A Rationale and Some Roles for Video
Gordon Liversidge

Introduction : the need for principled eclecticism

The last thirty years have seen many changes and pendulum swings in the fields of second language acquisition and language teaching. The contributions of research have led to methods and approaches being introduced, modified, and sometimes abandoned. For example, Krashen's Monitor Model and Acquisition - Learning Hypothesis has been one of the most widely debated issues of the last decade and now seems to have been discarded. Now theories like those of Bialystok and McLaughin, which present an implicit/explicit continuum with connecting interfacing processes, are opposed by those who hold a non-interface position. Similarly, methods such as Gattegno's *Silent Way* (1972) Curran's *Community Language Learning* (1976) and the *Natural Approach* (1983) have also been proposed, adopted and adapted, and sometimes rejected. Often positions taken by linguists, and researchers have been extreme, sometimes adopted for the purposes of academic recognition and to assist in the publishing of papers. This has led to too much division and has not always been in the best interest of the language learner. Hayakawa, many years ago, while proposing that for the purposes of forming critical analysis, it was necessary to accept the existence of two poles, described this as the two - valued orientation (1949, 1989: 128-140) and argued that in general it was better to have a wider perspective. He referred to the ability to see things from more than two standpoints as a multi-valued orientation (1989:142).

Pedagogy now seems to have matured and has a wider, more balanced perspective. Rather than jumping on the bandwagon and immediately adopting the sometimes untested proposals of linguists and psychologists, teachers show more flexibility picking from various methods and approaches. In the past, and more often than they are given credit for, teachers realised intuitively the weaknesses of certain theories. However, they could not pinpoint exactly why or offer a rationale for rejecting, partly or wholly, certain developments in the field. This lack of a healthy theoretical perspective from within a broad range of methods and approaches, meant lessons were reasonably successfully developed, but only on the basis of intuition and experience. Therefore, it did not necessarily establish an optimal learning environment. In any country, teachers and lecturers are to a certain extent bound by or protected by the structure of society and the educational system. For example, in Japan the neutral passivity of students disguises the fact that it is possible to use other methods and methodologies or a combination of them, which may lead to more efficient and enjoyable language learning. The search for the optimum is the important goal. The word ideal is specifically avoided, because this implies that one way is always correct. H. Douglas Brown calls this search enlightened eclecticism. *It is easy to be an eclectic, and dip haphazardly into every aspect of every conceivable method or approach, and then jumble everything together. It is quite another task to practice "enlightened" eclecticism -- that is, to*

engage in an intelligent use of selected approaches built upon and guided by an integrated and broadly based theory of language acquisition(1987:246). Larsen - Freeman uses the term principled eclecticism. *It is not uncommon for teachers today to practice a principled eclecticism, combining techniques and principles from various methods in a carefully reasoned manner* (1987:7). Widdowson offers an excellent discussion of the matter and outlines a model of mediation. Pedagogic mediation is defined as teaching as a pragmatic activity, in which two interdependent processes are involved. These are appraisal, which is a conceptual evaluation, and application, an empirical one. The link between these two aspects of mediation is crucial (1990:32). White, more specifically in discussing language curriculum design (1988:113-135), criticizes the past reliance upon the *ad hoc* and individualistic response to innovations (methods, equipment, textbooks, etc.). *The adoption of a new language textbook or new hardware (video and computers being two instances) may mistakenly be seen as 'the answer', whereas it may only be the beginning of adaptation, adjustment and refinement* (119).

In the field of video there seems to be little discussion of the process of appraisal. This paper seeks to offer a balanced overview of both processes: the appraisal and the application. It will conclude with discussion how video can aid reading of and speaking about news. Appendix I contains some practical advice for using video. Appendix II presents an originally developed lesson plan, which was regarded by R. Ellis as being 'truly innovatory' because of its interactive nature. In offering a balanced overview, relevant insights from the informed disciplines of media, information technology, and education are included, because their research into and use of video is far more extensive than that of applied linguistics. This paper will not suggest that video is a radical approach to improving the four skills of speaking, listening, reading and speaking. Classroom time is valuable and the use of video has to be weighed against this. The better video resource books (see Appendix I) recommend sequences of between thirty seconds and five minutes. Some may view video as a panacea for classroom problems. However, **if this consists of merely playing a video to the students, it is an abuse of and not a use of video.** Video needs to be regarded as adding another arrow to the quiver rather than replacing old arrows. We need to ask where does it speed and where does it interfere with the learning processes? *We confuse some unique attributes of visual media with non-unique ones* (Olson,1976 in Salomon 1987:252). *I want to argue that medias' symbol systems have their own important effects on people's minds. And it is these effects that, once understood, can lead us to develop novel ways of using the visual media to serve new educational functions* (253).

In proposing that there are some areas where the use of video may speed learning processes, why are some teachers and lecturers still reluctant to make use of this medium? The technology of video has been with us for more than ten years and yet is still not widely used. What are the causes for the time lag between introduction and general acceptance? *If technology supports teaching, why do we in foreign language education, the remainder of the humanities, and the arts not use it effectively to support our teaching?* Lindenau (1984:120).

Reasons for Reluctance to Use Video

1. Loss of Control

Some fear that video is but one of the forms of technology which can or will make the teacher or lecturer redundant. A similar misunderstanding of the role of technology occurred when some academic institutions installed language laboratories under the misguided notion that they could replace teachers. In 1966 Pit Corder represented the loss of control graphically, showing that technology restricts the teacher's decision over what materials to use, and how and when to use them. *It is when the teacher begins to introduce into his classroom specially designed materials that he gradually hands over control to the invisible teacher* (1966:39). At that time, the teacher had no control over the content or method of either film or TV and, with TV, also no control over the timing. While this may have been a correct assessment then, the technology of video cameras and video cassette decks has changed this, affording the opportunity to pause, select, edit, replay. However, although these developments were not available, Corder correctly did not regard the TV as a threat despite the loss of control. *But if there is a well-qualified teacher in the classroom TV will not 'replace' him; it is more likely to 'free' him to so a better job, to concentrate on those things which he can do and the TV teacher cannot, and leave those things to the TV teacher which he can do better, such as contextualise language material more efficiently* (p40).

2. Cost and Quality

First, first generation models of any new technology usually have weaknesses that are ironed out in the first two years. Models are also very expensive. In the case of video cassette recorders the weight, length and speed of recording, number of timer settings and quality of the picture were improved with second generation machines.

Second, the software of early ELT video was expensive and of varying quality. If the basic camera work and dialogue were good, then the teacher could use it. The first edition of the student's book of the BBC production *At Home in Britain* (1983) had only the script and a few skimpy explanatory notes on idiomatic usage for each of the eight units. Publishers had not grasped the key fact that most academic institutions only buy one video and that the profits are to be made by producing good student texts, now more usually termed activity books. The second edition included detailed information about cultural aspects of everyday British life, as well as mini-dialogues and key phrases on cassette tape, likely to be encountered in various situations. This was very valuable in giving the students additional self-study material to support the video. It also reduced the amount of time the teacher needed to spend on supplementary materials.

Third, some institutions purchased first generation hardware or software but the above problems rendered them unusable. Institutions adopted a 'once bitten, twice shy' attitude and were reluctant to again use a portion of their budget on something that had proved to be a failure. With software the quality of the production and the acting has improved, but will never equal that of authentic materials. Although the cost of material based on news, films, music,

and alike is less than half that of videos made for ELT purposes, there still seems to be a reticence to develop materials based on authentic video.

3. Time

Innovation will almost always lead to an increase in teacher's workloads
White (1988:114). ELT video materials usually have a script of the dialogue and also various activities. This reduces the amount of preparation required. However, development of materials based on non-ELT (authentic) video can be very time consuming. Technical problems of recording and editing, incompatibility of systems, or interfacing with computers can all be very frustrating, especially if there is nobody to turn to, who can answer technical questions or offer advice. Apparently more important demands on time prevent teachers from working in new areas. If the academic institution has enough teachers, it is probably better to have specific people recording and editing the sequences, putting the script onto computer, and developing materials. Also the students themselves may be keen to produce something and may have more time and ability.

4. Technophobia

Most teachers are unfamiliar with the existing and emerging technologies. After all anyone born before 1965 is not exactly a child of the electronic learning age (Lindenau 1984:121). Some of the equipment and the audio-visual labs are daunting. A fear of not being able to use them or of appearing foolish in front of students, persuades lecturers and teachers not to deviate from the well-trodden paths of the blackboard, chalk, and the tape recorder. From personal experience, when operating a language laboratory or AV console, even one with which one is familiar, it is annoying to find that something does not work immediately because somebody has changed a switch or pushed a button. However, usually a class will have a number of students who are keen and able to operate the equipment. If they do not know how to, they will learn to do so quickly.

5. Lack of Educational Value

TV and video are not education. They dull the brain with mindless, banal entertainment. From where do these attitudes come? *In education print is truly a privileged medium of communication. This is probably mainly a result of historical circumstance: print was there first. It is time to question this assumption, not thinking of replacing print, but of moving from domination by a single medium to an increasingly multimedia system* (Marks-Greenfield 1984:153). Cubbit asks *why has 'video' taken on an identity as, by and large, the least respectable of all the media?* (1991:16). Masterman in *Television, Film, and Media Education* discusses 'appreciation' and 'discrimination.' *The birth of the whole discrimination argument in media education lay in a profound distrust of the media themselves* (1987:389). Where media were used there was, *in short a preference for the rather high-brow, 'serious' media tastes of teachers rather than for the popular media offerings most avidly consumed by their pupils* (391). TV and video are the victims of a

two-pronged attack.

First, by those who view the media as being dominated and controlled by the 'establishment' and therefore to be avoided. If the media are used or discussed at all, the main purpose is to expose the evils of capitalism and big business. Although not prevelant in Japan, this view has seriously retarded the development of suitable materials, especially in the UK. Second, by 'the old school' who feel that education should center on the serious literary works like Shakespeare. To watch a video of such plays might sometimes be acceptable, but the use of TV game shows is not. The mention of such shows is by no means a proposal for entertainment. Rather that sometimes we have neglected to ask the questions, what materials are intrinsically interesting to the students and how can they effectively be used? The game show in the US called 'Family Quiz', from which the Japanese game show 'Hyakunin ni Kiku' is derived, is a good example. In answering a question, 'What are the most common electrical appliances in the average house?', the answers are lexically grouped with a picture for each one. This game is one frequently watched by non-native speakers (NNS) in the US as a way of learning English. This can be a valuable form of self-study for the elementary or intermediate level student. It can be adapted into a very successful classroom team game. The key point here is to avoid being prescriptive in selecting materials. Even in junior and senior high schools, where entrance exam requirements place restrictions on the kinds of material that can be used, there is still opportunity for experimentation. We need to be receptive to areas of student interest. As most students have video tape recorders, encourage them to bring in recordings that they would like to use. The preparation is time-consuming, but the rewards make it worthwhile.

Rationale of Video to Improve Reading and Speaking

1. Components and Processes of Comprehension

The visual element is multi-dimensional as opposed to language which is sequential. *Images, unlike language, do not have starting and ending points. Language, however, exists in time; limitations upon our capacity to 'attend' to language are such that language content has to be 'strung out' in non-random order. Images are thus spatial; language is temporal* (Rutherford,1987:68). Our learning processes are multi-faced yet we sometimes impose, unnecessarily, temporal parameters upon our students. Kellerman, in discussing the role of vision in listening, states strongly that *in using audio-taped materials, we are temporarily inflicting a handicap equivalent to the loss of sight* (1990:272). The value of certain visual information is now recognised. Alexander's *First Things First*, O'Neill's *Kernel Lessons* and Viney's *Streamline* were epoch making texts because they understood this before others. How much more the possibilities with video where the presentation of sound and visual movement are simultaneous. Summed up this means other processes besides linguistic ones are taking place which allow the listener additional information and enables access to higher schemata. This is not a process that is limited to non-native speakers. It is a natural process which native speakers also utilize. Comprehension is a function of three components: visual information V, background knowledge K, and linguistic information L.

$$C = f(V, K, L)$$

All three components are present to varying degrees depending on the material. In the case of visual information, in action films like Rambo or slapstick comedies like Charley Chaplain's, the picture conveys most of the message. These paralinguistic, non-verbal features were the forte of the silent movie. Background knowledge, which classifies as part of Widdowson's schematic knowledge (1990:102-104), requires some shared knowledge and experience. Demonstrators with placards such as 'Pro Choice Action' or 'Pro Life -- That's A Laugh' would not be understood in Japan, even by viewers with a high linguistic competence, unless aware of the ongoing anti / pro-abortion struggle taking place in the US. In the opening scene of 'Some Like It Hot' (see Appendix II) the police chase and then open fire on a hearse. Jets of water from the bullet-ridden coffin transpire to spring from broken whisky bottles. Lack of knowledge of the history of Prohibition would make this scene difficult to understand fully, but not unusable because of the strangeness of the incident. With linguistic knowledge, in the case of many news items the language is not very redundant. Succinctness means a native speaker grasps the information quickly. However, for the language learner lack of knowledge of a single word or failure to catch it, can result a considerable reduction in comprehension. Depending on the nature of the video, video can lessen this reduction. Brown and Yule call this one-way transfer of information the transactional function of language as opposed to interactional function which is two-way (1983:11). Whether the language be transactional or interactional, many feel that low linguistic competence means that most authentic video material is too difficult to use in the classroom. This is not always the case. The following is an example of an area where video, if used properly, can be of value in second language learning in Japan.

2. News Items to Support Reading

News topics should be selected with the students interests in mind, or alternatively students should be encouraged to bring in their own materials. However, the following topic proved successful, and is a good example of where the use of video is valuable. With the news topic of the beginning of the disintegration of Yugoslavia in the summer of 1991, a great deal of explanation was required for the viewers to comprehend the situation. At that time an enclave of Serbs in Vukovar in eastern Croatia was fearful of being attacked. That Vukovar was a historic city, in which the Yugoslavia communist Party had been founded, meant little to the viewer in Britain. In materials I developed use was made of the BBC broadcasts for native speakers, which presented one or two-minute potted histories. The purpose was the establishment of background knowledge. At the same time magazines such as Newsweek were providing similar kinds of presentation with maps and pictures. It was possible to parallel these two mediums. A video introduction was followed by reading and discussion. However a great deal depend on the quality of the news presentation. In this the BBC has a great deal of expertise. In the case of Japan the quality of the Channel 10 News Station, which made use of diagrams and maps, together with a potted version of the background to the situation, speeded comprehension. Until now their presentations have been far superior to those of NHK news

which have usually consisted of a lecture. Therefore for NHK, the potential of this medium has not been efficiently or optimally utilised, and more detailed verbal explanations are necessary for comprehension to be achieved. What is interesting that this is not a second language learning situation. On conducting an extensive survey among my Japanese students, of those who watched news programs, the favourite program was News Station followed by News 23. NHK news programs were generally ignored. Thinking about the situation in the former Republic of Yugoslavia, native speakers, both English or Japanese, skip newspaper articles, not only because of a lack of interest, but also because they do not have the background knowledge, and therefore the framework to comprehend the topic. If native speakers miss the maps and diagrams used at the occurrence of a new news item, they find it very difficult to grasp the context. However, many lecturers and teachers in English language teaching (ELT) situations, where problems are compounded by less than 100% linguistic competence, expect students to be able to grasp information and comprehend very difficult texts, without any visual or diagrammatic support. The use of visual information can introduce a topic more efficiently. Therefore, especially with new areas, there are grounds for the use of visuals and video. The additional non-linguistic input will enable students to access schema at a higher conceptual level. In a second language (L2) experiment on reading performance Hudson (1982, in Carrell 1988:183-205) studied the effects of induced schemata in enabling students to select relevant textual information better. Three methods of intervention; pre-reading, vocabulary lists, and a read-test / read-test were designed. The pre-reading activities involved a set of visuals. At the beginning and intermediate level, this treatment significantly improved reading comprehension. This study was conducted at a time when the four skills were still regarded as best taught independently. As we enter the multi-media era, a more comprehensive approach encouraging interaction between the skills is needed. Therefore, one of the key roles of the teacher is to help transcode the visual and background information into linguistic knowledge. The viewer having achieved some degree of conceptual framework is then much more capable of reading an article on the same subject.

3. What kind of news topics are best introduced with video?

Topics which have some spatial or geographical element: the Kurd problem, Narita Airport, the path of a typhoon or hurricane, the scene of a crime such as a murder, or a robbery.
Topics, which are new, but are going to be in the news for a short or extended period: the anti-immigrant passions in Germany, the formation of the J League, Yugoslavia;
Topics which have a clear visual element: disasters-train crashes, acts of terrorism, storms, fires.
Topics, which show emotion on the screen such as the anguish of refugees, victims of atrocities or disasters, people suffering because of famine or an epidemic.
Topics, which are on-going, but which will at times reappear in the news because of some flare-up or incident: the league against cruelty to animals, the abortion issue; the landing of refugee boats.
Topics, which can be used only as one-time lessons, but which have high immediacy interest: the

death of Freddie Mercury at which time there were some short histories of his life, both on TV and in the press.

4. How can news items of an informative(transactional) nature be moved toward a communicative (interactional) style inside and outside the classroom?

In the target language (TL) country, outside the classroom much depends on the level of the learner with respect to the subject. It is probably easier for an elementary learner to be active in a conversation about sumo or a storm, than the plight of the Kurds or cruelty to animals. The aim is to provide some **gambits-formulaic speech by** which NNS may spark a conversation or keep it going. NS-NS conversations flow rapidly and topics can change suddenly. However, even if the NNS is in a largely passive role, by having watched the topic on the news and then tried to read a connected article, the NNS will get exposure. The recently acquired knowledge of salient vocabulary and background information will provide a step-up into a conversation that otherwise would be too difficult. Although classroom time is limited and the main purpose may be English for Special Purposes (ESP) or English for Academic Purposes (EAP), the introduction of some news topic for ten or fifteen minutes could be time well spent. When with NS colleagues, the topic of conversation will not always be ESP and the spin-offs from being able to participate in an informal conversation will support specialist study, albeit in an indirect way.

However, in Japan when not in the TL environment, it is much more difficult to find opportunities. Inside the classroom the informative nature of some of these topics may prompt more questions and comments from the class about the background to the situation. In the EFL situation the establishment of role plays, including being the reporter and asking questions, enables the learners to use the language from the video. Cultural comparisons are a popular subject in Japan. Mini-debating or team speeches sometimes stimulates participation, but beware of forcing votes on emotive issues, or where it is culturally inappropriate. More acceptable materials could be based on English broadcasts of Japanese news.

5. The development of student sociolinguistic skills and strategies.

In the EFL context although opportunity to use sociolinguistic skills and strategies is limited, this does not mean that they should not be presented, at least for reference. Some of the necessary points are as follows:

First, students should listen to colleagues or friends conversations and try to identify their interests rather than thinking only about their ones own areas. Then they should try to keep abreast of recent news in these areas, making use of TV and newspapers.

Second, in introducing a conversation topic, the NNS does not have to be always have to present it verbally. Maybe a picture in a newspaper in a magazine could form the beginning of a conversation. This may help students overcome language deficiencies. Of course, if they have

already read the article, it will give them an advantage.

Third, students must be aware of the risk of pursuing a topic too much, unless the other party seems interested.

Fourth, as a rule, it is better to deal with neutral topics such as sport, the weather, food, disasters such as crashes, storms, floods where there is no difference of opinion. When students know people better, then it may be okay to approach the more sensitive areas.

Fifth, students should develop a sense of social appropriacy. Time and place can render an otherwise suitable topic taboo.

Conclusion

The fields of second language acquisition and language teaching have undergone considerable change in the last thirty years. Pedagogy now has a more mature and more balanced perspective, with many teachers adopting a principled and enlightened eclectic approach. However, the arrival of a new form of technology always presents a number of theoretical and practical problems. A greater knowledge of the problems likely to occur means that they can be anticipated and avoided. If problems do occur, such knowledge will speed recognition that there is in fact a problem, what kind of problem it is, and how it can be solved. Such knowledge results in fewer frustrated teachers and a more willing administration. In the case of video, this paper has sought to identify some of the reasons why teachers are reluctant to use video and at the same time to offer some solutions to these reasons. This paper has not proposed the use of video in isolation. Such a use shows a misunderstanding of the components and processes of comprehension. The main rationale for using video is that information is provided through a number of parallel channels. The visual channel allows learners to make use of images which are multi-dimensional. The language channel is sequential and failure to comprehend one part of the chain is more likely to reduce overall understanding. In terms of overall comprehension the visual channel allows access to higher schemata. This provides faster contextualisation especially where students have no prior background knowledge.

Video, either authentic or specially produced, should be used in conjunction with other materials. In the case of news; newspapers, magazines, and video clips of news blend the skills of listening and reading. Much also depends on the classroom methodology. There is a need to design activities that promote attention and interaction. However, the creation of good materials is time-consuming. In the Japan context some of the news items mentioned earlier might be considered by students to be uninteresting or of little relevance. Therefore there is a need to consult with students rather than being prescriptive in the selection of material. If their opinions are sort, video clips can be a strong motivator because personal surveys conducted on reading have shown that, as an introduction or otherwise, students interest level is raised when video is used, In particular they respond positively to video items about sports, music, movies, and cultural differences, and also to English closed-captioned videos which bring authentic material within their level of comprehension (see Appendix II).

Appendix I: Practical Considerations and Techniques

It has not been the purpose of this paper to outline the video techniques available to the teacher. These have been well documented in such books as Margaret Allan's *Teaching English with Video*, Longman 1985, and Stempleski and Tomalin's *Video in Action*, Prentice Hall 1990. A very brief reference section for classroom techniques, using the equipment, and problem solving can be found in pages vii-x of *Weekend Away Video Guide* by Viney, Oxford University Press 1986. However some two key points are:

1. On the first viewing, whether the whole sequence or only part of it, do not divide the students attention by having them do some fill-in exercise or read something at the same time.

2. Use natural breaks within the sequence to increase concentration. Ask questions on the previous stage. See what predictions can be made about a) what is being said with the sound off b) what is going to happen,

Hints for Equipment and Tapes

1. Instead of using the pause button, which can damage the tape, if held in that position for many occasions, use the stop and replay functions. When the stop button is pushed, some machines rewind a few seconds, which allows the class to hear the previous sentence again, without having to use the rewind function.

2. If the machine has this rewind function, beware of recording a new sequence immediately after the previous one, or you may lose the end of your previous sequence.

3. Within Japan the bilingual/hi-fi feature on most machines enables the Japanese translation to be played. While this is not advocated as a general technique, there may be a tricky or difficult part for which, after having been played in English, the use of Japanese may speed comprehension or vice versa.

4. Multisystem bilingual hi-fis, which can play PAL, NTSC, and SECAM tapes, are NOT compatible with the standard Japan / US NTSC systems. This means that only the Japanese sound track can be replayed, if a tape is recorded on one kind of machine and played on the other kind. The former records sound on the edge of the tape and the latter records on the edge of the diagonally placed picture frames.

Appendix II: An example unit of materials using video and closed captioning

1. The closed captioning system

The closed captioning system allows viewers to read the dialogue in English as the video is playing. Almost all videos produced in the US have this capability encoded on the video tape. All that is needed is a decoding machine, which enables the viewer to bring up the captions on the screen. In Japan a number of companies are producing these machines for as little as

Y20,000. The most recent models have a remote control allowing the viewer to turn the captions on and off at will. From July 1993, all televisions produced in the US are required by law to include the captioning decoding chip. In Japan one machine, FUTEK 710, can send the captioning to a computer (NEC, Toshiba, etc.) allowing the teacher to make materials around video sequences. A number of companies are now publishing scripts of movies, with notes in English or Japanese. These developments now bring authentic material within the range of ability of the average Japanese student. Surveys which I have carried out show that adult students and those at universities consider that the presence of captions increases their understanding from about 30% to 70%. This depends of course on the movie. Generally speaking older movies are easier to understand because the pace is slower, but students sometimes consider them to be dated, especially black and white movies.

What follows in an example of how video can be made interactive.

2. Materials

1   Video sequences from the film, 'Some Like It Hot', A 1959 legendary comedy starring Marilyn Monroe with two musicians (Tony Curtis and Jack Lemmon) who witness the St. Valentine's Day massacre. This was a real gangland killing in Chicago in the days of Prohibition.

A In the club (ordinary and captioned versions) 1min
B At the railway station (ordinary and captioned) 1min 30 seconds
C The garage killing (ordinary and captioned) 5 min
D Edited version of first 27 minutes of the film (captioned only) 17 min

2. Computer print out of the sequences

3. Activity sheet for lower level classes.

3. To the student   (estimated class time in brackets)

1. You are going to watch two short sequences from the beginning of the film. Please choose a partner or group yourselves in fours. Decide who is going to watch Part A and who is going to watch Part B.
Using your headphones you must watch and listen to your own part **only.** A, 1 min, or B, 1 min 30 secs (6mins). Note: Even if a LL room is not available, I have found it possible to use this kind of technique. As this and other similar Part A and Part B sequences are very short, one group can be asked to leave the room, while the other group views their sequence. If this is not possible, one group can view with the sound turned off while the other group do not look at the television screen.

2. In pairs or groups please discuss in English the differences between A and B and fill in the

activity sheet. In particular
Who did you see?
Where were they?
What were they doing?
(5mins)

3. Now lets watch A and B. What information was correct. What didn't you tell or ask your partner. (5mins)

Part A In the club - band playing and two of the musicians talking.

Part B At the railway station - the same two musicians carrying their instruments but dressed as ladies.

4. Listen to (or read) a brief description by the teacher of Part A and Part B and see how it compares with your discussion. (3mins)

5. In groups please discuss for three minutes, in English or Japanese, why they are dressed as ladies. Please write a one sentence explanation on your activity sheet. One person from each group will read your answer to the rest of the class. (3/3mins)

6. Please listen and write down each groups answer on your activity sheet. (10mins)

7. Now lets watch Part C (5mins)

8. Please look at these printouts and ask me about parts you don't understand (this can be set as homework)

4. Options for the teacher

1. Use only the captioned or only the ordinary sequences of Part's A, B, and C or some combinations of both depending on the level.

2. Instead of Part C, watch the edited version (17 mins) of the first twenty seven minutes of the film.

3. When showing the tape, stop it at various points to see whether there are questions. Particular points to highlight are;
    coffin
    prohibition *
    Spats Colombo
    password

    Charley
    informer / grass *
    Mafia / organised crime *
    police raid
    witnesses
  * not in the script

4. For intermediate and advanced groups
    i. give a brief outline of the history of Prohibition.
    ii. discuss / outline how various cultures differ considerably in their attitudes toward drinking as well as their systems of control. e.g. France v Italy, Chinese v Japanese.
    iii. see encyclopedia sheets for Prohibition.
    iv. this could be a listening / note-taking exercise.

5. As an introduction or as a follow-up activity, have groups discuss about societies attitudes, and their parents and their own attitudes to alcohol. Why do people drink or not drink? Do they like or dislike it? What do people usually drink? Where? With whom? How much does it cost? One good starting point for a discussion is to discuss about the 'Karaoke Box' phenomena.

6. Role play

Final comment

The preparation of this kind of material is very time consuming and frustrating unless one has access to a good AV laboratory with technical support. The first time took approximately three hours. However once completed materials can be reused by the inventive teacher at many different levels. (e.g. third conditional) (identify differences between the spoken and caption scripts)

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