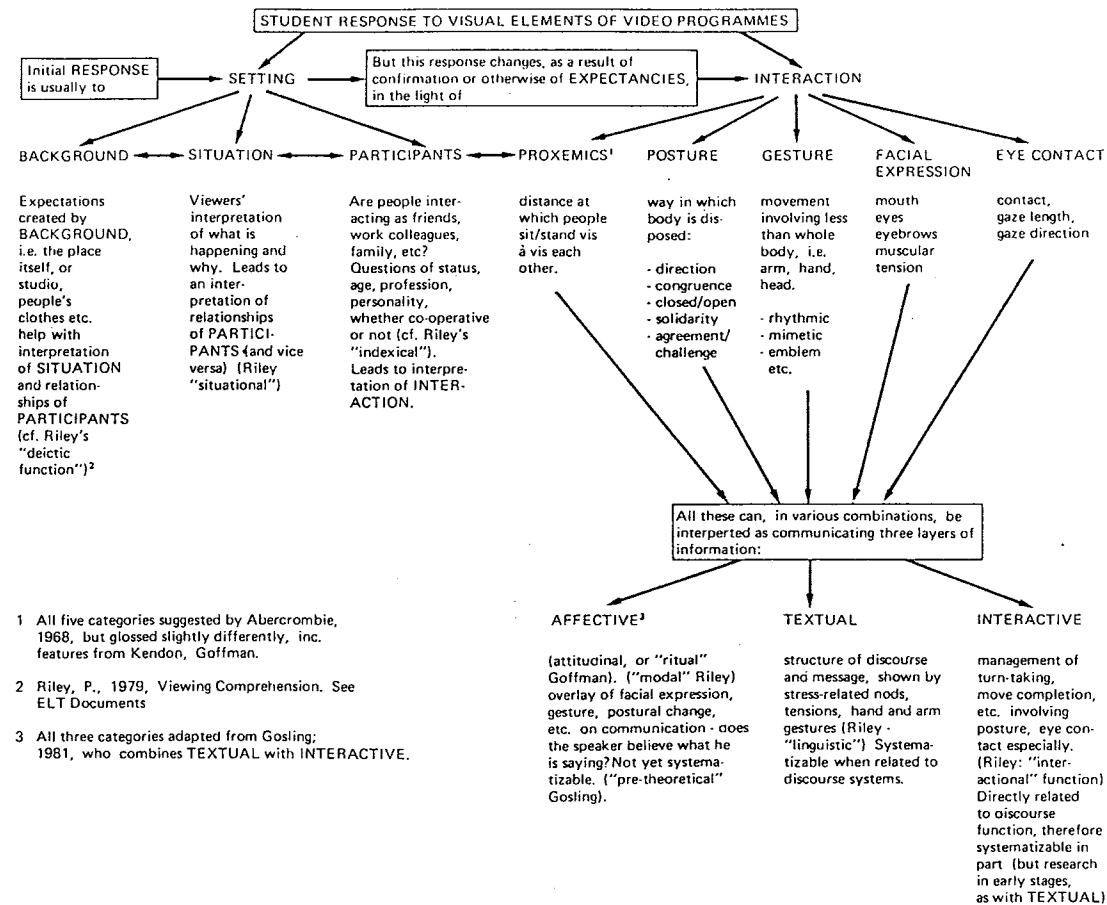3 All three categories adapted from Gosling; 1981, who combines TEXTUAL with INTERACTIVE.

Figure 2: The Role of Visual Element in Spoken Discourse

(taken from Willis)

expression can help affective information. According to Willis(1983: 38) if one focuses the attention only on the verbal messages it is difficult to predict the attitude in a foreign language. The non-vocal component is a vital clue to help the non-native speaker recognize the status of the information. Video can give students practice in understanding attitudes as well as messages. If the signal of attitude is not vital it may cause embarresment and awkwardness for a student in a foreign country Figure 2 illustrates that the "textual layer" is concerned with rhythemic hand and arm movements, head nods, hand gestures. These are closely related to the structure of the message. On the other hand, a video recording with the volume off may help students to indicate some kind of conceptual unit in the discourse and to distinguish the points in the sequence or section at which the key points are stated. This will be a very useful language practice since the head nods and baton movements occur at the same time with stressed syllables and at the beginning of a new topic there is a different size and type of head movements.

Figure 2 also shows that the "interactive layer" involves the management of the "address system" e.g. reciprocity and turn-taking behaviour. Interactive structure is also related to visually perceived non-vocal

communication e.g. gaze, posture and gesture. For example, in a turn taking situation body movements and eye contact give a student the right to a turn to speak which differs from culture to culture and setting to setting. In a informal English language teaching classroom the address system and interaction patterns are not sumilar to interaction outside the classroom. Students may have the opportunity to analyze, for example, turn taking by watching, observing, discussing a video sequence and then perform themselves. Understanding the situation could help shyer students to take part in a discussion, and become active members of the class.

Interactive behaviours are related with the differences in degrees in formality types of setting, register, status, group relations, As stated by Willis;

> After observing and discussing the address systems illustrated by the video(perhaps viewing with the volume off to quess who is going to speak next) students should be given plenty of opportunities to take part in activities that require similar kinds of behaviour, for example, job interviews, various social events, or informal small group "exploratory" discussions.
>
> (1983: 40)

Video even if it is unscripted and unedited, is real life. Thus, watching and analysing as interaction

on video is useful, and after the viewing stage the students also need to practice doing things for themselves (cf. Willis 1983). This view leads people to think whether teaching the visual elements of communication is needed or not. Since it does not have to be translated by a non-native speaker in the way that language does, there is no need to make a systematic study of it. However, students who do not know the culture of the country may misinterpret situations and relationships and-this can lead the students to a misunderstanding of visual clues as well(cf. Willis 1983; Allan 1985).

The above survey shows that if students are aware of the existance and comparative importance of the visual elements, they will examine the language carefully. As far as the teaching and learning of visual clues is concerned, authentic native speaker models need to be presented before sensitivity and productive abilities are developed in the learner. In order to achieve the goal of teaching visual clues effectively and help the students to interpret them video is the inevitable medium. Video also provides visual compehension strategies and helps to expose to a wider variety of settings and interactions in class if they take part in activities. In this way students may gain confidence outside the class and their productive abilites may become automatic.

2.3. The Potential of Video as Visual Aid Comparision of Video with Other Teaching Aids

Audio-visual aids appeal to the ear and the eye of the students in order to make learning of a language easier and more effective. Stevick(1957: 74) has defined an "audiovisual aid" as anything available or visible which helps the student to learn the language more quickly or more accurately.

Heaton(1979: 38) argues that the need for audiovisual material in the language classroom arises from the fact that language is insepareble from the real world. In other words, visual materials bring different type of speakers into the classroom. According to Bailey et al.(1979: 39) nowadays a great deal of variety can be introduced through the use of visual aids, such as television, video, overhead projector, realia, slides make the teacher's job easier, but at the same time more challenging and complicated.

Since many teachers bring in a variety of aids and materials from the outside into the classroom. It is still true that most teachers rely on the text book as the basic element in the lesson, or many teachers still do not know about how to best use it or realize what they can do with it in class.

However, all aids, as well as making positive contributions to language learning, can be dangerous when they are misused or overused. Willis(1983: 17) indicates that "video can be overused by a thoughtless programme planner or teacher who harnesses its potential for effective student control rather than effective teaching."

Video has many advantages over other visual aids. It offers the possibility of showing still or moving pictures with or without sound. In addition each medium has something to offer. Each medium can be substituted another for teaching different skills effectively, and providing feedback. The characteristics of video can be compared with other means of presentation in the following way:

2.3.1. Film and video

Video has the following advantages over films.

i. Video can be used in every classroom setting even if the room is fully lighted.

ii. Video operation is quiter than a film projector because there is virtually no extraneous noise.

iii. It is simple to stop, start and rewind at any point for asking and answering questions. "Stop-frame

(pause)" or "freeze frame" capacity can hold a single picture anywhere desired so that the student can refer to it in detail. But freezing lasts too long the film may burnt.

iv. The counter enables the location of short scenes on video tapes in order to replay wherever the teacher desires.

v. Video can be used by an individual or by small groups of students for self study since the increasing availability and simplicity of video equipment is designed for the home market.

vi. Teacher have more chances to develop different materials; edited or copied, copied off-air, or home-produced(cf. Willis 1983; Price 1987).

In spite of all these advantages mentioned above it has a few disadvantages too when compared with film.

i. The picture is smaller and less well defined.

ii. The quality of copies and home produced material may not be ideal, and this can be a disadvantage for students who are used to television programmes with its high quality in sound and vision.

iii. There may be problems of maintenance because of an inadequate supply of spare parts.

iv. Home production is time consuming.

v. There may not be many commercially produced materials for classroom use. This may prevent video being more widely used in the classroom.

vi. Different ways of using the video such as stop-start, rewind and stop-frame facilities can be disadvantages for teachers who are not trained to exploit these facilities(cf. Willis 1983).

2.3.2. Tape Slides

Tape slides are pictures which are used with a projection equipment, and also a remote control can be adapted. Even if slides can be used in a daylight screen, using video is more advantageous in the way that it offers moving pictures, and it is possible to watch many scenes in a short time, availability and simplicity of video equipment has eliminated the need for specially trained personnel, briefly video offers a newer technology compared to the tape-slides.

2.3.3. Overhead Projector(OHP)

The OHP has several advantages. The picture

is bigger and clearer than the video picture. The
teacher can more easily point out relevant features
of the information displayed. As Willis asserts:

"An OHP skin is in some ways more versatile
than a video tape or cassette in that a teacher
can choose at the last moment with a given
class what information to reval or conceal,
or in what sequence to take the visuals. And
it is possible to annotate on OHP skin by
adding to the original display.
                                    (1983: 17)

However, it has many disadvantoges in the way
that it does not appeal to the ear. The teacher shouhd
give explanations verbally or play a tape recorder
or write everything on the transparency. Moreover the
scenes are not as attractive for the learner as in
a video film.

Dubin's view concludes the value of language
teaching aid very well in the following lines:

"... if used, they add a very important
dimension to classroom activities. The modern
language classroom must contain a large variety
of such aids if .it is to provide the learner
with an active teaching-learning situation.
                                    (1977: 10)

Apart from all the aids used in language teaching,
in our age video is becoming more and more a part

of language teaching throughout the world. Today, the great potential of video in language teaching has been recognized by most educators and video's being an excellent aid for teaching students who wish to know how to use the language as fast as possible has been accepted (cf. Willis 1983; McGovern 1980; Bouman 1986; Lonergan 1984).

Bouman states that using video in the foreign language classroom can make learning more realistic, interesting, productive and communicative.

> "... many teachers are still a bit wary
> of the technical aspects of using video equipment,
> involving techniques..... Yet they will gradually
> come to realize that besides books, a blackboard,
> a cassette recorder, an overhead projector,
> and a computer, the video recorder has become
> a more familiar part of the standard equipment
> in the foreign language class, and a vital
> aid in language teaching.
>
> (1986: 14)

To jum up, video as a teaching aid can help the teacher get across the real communicative context of language more than any other facility. Video is relatively expensive if it is compared with other teaching aids such as OHP, slides, film and so on. If a teacher masters the basic techniques of teaching with video he will quickly notice that even one minute

long sequence may give an hour's worth of entertaining, motivating and useful classroom activity which the other aids may not.

2.4. The Role of Video in ELT Classroom

In recent years the view of language teaching/ learning have changed and the goal of foreign language learning has been determined as being to develop the ability of using real, appropriate language to communicate and interact with others. Whether the communication takes place between speakers or is achieved through the written text, it is the central goal in language teaching. River states that communication derives essentially from interaction.

> "Someone has something do share someone
> else, who is interested and attentive while
> the interest(and there with the interaction)
> lasts.
>
> (1983: 43)

If communication of messages (spoken or written) in another language is the objective, then interaction must be the core of our goal. As Dubin et.al.(1978: 115) states, a video lesson provides an excellent presentation of the interaction skills. In a second language learning situation, where the learner is surrounded by the community that uses the language for its daily purposes,

the role of video may not be as inevitable as in foreign language learning. But in foreign language learning, where the language is rarely heard except in recorded or broadcosted form the role of video is inevitable.

Video has many different good linguistic, pedagogic and practical reasons form the point of longuage teaching. As McGovern says:

> "The native-speaker can normally see the person who is talking to him and this helps him to understand what the person is saying. The visual element is an important part of communication. Video could enable the teacher to include the visual element in the language he presented to the learner. Instend of listening to disembodied voices a tape or recording what was said in a text-book, the learner would be able to see both the speakers and the context in which they were speaking.
>
> (1980: 126)

With video the presentation of language is more authentic and the teaching is more interesting and effective. Melvin et al.(1987: 50) points out that video tapes an add a new dimension to the students' experience of other places, capturing sounds, sights, and the non-verbal behaviour of the speakers of the language for repeating viewing and analysis. Thus, it can be stated that video has great potential in developing a wide range of linguistic skills as well

as semi-linguistic skills e.g. highlighting language function, emphasising non-verbal signals, showing the relationship between linguistic and paralinguistic features. As well as the verbal, various kinds of non-verbal information such as body language facilitate language learning through video.

Video also offers visual and audio clues to meaning. The learner not only hears the language but sees the context in which it is used. In other words, video in language teaching makes it possible to present verbal and non-verbal material through auditory and visual mediums. In this way the learner has more chance to see in what kind of situation a person is addressed formally or informally and why(cf. McGovern 1980; Norbrook 1983; Lynch 1985).

Video shows non-verbal features which stimulate learners to respond and communicate. It is known that visual impressions tend to have a longer effect in the mind of some students. The visual impression in discourse has a positive contribution to the message. In addition, as has been pointed out by many scholars, students can be more succesful as a result of verbal and non-verbal clues which are comprehensible(cf. MacWilliam 1986; Tomalin 1986; Allan 1985; Lynch 1985; Willis 1983). On the other hand, there is a lack of visual impression in televsion conversation, radio commercials, news, weather reports. As Swensson et al note:

"For video to achive its greatest effect
in the classroom, it should be accompanied
by a speaker's voice commenting on what is
shown, explaining or focussing the viewer's
attention on important details or events. Sound
and picture should work together to reinforce
information.

(1985: 149)

Video presents real-life situations, describe
real-life people and real-life language. Video brings
the outside world into the classroom, it gives the
class and the teacher something to talk about beyond
the walls of the classroom. The students can see as
well as hear the language of the country(cf. Tomalin 1986)

Video provides not only a visual setting and
context, a social setting, describing language behaviour
in general but also culturel differences. Video is
an excellent medium for providing cultural insights
to learners who will perhaps never visit a country
where the language is spoken. It shows how people
behave in that culture(cf. Tomalin 1986; Svensson
1985). As Tomalin states:

"Children in Britain were asked in a survey
whether they prefered TV or radio. One child
preferred radio because, she said, "I like
the pictures better". The pictures radio produces
in a child's imagination are valuable but
they are the child's image of a culture not

the culture itself. On TV/video the child
can see what life among users of a foreign
language is, not his/her vision of it.

(1986: 2)

As a ruselt, TV/video brings the culture of
the target language into the classroom. While video
cassettes cannot replace the direct benefit which
visits abroad or contact with natives give, they are
a great improvement over audio cassettes, radio or
text books alone.

In the past, students had memorized dialogues
and spent more time on substitution drils. They had
studied rules, paradigms, and were asked to from grammatically
well-formed utterances. However, video reinforces
the teaching trends away from memorization and toward
flexible strategies for acquiring, organizing, and
applying language knowledge(cf. Rivers 1987; Swensson
et al.1985).

Video is also an excellent medium for understanding
register; what is said, when, in what circumstances
and to whom. The speakers' dress, posture, gestures
and facial expressions, as well as their environment,
all provide clues as to their choice of one phrase
rather than another. For example, If the situation
is seen it is possible to understand the relationship
of the speakers when someone says. "Excuse me, are
you new in town?" as opposed to,"Hey, you new in town?

As Philips(1982: 95) suggests, video accompanied with camera is an excellent tool for dealing with linguistic error analysis. Mistakes will often be realized and even corrected by the students who made them. Seeing them themselves in role-play situations, students will also become aware of the appropriateness or inappropriateness of the language, register, attitudes, and gesture that they have used.

Video can also be used in the teaching of lexical items especially concrete type and grammatical items. The teacher can present a lexical item with its meaning, pronunciation and spelling. Grammatical structures, on the other hand, can be shown in meaningful situations in which to present and practice. When garammatical structures are used in the classroom or in the textbook such situations often become contrived and artificial. Video, therefore, can bring natural and real situations into the classroom(cf. Dubin et.al. 1978).

There are good reasons for using video in teaching languages: The first obvious and very important factor in using video is that with the interest it arouses by the visual stimulus it motivates the students.

The second good reason is that video provides the opportunity to hear authentic language used in context.

Thirdly, and in connection with the second reason mentioned above, video provides practice in listening comprehension. The students hear the language as it is spoken and morever the visual aspect helps them to understand the discourse. In this way, learning listening is facilitated by the help of video, as it appeals to the eyes and the ears at the same time.

Another reason is that video can be successfully used in stimulating further activities such as starting a lively discussion or debate on an issue arising from the material shown(cf. Sheerin 1982).

As video appeals both to the ear and eye of the student it helps to make complex verbal situations, relations more understandable and makes the learning of the language easier and more effective. Video is also a powerful stimulus to classroom communication and an effectice means of reinforcing a language.

CHAPTER III

REVIEW OF THE AVAILABLE COMMERCIALLY PRODUCED SOFTWARE

In this chapter the most common commercially produced materials will be summarized and discussed in detail.

3.1. Available Commercial Materials

Since commercially available materials are not very large in number there is a little opportunity in selecting appropriate materials for students. Some of the commercially produced video based material is reviewed below:

"Video English", is published by Macmillian and the British Council, a 4 hours(8 x 30 minute videocassettes) in 32 sequences, about present in and practising basic communicative functions, a teacher's notes and student practice books.

"Speak Easy", a one-hour video series of 14 mime sketches of 3 or 4 minutes, involving two characters in real-life situations. It can be used at all levels. It includes a guide for teachers, a student's coursebook, a Teacher's manual, and an audio cassette.

"Your Life in Your Hands" is published by Longman Inc., two videos series in 15 episodes, about four young people starting out on their own. It can be used with high beginning and low-intermediate students. It includes a student's book for each level and a teacher's manual.

"Follow Me to San Francisco" is produced by BBC English by Television, a 50 minutes series of 10 episodes in soap opera format, about the experiences of Tom Williams, eighteen-year-old from a small town in Indiana, during his first visit to San Francisco. It can be used with intermediate/upper intermediate level students. It includes a Student's book and a Teacher's manual.

"It's Your Turn To Speak", by Filmscan Ltd. a 120 minutes series of 20 lessons in dialogues and some documentary-style format presenting language functions and structures. It can be used with elementary/ false beginners. It includes student's book and study guide.

"Television English" by BBC English by Television and the British Council, a 3 hours series of extracts from BBC television material selected for use in ELT. It can be used with upper intermediate and advanced students. It includes teacher's book.

"Bid for Power" by BBC English by Television, a 3 hours 15 minutes series of 13 episodes in a serial story set in the world of international business and industry. It can be used with intermediate students. It includes a self-instructional booklet, an audio cassette for broadcast use, a teacher's book, student's book and 2 audio cassettes for institutional use.

"Follow Me" by BBC English by Television, a 15 hours video series in 60 progrommes based on functional/ national approaches and uses a magazine programme format. It can be used with beginners/elementary to threshold level. It includes 4 audio cessettes, coursebooks, and a teacher's guide.

"Family Affair" by Logman, a 60 minutes video series in 15 episodes in which the languages focus follows the same stuctural/functional syllabus as "Building Strategies". It can be used with elementary to intermediate level of students. It includes a study guide and a teacher's manual.

3.2. Commercially Produced ELT Materials For Television
and Video

Most of the earlier materials produced were for television broadcast as well as for classroom use. The first materials were designed for broadcast into the home and for viewers who wanted to study on their own. "Follow Me", for example, was produced in association with several German television companies for a group of evening institutions in Germany. Its aim was to attract home viewers to evening classes to learn English(cf. Allan 1985).

Mc Govern(1983: 58) notes that the BBC English by television series such as "On We Go" and "People You Meet" had been designed for broadcast use and for use, if necessary, without a teacher, in which case, the television became a teacher. Not all of the teachers were happy with a change in their role because they thought they would no longer be in control of the content or pace of their lessons.

This is not to say that series like "Follow Me", "On We Go" and "People You Meet" cannot be used in the classroom, but they were organised in a different ways from materials like "Let's Watch" or "Video English" which were made specially for classroom use. As MacKnight claims:

"Many ELT Series were originally made for
a TV audience of language learners, with a
consequent emphasis on redundancy and reinforcement,
which makes them less suitable for classroom use.

(1983: 11)

The fact is now that so many new titles are
appearing. Publishers reckon that video is getting
established in language intitutions. At the same time
the interest moves from production for broadcast to
production to be used on video inthe classroom.

Allan(1985: 19) classifies commercially produced
ELT video teaching materials according to their role
in the classroom.

    i. Prenting language.

    ii. Presenting the country and its culture along
selected topics within a story frame.

Most materials do several of these at once.
Series like "Follow Me to San Francisco" and "Family
Affair", for instance, present specific language items,
in particular the cultural scene, and tell a story
in every episode. In fact there are also topics to
be drawn from the elements of the story-such as youth,
unemplayment or divorce. One of these can be the starting
point for the material designer.

3.2.1. Presenting Language

The main aim in video materials is to present the language in an appropriate context. In other words, it gives an example of the language in use. In every episode of "Follow Me to San Francisco", for instance, there are sets of short sequences showing language functions in use in different contexts. "Family Affair" which supports the course "Strategies" features specific language items selected according to the functional and structural sylabus. "Let's Watch" also presents structures and functions within a story and introduces different styles of language such as narrative documantry and conversational style(cf. Allan 1985).

"Speak For Yourself", as Bangham(1982: 130) notes, is involved with topics such as using the phone, making appointments, explaining complex events in as effective order, apologizing, insisting politely, responding to rudeness with their function in an appropriate range of situations as well as the structure.

Learners can practice speaking in situations which are presented to them by the video. Learners are asked to say something which is valid for the situation shown on the video. On the other hand, as Lonergan(1983: 76) argues, what the learners say is not necessarily a repeat of a model from the video.

Jack Lonergan

AD SPOT: Long John Silver, Ann Boleyn, Nelson

(Passer-by)	:	(He needs a leg)
Teacher	:	What does he need?(pointing to Long John Silver)
Learners	:	A leg/He needs a leg.
(Passer-by)	:	(She needs a head)
Teacher	:	What does she need? (pointing to Ann Boleyn)
Learners	:	A head/She needs a head.
(Passer-by)	:	(He needs an arm-and an eye)
Teacher	:	What does he need?
Learners	:	An arm/An eye/He needs an arm/ He needs an eye
(Long John Silver)	:	(I don't need a leg)
Teacher	:	What did he say?
Learners	:	He said he doesn't need a leg.
(Ann Boleyn)	:	(I don't need a head)
Teacher	:	What did she say?
Learners	:	She said she doesn't need a head.
(Long John)	:	(I don't need an arm-nor an eye)
Teacher	:	What did he say?
Learners	:	He doesn't need an arm/He doesn't need an eye

Table 6: Follow Me, Unit 19, Media Teaching Manual

(Lonergan, 1983: 78)

Table 6 shows an example from "Follow Me" unit 19. At this level, learners are given a chance to respond to the video and teachers questions, and use indirect speech without the constructions of a formal drill.

Table 7 gives a further exercise based on The Bellcrest Story. Here, the learners must watch and listen for specific uses of language: the setting, paralinguistic information and the language used provide the clues(cf. Lonergan 1983).

Episode Nine: Exercise Four: A lot of attitudes, opinions, and feelings are expressed in the brief exchange between Downes and Malone. Watch the segment again and listen for examples of the following:

1 Expressing pleasure
2 Expressing displeasure
3 Expressing opinion
4 Expressing disagreement
5 accepting an argument
6 Expressing certainty
7 Expressing doubt

This particular activity is only part of a larger exercise which requires the learner to identify people through attitudes and opinions expressed during a dialogue of the episode. Hence, the first part is the information activity and the second part, illustrated above, is the function activity.

Table 7: The Bellcrest Story, Episode 9

(Lonergan 1983: 79)

"Speak Easy", a set of mime sketches, provides stimulus to oral production. No language is presented in the programme but the situations mimed are predictable. Students will be practising the language they are studying in their textbooks before they produce their own versions of what the dialogue might have been (cf. allan 1985).

3.2.2. Presenting the Country and its Culture Along Selected Topies Within a Story Frome

Video is a tremendous tool for showing students something of the country where the language they are studying is spoken. Most video materials attempt to present the country and its culture in a real setting.

"Speak for Yourself", for instance, deals with cross-cultural features, like the differences in the naming system and the problems they can cause when a person gets filed under different names in an information system(cf. Bangham 1982).

On the other hand, the visual element of language programmes on video can provide a great deal of interest for the learner. Style of dress manners, landscape, street scene, buildings, bus terminals, restaurants, aspects of the culture of the foreign country, can be conveyed by the film(cf. Lonergan, 1983). Table 8 and

table 9 show how scenes from a programme can be used
by the teacher to start a discussion about an aspect
of English life.

LOC SPOT: Looking for a new home

Discussion points: Housing estate-what sort of people
live here? Houses semi-detached
probably five rooms with a garage, and
a garden front and back. Open plan
layout no fences or hedges at the front
but probably at the back.

Husband: This is the place. Let's go and look
at some houses.

Wife: I don't know. I think we have to tell
someone if we want to see the houses.

Discussion points: Young couple-what do they work as? Who
buys houses like this in Britain?
(Probably young white-collar workers,
teachers, company representatives).

Husband: All right. Let's got to the sales office.

PAUSE BUTTON: showing 'sales office'sign.

Discussion points: Sales office-what services are offered
by the builders or estate agents?
(Probably arrangements for a mortgage-
on neş states 90-95% of price-as well
as help with legal aspects of buying a hause).

Table 8: Follow Me,

(Lonergan 1983: 81)

1. Studio: At the customs   ref. B1: to precede 1.1 Dialogue

What's in the priest's suitcase?	□ a bottle of gin	□ soap	□ oranges
	□ a bottle of milk	□ milk	□ apples
	□ a bottle of medicine	□ whisky	□ clothes
	□ a bottle of wine	□ make up	□ keys
	□ a bottle of perfume	□ toothpaste	□ cigarettes
	□ a bottle of coca-cola	□ marijuana	□ sandwiches

2. Studio: In the country   ref. B1: to precede 2.2 Dialogue

What colour are the rivers, roads and grass on the map?

	black	white	blue	red	yellow	brown	green
rivers							
roads							
grass							

3. Studio: London quiz   ref. B1: to precede 3.3 Read and speak

This is the Tower of London. How old is it?	Is it □ 500 years old?
	□ 700 years old?
	□ 900 years old?
This is the River Thames. How long is it?	Is it □ 238 kilometres long?
	□ 338 kilometres long?
	□ 438 kilometres long?
This is Big Ben. How high is it?	Is it □ 78 metres high?
	□ 88 metres high?
	□ 98 metres high?

Table 9: Viewing guides for TV unit 7, Follow Me

(Lonergan 1983: 76)

Some programmes are designed specially to feature information about the social, cultural or professional life of the country. Programmes such as "Focus on Britain" and "Welcome to Britain" are designed for young visitors to Britain and some situations of the kind of exchanges are presented in case the students might meet these. Other materials also present aspects of life of the country apart from presenting language and topics. "Follow Me to San Francisco" for example, presents the adventures of a newcomer to San Francisco and introduces information about soma aspect of that society.

For some set of language materials the starting point is to tell a good story. Allan (1985: 21) mentions them as detective stories-a series based on the "Sherlock Holmes", and adventure stories like "The Adventures of Charlie McBridge" and "Bright Pictures". In "Video English" each sequence tells a different story. These materials are all equipped with a viewing task for students.

"Follow Me to San Francisco" is a story about an 18 year-old boy visiting San Francisco. Every episode tells a different story. There are other productions for childrens materials such as "Here We Come", "Come and See Us" and "Double Trouble" present feature stories.

"Play and Say" also uses puppets to present language and activities(cf. Allan 1985; Griffin 1981).

One of the other advantages of video is to bring a collection of various persons into the classroom and a range of issues. Some materials such as "Video English" Cassettes 7 and 8 intended to let teachers use this aspects of the video for project work or to generate debate. These materials present one point of view and students will, therefore, be engaged in real debate' about it. For example, students watch different scenes of people being interviewed for jobs of different kinds before they are left to make the final decision as to who should get the job. "Television English" offers a wide range of topics available for language teaching documantary materials which are selected primarily for the interest of the topics they present(cf. Allan 1985; Willis 1986).

Since it appears as if there is a wide range of software, as MacKnight(1983: 11) asserts "... particular difficulties are attached to each type. ELT series are part of a package, some of them may not be required, or some of the episodes can be extremely difficult to use. On the other hand, they are very expensive to buy and it becomes costly to use only an extract."

As was mentioned earlier, many ELT series are originally made for TV audiences of language to give more emphasis on redundancay and reinforcement ., which makes them less suitable for classroom use(cf.section3.2). The amount of non-broadcast commercial material is limited particularly for beginners and intermediate level students and it requires more adaptation for ELT. These materials are expensive to buy and information on the type of material available is not readily accessible (cf. MacKnight 1983).

Moreover, if right materials are not selected to the students according to the level, interest, age etc. then the potential of the machine cannot be fully exploited in the class. This may lead teachers to the necessity of working out their own criteria to help them select materials. Allan(1984: 25) underlines that the following points should be taken into consideration when materials are used for the development of language skills.

i. The length of the sequence: Allan(1984: 25) describes a "sequence" as a scene which forms a coherent whole, which can stand on its own, even if it forms part of a longer programme. According to the purpose of the sequence to be used the right length could be anything from thirty seconds to thirty minutes. The sequence should not dominate the lesson by its length. That is to say that, one teacher may choose and use

one video sequence for a whole lessen whereas an other teacher may use the same sequence for a five-minute activity. On the other hand, one may play it through once, another may show it in sections several times over. The teacher has to be careful about the sequence because a forty-five minute programme may not offer that range of options but a five-minute sequence may.

ii.The visual information conveyed: When selecting video materials teachers should focus on language and consider; whether the language is at the right level for the students and whether there are any vocabulary items. These lead teachers to pay more attention to the visual messages that the sequence contained. In order to make the possible exploitation in the classroom the visual elements in a sequence need to be considered. If, for example, comprehension of interactions is to be developed sequences which include people with contrasting attitudes, backgrounds, and relationships should be looked for(cf. Allan 1985).

CHAPTER IV

CONSIDERATIONS FOR THE SELECTION OF AUTHENTIC

VIDEO MATERIAL FOR ELT

4.1. Introduction

Many teachers are often faced with the problem of finding software. A practical solution to this could be using authentic video material. Authentic material by its nature is often much richer than material designed for EFL purposes. Allan(1985: 30) describes the term authentic material as "the material applied to video materials for language teaching, it mostly seems to mean that the materials were made for an audience of native speakers. "The important point for the language learner is that viewing television or film made for a native speaking audience is an authentic experience.

The aim of this chapter is to outline a basic procedure for the use of authentic video material

in the ELT classroom. Areas to be covered are; a discussion on the selection of material and the criteria to be considered; a survey of the different types of authentic video material available for exploitation and a discussion of their various attributes, suggested techniques for exploiting the various materials in the classroom, with particular reference to the four language skills i.e. listening, speaking, writing and reading.

4.2. Selection of Authentic Video Material for Classroom Use

The main problem in selecting authentic video material is to decide whether the material is relevant to the students and objectives. Some general points to be checked when looking of authentic video materials for classroom use are.

4.2.1. Density of language

It is important that the material should have some natural pauses in the flow of language, which help the viewer shape the events in the mind. In this way especially elementary students can keep pace with the programme and this may give confidence in their ability to deal with longer stretches of language (cf. Allan 1985)

4.2.2. Visual support

Visuals are often used as prompts or cues, and the impact that a good visual can have, makes it an excellent recall device. Thus, for the material to have a good stimulus the following points have to be considered.

i. whether the visual signals received help to understand the verbal messages. In order to understand this the material can be viewed without sound(silent viewing).

ii. how well the learner guessed what is happening and what will happen next. This can be checked by using freeze framing button.

iii. whether the language that will be heard can be predicted when the sound is turned up.

For the elementary students, therefore, the relation between what the picture tells and what the sound conveys is important for the teacher. For advanced students the picture must give less support and, on the other hand, the comprehension challenge must be correspondingly greater(cf. Allan 1985).

4.2.3. Delivery

It is important to consider the following points;

i. whether the characters speak very quickly,

ii. whether they speak clearly or swallow the words.

iii. whether the accents are strongly regional and thus unfamiliar for students.

Therefore, it is important to look for video material which provides students with the experience of listening to speech against background noise (cf. Allan 1985).

4.2.4. Some criteria for assessing the suitability of content

A selected programme should stand on its own; that is to say when choosing the section it is important to bear in mind that it makes sense when viewed in isolation(cf. Allan 1985). Bouman(1986: 16) summarizes his ideas about things to look out for when selecting authentic video material.

i. The sequence needs to be sufficiently stimulating to activate the required response.

ii. The setting, characters, and subject matter should be realistic, credible, informative and, if possible, amusing. Humour is also an essential element in language teaching. After viewing, learners must be given an opportunity to associate and relate to the subject.

iii. In order to keep the learner fully concentrated on the video sequence the length of it should not be longer than approximately 30 minutes in all. For more intensive use the whole sequence must be divisible into smaller parts of 3 or 4 minutes.

iv. The subject matter and the information should not be too complex or too extensive but rather straightforward and easy to understand.

v. The material should be "exploitable" as a basis for language practice.

Kerridge, on the other hand, gives the following preliminary questions for the suitability of authentic video material.

"1. What does the material teach?
2. Is what it teaches(apart from English) relevant to my learners?
3. Can it be integrated into the course system?
4. What relevent "ancillary" can be developed?
5. Can it be broken into sequences?
6. Can it be exploited with more than one target group of learners?
7. Will the material have a primary or supportive role in the course?

(1982: 109)

Thus, before authentic material is taken into the classroom it must be viewed initially with the given criteria in mind and once selected a transcript should be taken and studied to asses how the material is going to be exploited.

4.3. Types of authentic material for classroom use

In this section, the suitability of different authentic materials as an aid to language teaching/ learning will bedealt.

4.3.1. Drama

This category of programme includes feature films, boodcast plays, "soap opera" serial stories, "sitcom" comedy series. According to Allan(1985: 24) "... common to them all is the fact that they are acted and are, therefore, simulations of reality, which may be done with varying degrees of realism or fantasy."

Plays can be attractive for some learners,

and, in such a case, therefore, it may be used to introduce types of literature which are new to them. However, the length may be a consideration because it is difficult to exploit a one-hour plot in a language class.

Humour can be a difficult subject as well as a beneficial one for the language classroom in as much as socio-cultural topics, slang usage, and complex and obscure plays on word meaning are all related with this kind of entertainment. Before using such a programme in class, therefore, a considerable amount of study is necessary. Some points to be born in mind for facilitating comprehension; the scenario, the nature of, for example, British/American humour and the storyline may need to be explained to the learners; the content of the main scnes can bu summarined before showing(cf. Lonergan 1984; Allan 1985).

Allan(1985: 25) presents certain things to look for in selecting dramatic metarial.

i. Segments that can stand on their own: It is important that even a short segment should stand

on its own sufficiently to make sense as an independent sequence. That is to say that the teacher can pick a short scene out of a drama, for example, some suitable starting points could be a new arrival joining a group and being introduced to the others; an argument starting, a customer coming into a shop, and leaving.

ii. <u>Content</u>: TV series often provide examples particularly useful everyday language functions such as shopping, meeting new people going to the doctor etc.

iii. <u>A warning about selecting drama experts</u>: The teacher has to be careful about

- whether the necessary information about characters or plot has been established in previous episodes.

- whether the language items get(have been) lost in a flow of language.

4.3.2. Documentaries and discussion

Documentary and discussion programmes are useful for giving factural information about aspects of the world and useful for introducing the life and culture of the speakers of the target language. Documentaries also bring home the reality of a problem which may be vivid for the students location in documentaries

give strong visual clues to programme content(cf. Allan
1985; Lonergan 1984).

There are many documentaries and discussions
in a magazine format; for example, morning and early
afternoon programmes aimed at people doing domestic
tasks or designed to appeal to a specific age group
(adolescents, or senior citizens, for example), or
which concentrate on popular activities. These programmes
could be used with specific groups of students(cf. Lonergan
1984).

Allan(1985: 26) suggests the following features
in selecting documentary materials;

i. Content: Teachers select documentary material
for its subject matter. There are some points to remember,
whether the students are interested in the topic, whether
it relates to their own experience, whether there
is anything similar happening in their own country
so that students might compare and contrast practice
in one country or another.

ii. Visual support: The visual element of documentary
material when location slots are used is quite different
from drama where a strong visual support comes from
the gestures and facial expressions of the actors.
Some visuals match the verbal commentary very closely

and others tell their own complementary story, adding to the information the words convey.

iii. <u>A warning about selecting documentary materials</u>: Many of the documentary materials provide purely verbal information. This can be a weakness if the teacher wants to concentrate on both visual and verbal messages. Of course in some cases one may wish to ignore the visual message and concentrate on the verbal message but in general it is probably reasonable to say that the material should use pictures to tell at least some of the story.

4.3.3. Current affairs and news programmes

Current affairs and news programmes may bring reality into the classroom and enable the students to focus on real issues. One of the greatest advantages of using this category of programme in the classroom concerns the issue of vocabulary. Students hear numerous explanations of topical vocabulary in context. This vocabulary learning can be reinforced with pre-listening questions, cloze transcriptions, and various types of comprehension questions(cf. Lonergan 1984; Allan 1985; Brinton 1978).

Brinton et al.(1978: 412) note that news broadcasts best fulfil student needs for the following reasons.

i. They are timely and relevant.

ii. The recycling of vocabulary is more consistent, particularly in news items which reappear over a period of several weeks.

iii. They provide the students with the kind of vocabulary which enables him or her to more readily participate in the type of conversations he/she is likely to encounter in a social situation.

iv. They provide the students with a broader knowledge of the target culture.

Allan(1985: 28) presents certain things to look for in current affairs and news programmes.

i. Content: The teachers' prime concern in selecting material should be the interest and relevance of the topic. The length of indivadual items is very appropriate for clossroom use because every programme deals with several different topics. It is important to remember that local events of the target country may not mean much to the students. With the help of a checklist of topics teacher could select suitable items from news programmes for the students.

ii. Visual Support: Unconscious lip and head movements give the visual clues which help us to understand

what a speaker is saying. However, this may not be as helpful as seeing people, actions, objects and their setting. So, when looking for material the teacher has to be sure that the programme has a high proportion of such visual support.

iii. <u>A warning about selecting current offairs material</u>: Teachers will need to supply up-to-date programmes and to be able to preview regularly to select what is appropriate for their students. It may be advisable to develop a formula for using this kind of programme in order to know what kind of item one is looking for and to cut down on the viewing necessary to exploit it for the classroom use.

Brinton et al.(1978: 405) suggest that articles from Time and Newsweek magazines can be used as a supplementary material for reading and discussion. By means of the articles which contain the same items with the video material would motivate students.

4.3.4. Cartoons

The programmes of animated cartoons are various. The length of the programmes are usually short and they have a clear storyline and they are humorous. As Allan says:

"The place at least one of their characters
in a string of predicaments to which there
are fantastic solutions. The characters are
often familiar ones and their predicaments,
although far-fetched, can be predicted by
anyone who makes a habit of watching cartoons.

(1985: 28)

Allan underlines things to look for when selecting
cartoons.

i. Characters: Two points are important in
terms of characters in cartoon; whether they are familiar
to the students and whether the cartoons are the kind
of characters that your students will identify with
and, therefore, want to discuss.

ii. Visual support: Visuals are important in
cartoons. They clearly tell the story even when the
language is hard to follow. Teachers may like to find
out whether the students can retell the story from
watching the visuals only.

iii. Sound effect: Music and sound effects help
the viewer to understand and follow the storyline.
Teachers can exploit this by using the soundtrack
without the picture.

iv. A warning about selecting cartoons: The
language used in cartoons may be very collequial and

the voices are often distorted. The teacher should
be aware of these features of cartoons since they
may make them difficult to follow and students may
not be able to cope.

4.3.5. Advertisements

Advertisements provide learners with models
for effective communication in terms of visuals, background
noises and language used. Advertisenents are also
short and carefully planned for specific effects For
these reasons, some TV advertisements are excellent
aids for language teaching. Lynch(1985: 115) claims
that if television commercials are carefully selected
they could provide the sort of input that would spur
students to interaction. Linguistic form and the communicative
purpose of advertisements provide an excellent atmosphere
for discussion and offer far-reaching potential in
the language classroom. As Lynch asserts:

"If we assume that all TV advertising is
intended to persuade the viewer to consume,
clearly the underlying message has to be more
memorable in the long term than other televised
items of similar duration, say, a traffic
report, or a trailer for a forthcoming programme.
(1985: 115)

In television advertisements there are two
important examples of precise language use the language

of description and the language of persuation. Carefully
chosen words and designed visuals give special effects
if they contain these two examples of language use.
Lynch(1985: 116) gives some features to consider;
first, advertisements are normally very short; approximately
35 seconds. This feature enables the teacher to use
compact and manageable clips for intensive study.
Second, there are some key phrases that they are
characterized by repetition. We might expect students
to remember these key phrases. Thirdly the complete
story offered by advertisements provide the students
with a self contained entity. Advertisements which,
alongside these intrinsic characteristics, also have
a strong visual impact, can offer the additional advantage
of aiding long-term memorisation.

Advertisements have a number of characteristics
worthy of consideration for teaching listening.

    i. close correspondence to everyday spoken English,

    ii. sound clarity,

    iii. length,

    iv. redundancy,

    v. adoptability to multi-level classes,

    vi. general entertainment,

    vii. presenting scenes from the target culture(cf.
Hafernik: 1979)

Some suggestions as to exploitability of TV advertisements:

Television advertisements provide examples of English used for natural communication rather than English used for EFL, which is a universal feature of authentic material. Because the announcer or speaker in advertisements talks at a normal pace, using advertisements in class can help students to become accustomed to this.

i. <u>Vocabulary</u>: Advertisements enable students to enlarge their current vocabulary in context. For example, from a cold medicine advertisement students can learn common medical vocabulary such as "tablets", "congested", "symptoms", "runny nose" etc. Students may use such vocabulary in a role play situation i.e. going to see a doctor. In this way advertisements can be useful in preparing students to use English outside the classroom.

ii. <u>Visual elements</u>: The visual aspect of an advertisement can carry a large part of the message by itself both in terms of the physical settings and the non-verbal communication. The role of non-verbal aspects of the communicative interaction in the advertisement can be analyzed in a discussion or in the form of more controlled exercises and activities.

The physical setting or more precisely, the non-communicative visual elements and the way they are exploited by the camera can be focussed on, without sound, for activating an explanation or discussion of the meanings suggested or conveyed. Television advertisements, by their vey nature, focus heavily on visual impact they can be used with the learners in a wide range of profeciency levels(cf. Lynch 1985; Riley 1981).

Another important thing is the relationship between the visual and aural elements in retelling the activity. Students find it easier in retelling the activity. Students find it easier to retell something that they have seen and heard because of the interplay between them on the screen(cf. Lynch 1985).

iii. <u>Delivery</u>: A particularly exploitable feature of advertisements, which may not be so easily in other authentic material, is the clarity of delivery. That is to say that, while the speech is delivered at a normal native speaker pace, much more attention is given to the effect it is going to have on the viewer. Therefore, stress and intonation will often be more noticable and words or phrases are less likely to be swallowed or lost in background noise. This can be exploited particularly at the earlier stages of accustoming a class to native speaker pace authentic

iv. <u>A warning about selecting advertisements</u>:
The significant feature of advertisements is the play
on the meanings of words in a clever and amusing way.
Teachers have to be aware of whether this would make
them too obscure for the students if so, teachers
will need to give a lot of explanations in order that
the students see the point. It is, therefore, a good
idea to consider first whether it would be a worthwhile
exercise. Teachers have to need wide selection of
advertisements if they want to make regular use of
this kind of material(cf. Lynch 1985; Allan 1985).

Procedure for use of advertisements in class:
Lynch(1985: 118) suggests the following way for using
advertisements in 'class.

i. Students watch a commercial.

ii. In pairs students discuss what hapnened.
The teacher does not provide any help with vocabulary.

iii. The teacher makes a note of tactics used
by individual speakers when faced with a lexical gap
problem. These are the words which may cause linguistic
problem.

iv. Students in groups discuss and negotiate
on what they saw on the screen. This can be recorded,
if possible, on videotape.

v. The teacher plays back the recording and asks learners to compare and comment on the various contributors tactics.

To sum up, various characteristics of television advertisements such as limited duration, verbal repetition, complete ess of story, visual impact and special mode of delivery facilitate comprehension and can activate a range of communicative activities for language learners at different levels of proficiency.

An institution interested in using this type of authentic video material would be well advised to build up a wide selection that can be readily accessible for whatever area should be required.

CHAPTER V

DEVELOPING THE FOUR SKILLS WITH THE HELP OF
AUTHENTIC MATERIALS

5.1. Introduction- The Four Skills-Listening, Speaking, Writing and Reading

The aim of language teaching courses is often defined in terms of the for skills-listening, speaking, writing, and reading. Tablo 10 shows simply the divisions of the four skills as perceived by Widdowson (1979: 57). The table illustrates that speaking and listening are related to language expressed through the aural medium, and writing and reading, on the other hand, are related to language expressed through the visual medium. Therefore, since video provides both an aural and a visual medium, we can teach all four skills both separately and also in integration with each other.

	productive active	receptive possive
Aural Medium	speaking	listening
Visual Medium	writing	reading

Table 10: Conventional notions of the four skills

(Widdowson 1979: 57)

Table 11 shows which aspects of these four skills have been developed with the use of video and to what degree(represented by the percentage of institutions figures).

Skills	% of institutions using video to develop these skills
*Extensive listening	75
Intensive listening	73
Interpretation of non-verbal signals	45
Oral Production	43
Student awareness of progress towards target language behaviour	41
Writing	25
Extensive reading	11

Table 11: Skills which Video Material is used to Develop

(Macknight 1983: 8)

*Where both intensive and extensive listening are cited, video is used more frequently for the latter.

It can be seen from this table that all four skills can be developed in a wide variety of activities, although in this particular survey clearly reading and writing activities have been given less emphasis.

However, while greater emphasis may be put on the oral/aural skills, as Macknight(1983: 7) points out, video has the potential to develop the ability to integrate receptive and productive skills within a total context. Therefore, video can be considered as a skill-based language teaching aid.

5.2. Developing Listening Skills

On important requirement of language teaching is to make classes relevant to the actual English speaking world. The aim is to prepare students to use English outside the classroom. Listening, therefore, is one of the most important skills that needs to be developed.

Listening is the recognition of signals through the aural medium. Widdowson(1979: 60) says that listening is the activity of recognizing functions in an interaction.

> "Listening is the activity of recognizing
> what function sentences have in an interaction,
> what communicative value they take on as instances
> of use. Listening, therefore, in this sense,
> is the receptive counterpart of saying and

and depends on the visual as well as the aural
medium.

<div style="text-align:center">(1979: 60)</div>

Hence, listening through video depends on the
visual and aural medium and the success of communication
is closely related with the integration of aural and
visual medium and these must complement each other.

Students often make complaints about what they
hear on television and radio because the speech is
fast and nothing is repeated. Students have the chance
to listen to the cassette as many times as they want
with video.

Listening comprehension through video can be
divided into two levels-"extensive listening" and "intensive
listening" According to Sheerin(1978: 123) extensive
listening provides a practice in listening and understanding.
Video, therefore, is a good medium to use for extensive
listening as well as intensive listening. Here, even
if the students may not understand every word they
are required to follow the main theme and recognize
the most important points. The activities should be
designed in order to encourage students to listen
for the general gist of a programme.

In extensive listening students are not asked
to practice or produce what they hear because the

ability to any message is partly dependent on the ability to contextualize and anticipate. Therefore, it is always a good idea to begin a listening comprehension with a summary of what the learners are going to hear.

For example, "Family Album" can be introduced to advanced students as follows:

"Family Album is a story about two widowers, father and son. They are both doctors working in London."

On the other hand, the detailed summary needs to be introduced to intermediate, elementary, and beginners. It is important that the students need to use only the minimum of language in order to prove their understnding. Questions requiring short answers, multiple choice questions, true-false or questions requiring non-verbal responses would be particularly appropriate in order to check comprehension.

A T/F exercise based on "Family Album"(Scene I) is given below:

They are friends T/F

They live in the same flat   T/F

They have just arrived in. T/F

They don't get along very well.   T/F

On the other hand, intensive listening involves concentration on specific words and phrases, with a view, possibly, to later production. The task in this stage aims at students' producing certain items of language.

Activities for intensive listening may include hearing and producing a language item through cloze-dictation, gap filling tasks, re-ordering jumbled sentences, filling information on worksheets, adapted role play, values clarification and discussion.

A Cloze-dictation exercise based on "Family Album"(Scene I) is given below.

LISTEN AND COMLETE

Listen to the conversation on the video. You will hear it twice. Listen carefully and fill in the blanks with the words that you hear.

Toby: Do you(1)_____?

Tom: I'm so sorry. I(2)_____ you were going to put that
       in your(3)_____?

Toby: Well, you thought(4) _____. I'm not sure(5)_____
       I'm going to(6)_____ it or wear it.

Tom: Well,(7)_____ you're still(8)_____ your mind,
       I'll(9)_____ on with my packing.

Toby: Not necessary ..... when I'm finished.

Tom: So we'll be late for(11)_____.

Toby: Don't be (12)_____.

Tom: You're vindictive.

Toby: What?

Tom: I(13)_____ you're a vindictive old men.

Toby: How(14)_____you call me vindictive? What do you

(15)_____ old?

Tom: But you are vindictive. Why else(16)_____ out of the

hotel today?

Toby: You've been telling me for months to find my own place.

Well, that's just what I'm going to do.

Tom: Yes, but, you didn't have to do it today, did you? My flat

has just(17)_____ down. You know it's going to

take weeks to have it put right. Your(18)_____ leaves

something to be desired.

Toby: Oh(19)_____ ? Well your timing is perfect. The only

reason you want me to stay here is so that you can stay

here. Free, gratis and for nothing, thanks to my friendship

of the(20)_____and when the flat is ready you'll

move in and it's good-bye dad.

A re-ordering jumbled sentence exercise based

on "Family Album"(scene I) is given below:

PUT THE CONVERSATION IN ORDER

Use the sentences in the box to make a conversation.

Toby: Do you mind?

Tom : _____

Toby: _____

Tom : _____

Toby: _____

    1. Not necessary .... When I'm finished.

    2. Do you mind?

    3. Well, you thought wrong. I'm not sure whether I'm going to pack it or wear it.

    4. Well, while you're still making your mind. I'll get on with my packing.

    5. I'm so sorry. I thought you were going to put that in your case.

    Now watch the video and check your answers.

"Note-taking" skills are important especially for those who hope to use a foreign language as a medium for study, for business or in industry. The most important point for note taking is to know what to listen for; what is relevant(and should be noted) and what is peripheral(and may be ignored). Here, students are trained in how to listen and what to listen for(cf. Kennedy 1983; Lonergan 1984).

    A note-taking exercise based an "Family Album" (scene I) is given below:

TALK ABOUT THE CHARACTERS

Answer the following questions.

Give reasons for your answers.

	Toby	Tom
Who is surprised?		
Who is vindictive?		
Who complains?		
Who seems nerveous?		
Who seems angry?		
Who seems suspicious?		
Who seems polite?		
Who seems friendly?		
Who seems helpful?		
Who seems nasty?		
Who seems selfish?		
Who seems ridiculous?		
Who seems patient?		

"Sorting information" which is a listening task, requires students to distinguish who says what. In this activity students are asked to mark the cues or/and to note who says what or/and to match several items in another list, or order the events and names as they listen to the cassette. The main aim of these exercises is to help understanding, not to test it (cf. Lonergan 1984).

A sorting information exercise based on "Family Album" (scene I) is given below:

EXCERPTS FROM THE DIALOGUE

Read each sentence. Decide which character said it and to whom. Give reasons for your answers.

<div align="center">

TOM   TOBY

</div>

1. "So we'll be late for surgery".

2. "I bet you're a vindictive old man".

3. "How dare you call me vindictive? What you mean old?"

4. "The only reason you want me to stay here."

Now watch the video sequence and check your answers.

A Sorting information exercise based on "Metrix" is given below:

ORDER THE NAMES

Number the following building societies in the order in which they occur in the ad.

_____ The Leeds

_____ Anglia Building Society

_____ National and Provincial

_____ Alliance-Leicester

_____ Woolwich Equitable Building Society

_____ Bradford and Bingley Building Society

_____ Bristol and west

Varying the listenin activities in this way may mantain interest and encourage versatility in listening.

5.3. Developing Speaking Skills

Students who want to study spoken English need to spend most of the time in the classroom on examples of the spoken language. We use textbooks containing dialogues, often on audio, which gives students the greater realism of different voices and sound effects. On the other hand, when we use video we can add moving pictures to the soundtract. This provides the examples of language in use in a more realistic way. Students have chance to practice the dialogues they have already seen and listened to. That is to say that, before students actually practise the language in use they have the chance to hear the ways people communicate non-verbally as well as verbally. Therefore, in this sense, video can be a good medium to bring "slices of living language" into the classroom as well as to practice it(cf. Allan 1985).

The main use of authentic video material could be in developing aural skills since it presents an authentic situation and shows individuals interacting with each other. As Kennedy argues;

> "... its use in practising oral skills
> is at the moment limited, since although video
> can present two-way communication, a viewer
> cannot practise interaction with screen characters.
> (1984: 98)

One of the major criterion in selecting authentic material for speaking purposes is to look at how the characters communicate their messages. Teachers, when selecting authentic materials have to be aware of the fact that these materials are produced to convey a message to a particular audience. Thus, they can be studied as examples of uses of the medium in the context of the society that produced them(cf. Allan 1985).

Kennedy(1984: 98) indicates that the succesful use of video in spoken English course is at tertiary level. He comments on the motivating power of video when a life-like video programme is presented. Students can remember the language if 2-5 minute films are produced using local facilities which show English in use in certain situations and which are developed for role-play purposes. Therefore, video could play a valuable role in helping students to overcome communication difficulties with, for example, land lords, police, travel agents, bank clerks, fellow students and so on(cf. Appendix B).

One of the major goals in many language classrooms today is to teach students how to speak English well enough to get them talking to their teacher and to each other. They need to put their own language into practice in a genuine effort to communicate. So situations are needed where they will really have something to

say each other. As Allan suggests(1985: 48) the right
video material can provide situations in various ways:
its vivid presentation of settings and characters
can be used to set the scene for roleplay; it provides
an opportunity to debate; so video can be a stimulus
to authentic communication in the classroom by bringing
out different opinions within the group. It is important
that the teacher should choose a topic which students
will have differing views about. Debating on a topic
may take place before and/or after the viewing.

A role play based on "Family Album"(Scene I)
is given below:

ROLE PLAY

Chose one of the situations below. Think about the situation,
and discuss with your classmate what you would say or do. Practice
and then act out the situation for the class

1. You are sharing a flat with a friend. But he/she is
   hard to get along with. You understand that you can
   not keep up with him/her. You try to excuse yourself
   politely to move another flat.

2. You are sharing a flat with a friend. But he/she does
   not pay the rent and other expenses. You are getting
   angry with him/her, therefore, you want him to move
   another flat.

A discussion based on "Family Album"(scene I) is given below:

QUESTIONS FOR DISCUSSION

1. Does it surprise you that Tom's father and Tom had a row? Would a father or son in your country do this? Why or why not? Do you think this is a common pratice in England?

2. How is father similar to or different from fathers in your own country?

3. Do any of the scenes in this episode remind you of an experience in your past? Tell your clasmates about this experience.

A improvisation based on "Family Album"(scene I) is given below:

IMPROVISATION

Here is situation below to improvise. Think about the situation, and discuss with your classmates what you would say and do. With your classmates, show the rest of the class what you would say and do.

You are staying in a very expensive hotel on your holiday. All of a sudden you realized that you lost all your money and check cards. The hotel knows that you are checking out today.

The main aim of this part is to illustrate ways in which video films can be used to encourage oral fluency. One of the essential advantages of using video recorders in class is the controlled presentation of communicative scenes; the teacher or learner can interrupt and replay the sequences, freeze the action, and even take away the sound or the vision. To sum up, language learners can be invited to join in with part of the video presentation, and to speak in response to the cues they receive. In this way, they can learn to cummunicate in the target language. Here, some of the useful communicative techniques will be dealt with.

5.4. Developing Writing and Reading Skills

Although previous discussions suggest that video tends to be exploited more for listening and speaking, it is hoped to show in this section how writing and reading skills can also be developed. However, it should be pointed out that these are not so easily stimulated in a learner through video since these skills are hard to teach even with a text book. The reason is that these two abilities generally require given exposure to units of discourse in texts, and practice in decoding and encoding their rhetorical structure(cf. Kennedy 1983).

But as Tomalin(1986: 44) notes, video can provide a stimulus for the students to write and present their own sketches, using the language learned through the video but in a differenet situation. In this activity, students work in pairs or in groups to think up a situation and write a sketch of about twelve exchanges. The groups may exchange the skectches and prepare the sketches they have been given to present them to their peers

Another writing activity that Tomalin(1986: 44) suggests is writing for a purpose. In this activity teachers job is to show the students how the oral language learned will work in a written register. As Tomalin asserts;

"Those activities provide situational writing and reading practice for the students as well as helping them transfer the language they have learned through the video into their own situation and usage.
(1986: 45)

Students can also be asked to prepare written summaries of the video presentation. This activity may prove an effective measure of competence in the use of tenses, syntax, and other written constructions. Written tasks might include describing processes, describing the place, room, and local area, describing products and performance, formulating users' instructions,

or drafting minutes of a meeting. The video tape can be replayed as a comprehension check(cf. Lonergan 1984).

A Composition exercises based on "Metrix" are given below:

QUESTIONS FOR COMPOSITION

1. Did anything surprise you? what?
2. For you, what was the most interesting thing about this advertisement?
3. What is the psychology underlying them? To which emotions does this advertisement appeal?
4. What was the main message of the advertisement?

WRITE

Write a short composition about the place where you live or are staying. Describe your home, including your room, the local area, and its facilities that you think are interesting.

Another activity involving writing is scriptwriting a role play as suggested by Lonergan(1984: 71). Student are asked to develop a classroom role play which involves writing. Stages instructions must be written; roles must be allocated.

A scriptwriting a roleplay exercise, based on "Family Album"(Scene 4) is given below:

WRITE AND ACT OUT

Choose on of the situations below to role play. Think about the situation, and discuss and write down with your classmates what you would say and do.

Practice and then act out the situation to show the rest of the class(cf. pp105).

Situation one. You want to buy a house in Devon. Find a suitable house for yourself and phone the owner for more detail.

Situation two: You want to buy a house in Bournemouth, but you can't pay all of the money. Convince the owner of the house to pay the rest later or reduce the price.

Reading is the most difficult skill to be developed through the direct use of video. Roller captions and sub-titles can be used to introduce reading speed and the ability to skim and scan for information(cf. Kennedy 1983).

Supplementary articles about the topic provide additional examples of authentic language and generate further language exercises. That is, the teacher can bring out-of-class reading which deal with the same topic or which present a different perspective on the issue. For example, if a news programme is viewed by the class, the teacher may hand out a newspaper

ulate. Sitting room, kitchen/diner, 2 bedrooms, garage, delightful garden. £32,500. Legrand Brothers, 26, Market Sq., Blandford, Dorset (0258 51313).

AVON. Bristol 10 miles. M4/M5 3 miles. Magnificent detached house with outstanding accommodation. 3 Receptions, billiards room, luxury kitchen, 6 bedrooms, 2 bathrooms, sauna, solarium, central heating, outbuildings, garaging for 3 cars, extensive walled gardens with heated swimming pool, paddock with stabling, 2 bedroom bungalow. Substantial offers invited.—Bruton, Knowles & Co., 3/4, Ormond Terrace, Cheltenham. Tel.: (0242) 45081.

BEAUTIFUL BLACKMORE VALE. Dorset, in tranquil situation. Charming, spacious 17th century farmhouse, stone under thatched roof, many original features. Lounge 25ft dining room, 5/6 bedrooms, c.h., large outbuildings, about 1 acre. £65,000. Legrand Brothers, 26 Market Sq., Blandford, Dorset (0258 51313).

BEXHILL-ON-SEA. Well designed modern detached bungalow close Old Town, easy reach town centre and seafront. 27' South lounge with open outlook, kitchen, 2 beds, bathroom, sep. W.C. Garage, pleasant South garden. £27,500 freehold. Sole agents Abbott & Abbott, 9 Endwell Road, Bexhill (0424) 212235.

BEXHILL-ON-SEA. Excep. det. chalet bung. In quiet pos. Ent. hall, lnge., dngrm/bed 5, kit./bist rm, bath., 2 sep. w.c.s, 2/3 beds. gas c.h., det., 99ft. pleas. gdns. £29,500 Fhld. E SHEATHER & Ptnr. 14, St Leonard's Rd. Tel. (0424) 210350 (5 lines).

BOURNEMOUTH. East Dorset. New Forest and coast. Free home finder with many. State requirements to ORMSTON'S 12, Poole Hill, BOURNEMOUTH and 12 offices. Tel. 0202-25671.

BOURNEMOUTH 7 MILES. ASHLEY HEATH. A remarkable contemporary house in semi-rural setting, outstanding architectural design with 3 bedrooms, gallery, 21ft. 6in. x 12ft. 9in. lounge/dining room, kitchen, car port, garage. Gas central heating, fully insulated. Natural terracotta flooring, fitted wardrobes and carpets. Many other features. Quoted £45,000 - £49,000 prior to Auction. Photographic brochure from LEGRAND BROTHERS, 22, Poole Hill, Bournemouth (0202) 291822

BOURNEMOUTH. Home on the Coast, from HAMMONDS Map and details sent on application to 24, Poole Hill, Bournemouth 29422.

BRIDPORT outskirts, 3½ mile to sea: converted old world village Inn: carefully modernised: 4 double bedrooms: 4 receptions. 2 bathrooms: ½ acre mature garden facing south: outbuildings: mains services: ample street parking. Offers on £35,000. Phone Bridport 22718.

BUXTED, EAST SUSSEX (Victoria 70 minutes). Beautifully situated character house, secluded within its own landscaped gardens and grounds extending to about 3 acres. magnificent views to South Downs and Ashdown Forest. Entrance Lobby, Hall, Cloakroom, Sitting Room, Dining Room, Study, Kitchen. 4 Bedrooms, Bathroom, separate W.C. Integral Double Garage. Second Garage. Excellent Outbuildings. Delightful gardens with pond, lawns, paddock, small copse, flowering trees and shrubs in great variety. Offers in region of £77,500 invited for the Freehold. Sole Agents, BRAXTON, WATSON AND COMPANY, UCKFIELD (0825) 3344.

CAMBRIDGE—Detached House 3 Beds. Good Garden. Garage. £32,000. Tel (0223) 50348.

ing-Stamford road). Stone built. Superbly modernised but retaining character. 3 reception rooms, 3 bedrooms, 2 bathrooms, double garage, separate playroom, 2 bedroomed Granny flat and small secluded garden. £56,000. Tel: 0536 4823.

CHIPSTEAD. 19th century Lodge recently extended in grounds of about 5acres, including paddock & stables. 4 bedrms., bathrm., 3 rec. rms., brkfstrm/kitchen. Oil CH Htg. Large garage. £89,000. SUTCLIFFE & PINKS. Chipstead, Surrey Downland 52251.

COTSWOLDS. In unspoilt village, 2 miles Chipping Norton, 6 miles Stow-on-the-Wold. Interesting detached small stonebuilt Period Cottage, having enormous potential for modernisation and enlargement, with garden and excellent small pasture paddock of about half-an-acre. Auction (unless sold) 1st June. TAYLER & FLETCHER, Estate Agents, Stow-on-the-Wold, Glos. (Tel. 0451 30585).

COTSWOLDS. 7 miles BROADWATER COTTAGE SHERBORNE. Delightful well modernised cottage with superb unspoilt views across the Sherborne Brook Valley and Broadwater. Hall, Cloaks, 2 reception, kitchen, 3 beds, bath, garage. Lovely garden. Auction 12th June. RYLANDS. Telephone CIRENCESTER (0285) 5101/5.

COTSWOLD COTTAGE. Charming detached natural stone cottage property in a picturesque Cotswold Village with outstanding views. 2 Bedrooms, 19' Sitting Room. Kitchen. Bathroom and attractive gardens. Offers in the region of £27,000. Further details from the owners. Sole Agents Messrs. Coles, 11 Montpellier Terrace. Cheltenham. Tel. Cheltenham (0242) 27001.

DEVON. Lovely Dartmoor. 3-bed cottage with 3·3 acres, only 8 miles from Exeter. Auction June 6th. Full details from Leslie Fulford & Son, 6, Paris St., Exeter, tel. 52066.

DEVON/SOMERSET borders between Tiverton/Wellington. Charming detached country house with 3¼ acres garden/paddock, 3 bedrooms, bathroom, 2 reception and kitchen: garage and useful outbuildings. Absurdly low rates Auction 29th May (unless sold meanwhile). Illustrated details available from GRIBBLE, BOOTH & TAYLOR, Estate House, 12, Fore Street, Tiverton. Tel. 56041.

DORSET. Attractive Detached House in the Historic Hilltop Town of Shaftesbury famous for its views and walks. Ideal for retirement. Brick built with slate roof. 3 Bedrooms, Bathroom, Living Room, Dining Room, Kitchen, Manageable Garden with Greenhouse. Main Services. FOR SALE BY PUBLIC AUCTION 31st MAY, 1979. — CHAPMAN, MOORE & MUGFORD, Agents for West Country Property, 9, High Street, Shaftesbury, Dorset. Tel. 0747 2400

ESSEX/SUFFOLK BORDER. Beautiful undulating countryside and unspoilt medieval villages. Properties from about £10,000 to £75,000. Please state requirements — H. J. Turner & Son, 31a, FRIARS STREET SUDBURY, SUFFOLK. tel. Sudbury 72833/4

EXETER, DEVONSHIRE. UNIQUELY SITUATED COUNTRY HOUSE 5 minutes from city centre. 3 fine reception rooms, well kept kitchens, 5 principal bedrooms, 3 bathrooms, staff/granny suite. Oil central htg. Good garaging, stabling and other outbuildings. 4½ acres grounds. Offers invited from sole agents, The Lester Smith Partnership, 101, South St., Exeter (0392) 31276.

**EALING, W.5., Det. 4 beds. 3 recpt., kit./bkfstrm., utility.

High Street, Blackpool Telephone (0253) 20087.

FINCHLEY/HENDON border. Mod. semi., 3 beds 2ft. lounge, bathrm., 2 sep. w.c.s. Full gas C.H. Gge. gdn. Freehold £58,000. Phone 346 8961.

FOLKINGHAM. A most charming village house with a classical Georgian Facade, situated in a delightful 17th Century Market Square, with views over rolling countryside to the rear. Hall, 3 Reception Rooms, Domestic Offices. 5 Bedrooms, 2 Bathrooms, Box Room. Partial Central Heating. Former Brew House and Stable. Large walled Garden. Offers around £45,500. Strutt & Parker, Spitalgate House, London Road, Grantham. Tel. 0476 5886.

GLOS. Meysey hampton, 7 miles East of Cirencester. Charming village house built 30 years ago. 4/5 bedrooms. 2 bathrooms, 2 reception, kitchen, etc. Mature garden with variety of fine trees and shrubs. About ½ acre. Offers over £60,000. W. H. Cooke & Arkwright, Berrington House Hereford (67213) or Rylands & Co. The Mead House. Cirencester (3101).

**GRACIOUS DETACHED COUNTRY HOUSE in N. Dorset, natural stone under thatched roof, many fine features. Acquired by Henry VIII for Catherine Howard, since modernised, now in excellent order. Equally suitable for one family, or those with relatives seeking two adjoining self-contained units. 6 bedrooms, 2 bathrooms, 4 reception, 2 Kitchens, Cloakroom, garage, outbuildings, half-acre garden. £74,000. Legrand Brothers, 26, Market Sq., Blandford, Dorset (0258 51313).

GWENT (formerly Monmouthshire). A detached 4-bedroomed stone built bungalow, enjoying complete seclusion with unrivalled views over surrounding farmland. Situated within 3 mins. M4 access and Raglan village. Ideal holiday residence. Freehold. Offers invited around £40,000. Apply Digby Turner & Co., 21. Bridge Street, Usk, Gwent. Tel. Usk 2405

LIMPSFIELD: A delightful Detached Georgian Residence of Character fully modernised and renovated. 4 Bed. 2 Bath. 3 Rec. Clk. Utlyrm. Kit. Breakrm. Full Gas C.H. Gge. Almost ¼ Acre. Freehold. Offers in region of £65,000. Ibbett, Mosely, Card & Co. Oxted (tel. 4241). Surrey.

NEAR CREWKERNE. Somerset. A detached family house with paddock extending to nearly 1 acre in an edge of village position but with local shops, buses, etc., close by. Hall, living room, dining room with inglenook fireplace, kitchen, bathroom, conservatory. 3 bedrooms. Gardens front and rear and paddock. Total area almost 1 acre. For Sale By Auction 16th May 1979. Price guide £20,000/£25,000. Gribble, Booth & Taylor. 1 Market Square, Crewkerne, Somerset. Tel. (0460) 73421.

NR. HORLEY, SURREY. Charming part period and fully modernised property with many fine features. 5 Beds. 3 Rec. 3 Baths. Bar. Sauna. C.H. ¾, acre. High walled garden. Offers over £75,000. Douglas-Smith & Co., High Street, Dormansland, Surrey. Lingfield 833817.

NR. MARLOW. Convenient M4/M40. Spacious Riverside Family House with superb Granny Annexe. 6 Beds. 2 Baths. Shower/Dressing Rm. 3 Recep. 2 Kitchens. Clkrm. Double Garage, Oil C.H. 74ft. Direct River Frontage. Offers invited for the Freehold Price Guide

Market Square, Crewkerne. Tel.: Crewkerne (0460) 73421.

NEW FOREST. A spacious 5 year old family house in an elevated position on the edge of the New Forest within walking distance of the village centre and the main line railway station. Excellent views over open country. Cloakroom, L-shaped sitting/dining room, fully fitted kitchen, utility room, large television room (or fourth bedroom), three bedrooms, bathroom, gasfired central heating, double garage and attractive walled garden. £59,500 FREEHOLD. Jackson & Jackson, The House on the Quay, Lymington, Hampshire. Telephone (0590) 73025.

NORTH COTSWOLDS. In charming unspoilt village 2 miles Stow-on-the-Wold. A high-quality and luxuriously appointed detached stone-built Bungalow Residence. Hall, Cloaks, Lounge, Dining Room, beautifully fitted Kitchen-Breakfast Room, Laundry Room, 3 fine Bedrooms, Bathroom, en suite Shower Room. C.H. Double Garage. Landscaped Garden of one-third Acre. Offers around £55,000 to include carpets, curtains and other extras. Tayler and Fletcher. Estate Agents, Stow-on-the-Wold. Tel. 0451 30585.

NORTH-WEST HEREFORDSHIRE. Substantial family house in lovely rural position near Weobley with 1·5 acres. 4 bedrooms, bathroom, 2 reception rooms, kitchen, utility room, attics, mature garden, excellent outbuildings. Apply: W. H. Cooke & Arkwright, Berrington House, Hereford. (Tel: 67213.) Ref: TVB/RWD.)

OFFERS around £26,500 Heathfield, East Sussex. A particularly attractive detached bungalow, pleasantly and conveniently located. Hall, Sitting room, Kitchen/breakfast room, 2 Bedrooms, Bathroom etc. gas central heating. Garage Workshop. Pretty Garden. Early Sale desired—recommended. Braxton, Watson & Co., Heathfield, tel. 2211.

PERTHSHIRE. COMRIE. Detached bungalow in picturesque village, comprising of hall: large L-shaped lounge/dining room, with picture window giving magnificent uninterrupted view to the hills; 3 bedrooms all with fitted wardrobes; master bedroom with toilet/wash-hand basin en suite; modern kitchen; bathroom with coloured suite; full central heating. Double Glazing. 80% floored loft with access by Ramsay ladder. Large heated single garage; ¼ acre flat easily maintained garden. Local amenities Golf, fishing (Salmon and Trout), bowls. 50 miles approximately from Glasgow and Edinburgh. Gleneagles 17 miles. Offers in excess of £32,000. For appointment to view please phone 076 47 558.

READING. Attractive Victorian house University area. 2 Rec., 4 Bed., 2 upper Bed., 3 WCs, gge, walled gdn. £45,000. Possession July. 0734 84294.

RENFREWSHIRE / NORTH AYRSHIRE border. Delightful Georgian family house with outbuildings and land. Beautiful rural location convenient to Glasgow and Central Belt. Viewing by appointment with the sole agents: R. & W. Hall, Chartered Surveyors, P.O. Box 48, Paisley. 041 889 8778/9.

ST. LEONARD'S-ON-SEA. Gracious detached residence (1903) in attractive residential location. Main Hall, Clkrm, Kitchen Quarters, 2 Receptions. 6 Bedrooms. 2 Bathrooms. Garage Block, garden. Auction 6th June (Price Guide: £40,000.) BRAXTON WATSON & CO. BATTLE (04246 3333) SX.

SANDWICH BAY. Att. cottage-style bungalow near golf courses and private beach. 3

article dealing with the same event. This could lead to a discussion, generate additional writing or speaking assignments(cf. Miller and Brennan 1983; Hall 1986).

A reading exercise based on "Family Album" (scene 4) is given below:

READ AND DO

You are thinking of buying a cottage is the Cotswolds(or North Cotswolds)

This is what you want.

- three bedrooms or more

- an old house you could modernize yourself

- in a small village

- price under £ 40.000

Look at the following page and circle the advertisement(s) corresponding to what you are looking for(if any). Try to do this as quickly as you can.

To sum up, there are, of course, many more possibilities, within the four skills, for exploitation of authentic video material. This chapter has tried to give an exemplary selection to show the potential and versatilitiy of this kind of material. As will have been seen, reading is a still less easily exploitable, even this skill can be integrated with the others, either from the material itself or by the introduction of related supplementary articles.

CHAPTER VI

DISCUSSION AND SUGGESTION

6.1. Discussion

It is hoped that educators interested in providing students with an opportunity to learn real English with video will use the information in this thesis as a springboard for designing and experimenting similar studies.

There may be difficulties in finding authentic video materials but they can be supplied from Universities, British Council and United States Information Services in Ankara. This difficulty may also be overcome by the establishment of centralized libraries. It is also worth bearing in mind that video material from the learners' first language may also be used(without sound) for certain types of productive activities-describing

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speculating, role-play, script-writing etc. These is an added advantage to this in that there is no comprehension of the foreign language involved, and also the material itself may be more familiar- thus, reducing stress and allowing students to respond to the tasts set more freely.

Authentic materials could be exploited for classroom use by the institutions which lack software. However, the success could be better if those materials are exploited by a committee formed of teachers who have the bcakground and knowledge on the subject and are aware of the needs and particularities of the students.

Experts on the explotitation of authentic video materials may hold seminars for training adequate teachers in the same was as Anadolu University did to shop how to use video effectively in the classroom for Anadolu Lycee teachers in 1986. On the other hand, in— service training programmes can be arranged to serve the same purpose.

In Language Teacher Training Faculties Methodology classes have been taught for many years. But a matter so closely related with methodology and language teching, material development, has not been dealt with seriously. Therefore, it would be a good idea to suggest that

classes dealing with this matter, with the development of materials, should be included in the school curriculum. In this study, as the concern is to develop authentic video materials, classtime devoted for exploiting video materials would be beneficial for future teachers.

6.2. Suggestion

As the use of video in language teaching and especially of authentic video materials, is a relatively recent development, there is still much room for research on its effectiveness by comparison with other methods and media.

- A research can be carried out on a corresponding beneficial effect of video on the learning or acquisition of the target language.

- A research comparing the effectiveness and motivating role of authentic video material vs commercially produced video material can be carried out in a longitudinal study.

- A contrastive study of listening comprehension between videoed authentic television broadcast and recorded authentic radio broadcast on the same type of material can be designed, for example a news bulletin.

- Although English as a Specific Purpose, ESP, is not per se a part of this study, authentic video materials may offer even more potential for exploitation in this field, where authentic materials, in general, are preffered. A Study limited to this aspect of language teaching can also be of value.

SAMPLE LESSON PLAN

FAMILY ALBUM

(Scenes 118-153)

Unit 4

A. <u>IN YOUR OWN WORDS</u>

Work in a group with 2 or 3 other students. Tell each other what you remember about the characters and the story in unit 3.

B. <u>ASK YOURSELF-THE CHARACTERS</u>

Read the questions before you view the video episode. Answer them after you have viewed it. Some of the following questions can be answered by silent viewing.

1. Who is Tom telephoning to and why?

2. How does Charles address Tom?

3. Why does Tom have immediate worries?

4. Why doesn't Tom want to go to his mother's flat?

5. Why is Tom worried about Tom?

6. Whom does Charles advice Tom to try?

7. What kind of information that did Tom ask for from the owner of the flat?

C. EXCERPTS FROM THE DIALOGUE

Read each sentence. Decide which characters said it and to whom. Give reasons for your answers.

TOM   CHARLES

1. "Oh good afternoon lod friend."

2. "But at the moment. I've got more immediate worries... like where am I going to sleep tonight."

3. "You've got an ad in today's paper, oh, for furnished....".

4. "You will have to go to your mother's".

D. ORDER THE EVENTS

Watch the video sequence again. Number the following events in the order in which they occur in the story.

- Tom got the address of the flat.

- Charles came to the surgery.

- Tom tried another telephone number

- Tom dialed the owner of the flat while Charles was hanging the coat up.

- He went to see it.

- Tom phoned the owner of the flat.

E. TALK ABOUT THE CHARACTERS

Answer the following questions. Give reasons for your answers.

TOM

Is he pleased that Charles has come to visit them?

What suggestions does Charles make?

Why was he worried when Charles come into the room?

CHARLES

What does Tom mean when he says "Well, you never know.."?

Name three places that Charles tells Tom to stay?

Why is he warried about Tom?

F. LISTEN AND COMPLETE

Listen to the conversation between Tom and Charles on the video. You will hear it twice. Listen casefully and fill in the blanks with the words that you hear.

Tom   : Same(1)_____ story every time. By the way, don't you say anything to my mom about(2)_____and my dad, will you? She might get(3)_____.

Charles : When am I going to see your mother?

Tom   : Well, you(4)_____ know.

Charles : Hey, look, why don't you stay with Mike and Rebecca

Tom   : I've(5)_____ them.

Charles : Or Howard and jane; they're good friends of yours.

Tom :   I've tried them too. In(6)_____ I've tried everybody. It's(7)_____ how many people have got their parents coming to stay. Oh hello? You've got on(8)_____ in today's paper for a (9)_____ studio flat. Is it still(10)_____? It is well, that's(11)_____. Hold on Yes one second. Yeah, OK. Thank you very much. My name is Dr..... mm.......

Charles: Latimers

Tom :   Latimers. I'll be there as soon as I can, all right? Yes don't go away, will you? No, No, Bye Bye 23. Primrose Place.

Charles: How much is it?

Tom :   It's 45 pounds a(12)_____. It sounds perfect(13)_____, Kensington boarders, (14)_____placed near shops, undergraund and new leisure center. (15)_____ in pretty good quite news, it is an unusual but delightful studio full of characters.

G. TRUE or FALSE?

Watch the scene between Tom and Charles in the surgery Then decide whether the following statements are true or false. Give reasons for your answers.

TOM

1. tells Charles that he wants to stay with his mother.____

2. looks happy when the owner of the flat tells him
   that the flat is still available for rent.____

3. is surprised to see Charles.____

Charles

1. asks Tom to look at the flat before he is going
   to rent it.____

2. advices Tom to stay with Howard and jane.____

3. is not sure whether he is going to see Tom's
   mother or not.____

H. QUESTIONS FOR DISCUSSION OR COMPOSITION

1. In what ways renting a flat is similar or different
   from in your own country?

2. From what you can see of the surgery, How is
   it similar to or different from the typical
   surgeries in your country?

3. Pretend that you are Charles and Tom is your
   best friend. Your wife doesn't want him to
   stay with you because of the past experience.
   What would you do?

4. Charles says that "For goodness sake, you're
   my closest firend". But, on the other hand,
   his wife doesn't want Tom to stay with them.
   How would you explain this? What does this
   suggest about his personality?

I. READ and DO

Task   Renting an apartment

Part One: The tenant's application

1. Fill out the application form. Try not to use a dictionary.
   If you want, you can pretend to be someone else and make up the information.

2. Divide into pairs. One of you is the landlord/landlady and the other is the tenant. The tenant thinks the apartment is in bad condition -- the living room needs redecorating, the refrigerator is broken, etc. He also thinks the rent is too expensive. The landlord/landlady is not very polite. Write your conversation.

TENANT'S APPLICATION

TENANT INFORMATION

Name _____ (Husband or Wife) _____

Number of Children _____ Ages ____, _____, _____, _____, Pets _____ Phone No. _____

Present Address _____

How Long Lived at this Address? _____ Reason for Moving _____

EMPLOYMENT INFORMATION

Present Employer _____ Address _____

How Long? _____ Immediate Superior _____ Phone No. _____

CREDIT INFORMATION

List at least two credit references and indicate whether now open or closed)

Company Name _____ Address _____ Open ___ Closed ___

Company Name _____ Address _____ Open ___ Closed ___

Bank _____ Branch _____ Checking _____ Savings _____

Dated _____   The Statements Above are True and Correct

Signature of Applicants   _____

_____

_____

from <u>Follow Me to San Francisco</u> by Suzanne Griffin(1981: 43)

APPENDIX B

"FAMILY ALBUM"

Video Script

Scene I

Toby: Do you mind?

Tom: I'm so sorry. I thought you were going to put that in your case.

Toby: Well, you thought wrong. I'm not sure whether I'm going to pack it or wear it.

Tom: Well, while you're still making your mind, I'll get on with my packing.

Toby: Not necessary... When I'm finished.

Tom: Stop being petty.

Toby: I'm not being petty. I was here first.

Tom: So we'll be late for surgery.

Toby: Don't be ridiculous.

Tom: You're vindictive.

Toby: What?

Tom: I bet you're a vindictive old man.

Toby: How dare you call me vindictive? What do you mean old?

Tom: But you are vindictive. Why else check out of
      the hotel today?

Toby: You've been telling me for months to find my
      own place. Well that's just what I'm going to do.

Tom: Yes, but you didn't have to do it today, did
      you? My flat has just burnt down. You know it's
      going to take weeks to have it put right, Your
      timing leaves something to be desired.

Toby: Oh really? Well your timing is perfect. The
      only reason you want me to stay here is so that
      you can stay here, Free, gratis and for nothing;
      thanks to my friendship of the chairman and
      when the flat is ready you'll move in and it's
      good-by dad.

Tom: Ow!

Toby: Ow!

"Family Album"

Video Script

Scene 4

Tom: Oh Hello? Yes, you've got an ad. in today's
      paper for a furnished.... Right, yup, yup. Thank you.

Charles: Oh good afternoon lod friend.

Tom   : Hi

Charles: Oh, come on. I'm sure you will soon make up.

Tom   : But at the moment, I've got more immediate
         worries.... like where am I going to sleep
         tonight.

Charles: Yes, I've been thinking about that. You will
         have to go to your mother's.

Tom   : But Hellen's still living there. Terrific.

Charles: Well, it's a big house. You'll hardly see
         each other.

Tom   : Ho-ho-ho. Oh Hello? Yes.
         You've got an ad in today's paper, ah, for
         a furnished...Oh, right. OK. Thank you.
         Same old story every time By the way, don't
         you say anything to my mom about me and my
         dad, will you? She might get upset.

Charles: When am I going to see your mother?

Tom   : Well, you never konw...

Charles: Hey, Look. Why don't you stay with Nick and Rebecca.

Tom   : I've tried them....

Charles: Or Howard and jane; they're good friend of yours.

Tom   : I've tried them too. In fact. I've tried everybody.
         It's amazing how many people have got their
         parents coming to stay. Oh hello? You've
         got an ad in today's paper for a furnished
         studio flat. Is it still vacant? It is? Well,

that terrific. Hold on. Yes one second. Yeah,
OK. Thank you very much. My name is Dr....mm....

Charles: Latimer

Tom   : Latimer. I'll be there as soon as I can. Allright.
Yes, don't go away, will you? No, No, Bye, Bye.
23 Primrose Place.

Charles: How much is it?

Tom   : It's mmm 45 pounds a week. It sounds perfect.
Listen,   Kensington   borders,   conveniently
placed near shops, underground and new leisure
center. Situated in pretty good quite mews,
it is an unusual but delifhtful studio full
of character.

"Matrix"

Video Script

Customer: Er reception? Could you make up my bill. I'll
be checking out of the hotel any minute
now. Thank you.

Narrator: When your money's earning interest in a building
society card account, you don't want to
draw it out before you have to. Matrix is
a   country-wide   network   of   cash   machines
from seven top building societies... Alliance-
Leicester, The Anglia, Bradford and Bingley,
Bristol and West, The Leeds, The Woolwich,

National and Provincial... Even if you're far from your own local society, Matrix can come up with the cash.

Hotel Manager: Planning a bank job, are we sir?

Customer: You wouldn't catch me in one of those places!

Narrator: Matrix keeps your money working right up to the last minute.

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