

AN INDUCTIVE ANALYSIS OF ENGLISH LANGUAGE VIDEOS FOR THE JAPANESE UNIVERSITY CLASSROOM

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INTRODUCTION

One of the most difficult aspects for a TESOL (Teaching English as a Second Language) teacher is the selection of appropriate videos for the second language classroom. With so many English video series on the market, the problem arises on how to choose a series that is functional and productive for the Japanese university classroom. Though it is somewhat difficult for a native speaker to analyze a video series and select one that is both productive and relevant to the teaching syllabus, this problem greatly intensifies when a non-native speaker attempts this process. This paper is intended to give the non-native English language instructor a set of guidelines for selecting a video series appropriate to the Japanese university level. Due to the sparsity of research and reference material available on video theory and teaching methodologies, many of the ideas and statements in this paper reflect the author's ten years teaching experience in Japan using ELT (English Language Teaching) videos and movies. The results of the research in this report include a list of characteristics for evaluating videos, an evaluation score sheet, and student ratings of twenty seven ELT videos. This survey indicated which ELT videos were popular among Japanese university students.

LITERATURE REVIEW

To produce an effective way to evaluate videos prolifically, we must look at the beneficial, detrimental, theoretical, and physiological aspects that govern their usage. According to Tanaka (1980) the ratios of the correlation for the amounts of information that a human absorbs is 83% visual, and 11% auditory. This means that 83 percent of all information is absorbed visually, 11 percent is absorbed by auditory means, and the rest is absorbed by other means (touch, vibrations, smell, etc.). Visscher (1990) states that in the hierarchy of perceptual intake, the visual sensor always will take dominance over the auditory input sensor. If this is true, it is easy for us to understand why videos can have such a large impact on us. However, this does not necessarily mean that videos are a productive tool for language learning. Visscher has

questioned the use of audio-visual materials and says that many professionals have avoided using them in the classroom because of the uncertainty of their effectiveness. Lonergan (1984), Stempleski and Tomalin (1990), Wright (1976), and Allan (1985) on the other hand agree that videos are a prolific way to teach language. Takai (1991) talks about the beneficial aspects of the video media for the language classroom such as motivating students in class activities, contextualizing the language, visualizing social/cultural information, and introducing non-verbal communication skills. Several scholars have debated the advantages and disadvantages of the video media for teaching language. Forsdale and Dykstra (1963), for example, have observed many beneficial aspects in their classrooms when using videos. They noticed that when using videos, the students' motivation greatly increased.

The visual media depicted in movies gives students a chance to acquire body language, spatial and gestural concepts, voice intonation, and other social-cultural characteristics. Another benefit that was concluded by Visscher was that videos gave the students the need for attentive listening and the motivation to try to understand the context. Furthermore, Stempleski and Tomalin (1989) believe that video media is an excellent source for the introduction of new ideas and language. Kitao (1986) states that videos are one of the best ways to introduce new vocabulary in its real context. For stimulating students and contextualizing the language, Cooper (1990) feels that visual media is excellent. Natusch (1990) noticed that bits of the film's culture and language were internalized by students after viewing. Students will absorb the language unconsciously by being engulfed in the scenes of a movie and will pick up the language in the same way as if living abroad (Krashen and Terrell, 1983). One of the major drawbacks of traditional teaching methodologies is that non-verbal communication concepts cannot be derived from books. Very important factors that are generally overlooked in the classroom are the teaching of body and facial languages. Krashen and Terrell (1983) and Cummins (1983) state that in order to have real communicative proficiency in a language, the student must be able to understand the visual, non-verbal communicative patterns that are implied in all languages. Takai (1991) feels that it is easier to comprehend a message if the full context of what is being sent can be visualized. Krashen and Terrell (1983) state that if there is a full visual picture of the communication, the acquisitional ability of the person becomes easier. Gestures, intonational sounds, situation cues, behavioral patterns, and others coincide to make up the living language and culture. These characteristics must be introduced simultaneously with standard language training in order to have real language proficiency. Thus it can be seen that there are substantial benefits from using the visual media (ELT videos and movies) for teaching

language. However, there are also numerous drawbacks. Let us now review some of them.

ELT videos are made specifically for teaching language. Movies, on the other hand, are made with entertainment in mind. These entertaining characteristics are enjoyable in the theater, but can be a barrier for language learning (Visscher, 1990). Lonergan (1984) believes that the entertaining visual features that engulf the students in a movie's plot can be distractive enough that the students no longer pay attention to the audio sound track.

A more significant drawback to movies is that the speed and level of the dialogue are almost always higher than the students ability. With the high cost of purchasing most ELT videos (100,000 yen or more is not uncommon), the use of movies becomes a very attractive alternative. Unfortunately, despite the high expense of ELT videos, they often prove to be unproductive and boring.

One of the disadvantages of many ELT videos is that they use the traditional teaching technique of repeating phrase or words. Mimicking by students has been shown that it does not facilitate the acquisition of a language (Krashen and Terrell, 1983). Movies, on the other hand, show a situation to students and have them associate the same or similar situations in their heads. Language is observed in whole, not in part, and can be associated with one's personal experience. Body language, voice tone, facial expressions, and other non-verbal factors are also observed in their real context. Visscher (1990) believes that this is the real way to learn language. If language can be seen as a whole and associated in its context, it can be easily memorized by students. This mnemonic (to associate a symbol to an object to help in memorizing it) way of learning far exceeds straight memorization (Lyons, 1981). The mnemonic approach is also one of the standard ways that most Chinese and Japanese people learn to memorize the thousands of ideographs in their language.

Authentic movies also have disadvantages. There are many idiomatic expressions that even native speakers have difficulty in understanding. Regional accents can also be a problem. To teach idioms that are rarely used serves little purpose. Therefore, teachers should always be careful when choosing movies for their language adequacy. The long length of most movies might be a problem (Edasawa, Takeuchi, and Nishizaki 1989). So it is up to the instructor to create the curriculum, pace, and schedule to fit the class. The heavy burden of making lesson plans, questions, exercises, etc., all becomes a reality when using movies. ELT videos, on the other hand, supply all the materials needed for teaching, though at a very high cost. These characteristics should be consider before purchasing either.

STATEMENT OF GOALS

To make ELT videos a productive tool for teaching, two criteria must be adhered to. These are a) the proper selection of videos and b) the most effective methodology for using them. This paper will focus on the correct selection of videos, and a future paper by this author will be concerned with proper instructional techniques for classroom use of videos and movies.

To establish a suitable video selection process, we will attempt to achieve the following three goals: 1) Appropriate characteristics will be identified for selecting the right videos to fit the level, needs, and personality of a classroom situation. For example, English level, talking speed, idioms, and social/cultural aspects should be surveyed by the instructor before using an ELT video. Even if the instructor is very experienced at using videos, a class still might prove to be totally unproductive if the wrong video is used. This selection process is difficult because the range between video types and purposes is enormous. 2) A series of videos available in Japan will be evaluated by university students according to these identified characteristics. Many videos, though advertised for the Japanese university level, are in fact inadequate and unpopular with students. In this paper, the second objective will be to find videos that are most appropriate and popular for Japanese university classes. 3) Effective guidelines and a score sheet to evaluate ELT videos will also be tested in order to assist Japanese university instructors in choosing the best video to fit the needs of their class.

STATEMENT OF PROBLEM

Language needs for each country vary considerably (Pysock, 1989). When the author first began teaching at Japanese universities about ten years ago, one of the biggest problems was how to teach English conversation with large classes (up to 85 students in one class). Various traditional methods such as repetition and pronunciation drills, textbooks and cassette tapes were used but to no avail. It shortly became apparent that Japanese students have special needs for language that are original only to Japan. The foreign instructor must be able to fit to the students' criteria in order to have a productive class (Pysock, 1989).

To discover Japanese students' needs, the author surveyed students in Japanese about their personal needs for learning English, the problems they experienced with English educational methods, the English skills they preferred to learn (reading, conversation, literature, etc.), and how they thought English could be taught in a joyful and educational manner. Many of the students replied that they never had the chance to see real English in use and practice English conversation with a foreigner. So the author tried to talk to each student in the class as much as

possible. But with over eighty students in a class it was quickly apparent how impossible this was for only one instructor. Another recommendation coming from the students suggested using movies to experience real English. The instructor then tested an English movie for the next class but due to inexperience in using movies, the class turned into an entertainment session with little gained. It was then decided to purchase an ELT video set with textbooks, cassette tapes, and teaching methodologies all included. The set was used for one year in a variety of classes. Unfortunately, its approach was found boring and quickly disliked by the students. Despite spending over 100,000 yen, the school ended up with a useless piece of curriculum.

Afterwards, various ELT videos were borrowed and experimented with. It was found that some videos captivated the audience while others were extremely boring and non-productive. Surprisingly, some of the best ones turned out to be inexpensive. The author then decided to dissect each ELT video series and attempt to perceive the features which characterized a good video for teaching at Japanese universities with large classes.

METHOD

To research these features, altogether twenty seven ELT videos were either purchased or borrowed from different institutions and returned after use. From around the Sapporo city area, 450 students from five universities were surveyed with these videos. All were second year students and the ratio of male to female was approximately even. Each student had completed the required six years of pre-university English and had finished an additional year at the university level. Students from all the schools were shown various ELT videos and were then asked to carefully contemplate what they thought made up a good or bad video. Students individually noted their subjective assessments and impressions of each video. These rough assessments were then discussed with the students in detail for their exact interpretation. The author then analyzed and summarized the specific evaluations into 58 characteristics.

Only ELT videos were surveyed for their characteristics. Textbooks and cassette tapes were not included in this survey. Afterwards the author noticed that many of the characteristics that were mentioned applied to language teaching theory. Research in the literature of the field was done and each factor analyzed. As stated earlier, the research in this field is relatively recent and there are few reference materials available at this time. The summary of the videos' elements into 58 characteristics is primarily the accumulation of the comments from all of the students. In addition, the author's ten years teaching experience using videos in Japan, additional experience assisting production of educational television in the U.S.A., and references found in

language acquisition and movie-making literature were used as supportive information. Each of these characteristics are discussed in detail (see Appendix A) in order to provide analytic guidelines for instructors in choosing videos. A total of fifty eight characteristics were identified.

It can be seen from the characteristics (as seen in Appendix A) that there are many aspects involved in making and choosing videos. No one video will be strong in all these factors. Our goal is to have a video with as many of the beneficial factors as possible while fitting the needs of the class. We should compare the score sheets to find out which videos are in the better brackets. There are no absolute good or bad videos. They may be good for the specific purposes that they were intended. The problem arises when the wrong type of video is used for a class. When choosing a video the class's needs and level should be considered. It can be seen that some of the categories mentioned above overlap. This indicates how interrelated they are with the language and language learning theory. The aspects cannot be separated from one another and should not be isolated. All characteristics should be given equal importance. From the 58 elements in Appendix A, a questionnaire was developed to assist Japanese university instructors in selecting videos to fit the specific needs of their classes (see Figure 1).

Since it would be quite impossible to gather 450 instructors together to watch and evaluate 27 videos, a student-based test was used. This provides an overall experimental idea of what videos students preferred. Though the students do not have as high an English level as the instructors, they can understand basic English and judge on the visual elements. Additionally, from this survey, instructors can get an idea of which videos series were popular with Japanese university students. Students were given detailed explanations in Japanese on the meaning of each characteristic and the scoring systems before the test was given. Students from five universities around Sapporo city were shown 27 popular ELT videos and asked to evaluate each one. All were second year students and had finished one year of university level English. For each video series 120 students were shown 30 minutes of the video. Each video group tested consisted of four classes, one from each university. It might be said that some schools have higher levels than others. To avoid this problem, the video that was being tested was only shown to one class from each school. Classes consisted of 30 students or more with some classes up to 80 students. To ensure an even data count, only the first 30 students evaluations were taken from each class.

VIDEO NAME:	
PUBLISHING COMPANY:	
(T) ENGLISH TYPE: AMERICAN, BRITISH, BOTH.	
SCORING SYSTEM: 5-EXCELLENT 4-GOOD 3-FAIR 2-POOR 1-TERRIBLE OR NONE	
INSTRUCTIONS: PLEASE WRITE THE NUMBER THAT BEST DESCRIBES EACH OF THE VIDEO'S CHARACTERISTICS, AND THE ADEQUACY FOR USING IT AT JAPANESE UNIVERSITIES FOR LANGUAGE LEARNING.	
TALKING SPEED:	WANT TO GO TO THAT PLACE:
ACCENT CLARITY:	BODY LANGUAGE AND GESTURES:
(T) VOCABULARY ADEQUACY:	VIDEO ENTICING TOWARDS ENGLISH STUDY:
OVERALL COMPREHENSION:	VIDEO MAKING QUALITY:
DEPICTING THE CULTURE: REAL PEOPLE(5) OR ACTORS(1):	VIDEO MOOD:
INTERCULTURAL COMMUNICATION:	CHARACTERS PERSONALITY FOR ENGLISH LEARNING:
INTRODUCING NEW IDEAS AND CONCEPTS:	LIFELIKE OR TEXTBOOK TYPE:
CAPTIVATING STORY:	VIDEO LANGUAGE LEVEL ADEQUACY FOR UNIVERSITY:
VARIETY OF ACCENTS:	SUBTITLES CONSTRUCTION:
CLOTHING, STYLES AND FASHIONS OF THE COUNTRY:	FACIAL EXPRESSIONS:
CONTINUING STORY:	EMOTION:
INSPIRING STORY:	STRESS OF VOICE TONE:
VIOLENT(1) OR NONVIOLENT(5):	VOICE TONE REAL(5) OR ARTIFICIAL(1):
OUTDOOR FILMED:	CULTURE OF THE COUNTRY:
OUTDOOR SETS:	FUNCTIONAL ENGLISH:
STUDIO FILMED:	VARIETY OF USEFUL TOPICS:
STUDIO SETS:	(T) SLANG AND IDIOMS:
CUSTOMS OF THE COUNTRY:	(T) VIDEO ENGLISH CONSTRUCTION:
HOLIDAYS:	(T) SPEAKERS FROM A VARIETY OF COUNTRIES:
FOOD ORIENTATION:	VARIETY OF SITUATIONS:
SCENERY:	VIDEO ORIENTED TOWARDS LISTENING PRACTICE:
VARIETY OF SCENERY:	VIDEO ORIENTED TOWARDS SPEAKING PRACTICE:
COLOR BRILLIANCY:	VIDEO ORIENTED TOWARDS GRAMMAR PRACTICE:
FILM OR VIDEO TAPE:	VIDEO ORIENTED TOWARDS CULTURAL ORIENTATION:
LIGHTING:	VIDEO ORIENTED TOWARDS SELF-PRACTICE:
BACKGROUND MUSIC:	VIDEO ORIENTED TOWARDS CLASS PRACTICE:
HUMOROUS OR DARK:	VIDEO ORIENTED TOWARDS TRAVEL:
CLASS (CASTE) ORIENTATION:	VIDEO ORIENTED TOWARDS BUSINESS:
HISTORY:	
TOTAL SCORE:	
OVERALL PERSONAL RECOMMENDED VIDEO SCORE:	
ENGLISH SCHOOL LEVEL:	
VIDEO ADEQUACY:	

Figure 1: Sample Scoresheet for Evaluating Videos

NOTE: There are certain parts of this questionnaire where students did not have the English ability to make effective evaluations. The places that are marked "(T)" were evaluated by the author who is a native speaker. Out of the 58 characteristics, only four parts were scored by the author. All the other places are totally the accumulation of the students' opinions. A non-native instructor using this score sheet can also judge each element without any trouble. A scoring system from 1 to 5 was used. Excellent was "5", Terrible or none was "1". In places where two elements are compared, the number of the better and worse element was shown next to the word. For example: VIOLENT(1) OR NONVIOLENT(5). Certain characteristics had special scoring systems that were explained to the students beforehand. The following notes point out some of these instructions. Talking speed: Though students will usually say a video was too hard and fast, they were asked to judge on how much they could understand and if they thought the level was adequate for Japanese university level. Accent clarity: They were told to score if they could understand the words, but had trouble in understanding because of the accents. Overall comprehension: They were told to score on how much of the videos English they could understand. Real people or actors: They were told to score if they thought the people in the video depicted real people or actors. Intercultural communication: Did the video display different cultural aspects that are different from Japan? Variety of accents: Students were told to judge not on accents, but if the video contained many speakers as compared to only a few. Violent or nonviolent: Since this element was created for judging movies, all of the ELT videos scored "5" because they were all nonviolent. Holidays: Only two videos gave in-depth explanations about holidays, so the rest scored "1" for none. Stress of voice tone: Was there stress and emotion when talking? For example, a person yelling "What are you doing!". Voice tone real or artificial: They were told to comment if the voice sounded real or artificial. Example: How...are...you...today? Overall personal recommended score: Students were told to score the video personally as a whole from 1 to 5. English school level: Students were told to put down the school level that they thought the video was. Video adequacy: The students were told to judge what the video was best used for.

DATA

Students gave a score from 1 to 5 on each characteristic except those noted. The scores from each class and group were then tabulated and analyzed. For each characteristic of each video, the scores were totalled together and rounded off to the nearest integer. A mean score was calculated for each of the fifty eight characteristics and rounded to the nearest hundredth. A total score was summed for each of the twenty seven videos. A complete listing of these scores is shown in Table 1. The letter at the top of each column coincides with the video name on the side table. The characteristic's numbers coincide with each element in Appendix A.

Table 1: Evaluation Scores on Characteristics of Twenty Seven EFL Videos (Names of videos shown below)

CHARACTERISTICS	VIDEO NAMES																										MEAN	
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z		AA
1 TALKING SPEED	3	4	3	4	3	4	4	4	3	4	3	3	4	4	4	3	4	3	4	3	4	3	4	3	3	3	3	3.37
2 ACCENT CLARITY	3	3	3	3	2	4	3	4	3	2	4	3	1	3	1	3	4	3	2	3	1	1	3	3	4	4	3	2.96
3 (T) VOCABULARY ADEQUACY	3	4	3	4	3	3	3	4	4	2	3	3	4	3	2	4	4	2	4	2	1	3	3	4	4	3	3	3.11
4 OVERALL COMPREHENSION	3	3	3	3	4	3	3	3	3	2	4	3	3	3	2	3	1	1	2	3	1	4	2	3	4	4	3	2.98
5 DEPICTING THE CULTURE	4	4	3	3	3	2	3	4	4	3	4	4	4	3	4	4	4	2	4	4	1	4	3	4	4	4	3	3.54
6 REAL PEOPLE OR ACTORS	3	4	3	3	1	3	3	3	2	4	4	4	3	3	3	4	2	3	4	2	3	4	2	3	4	4	3	3.15
7 INTERCULTURAL COMMUNICATION	3	4	4	3	3	2	4	3	3	2	4	4	1	3	3	4	3	1	3	2	4	2	3	4	4	4	3	3.24
8 INTRODUCING NEW IDEAS AND CONCEPTS	3	3	4	3	3	2	3	4	3	3	4	4	4	3	4	3	3	1	2	4	2	2	3	3	3	4	3	3.15
9 CAPTIVATING STORY	3	3	1	3	3	2	3	2	3	2	2	3	3	2	4	3	2	2	3	2	3	3	3	3	3	2	3	2.83
10 VARIETY OF ACCENTS	2	4	1	1	4	1	3	4	3	1	3	4	3	5	4	1	2	4	1	1	3	4	4	4	4	4	4	3.07
11 CLOTHING STYLE/FASHIONS OF THE COUNTRY	3	4	3	3	3	2	3	4	3	4	4	3	1	3	4	3	3	2	4	2	2	2	3	4	4	4	3	3.19
12 CONTINUING STORY	4	4	2	2	4	2	4	2	4	2	2	4	4	2	5	4	2	2	4	2	2	2	4	4	4	2	2	3.07
13 INSPIRING STORY	3	3	2	2	3	2	4	2	3	2	2	3	3	2	2	4	3	2	2	3	3	3	3	3	3	2	2	2.82
14 VIOLENT(!) OR NONVIOLENT(!)	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3.00
15 OUTDOOR FILMED	4	4	4	4	3	1	3	4	3	2	3	4	3	4	4	4	4	4	4	2	3	2	1	3	3	3	3	3.19
16 OUTDOOR SETS	4	4	4	4	3	1	3	3	3	3	3	4	3	4	3	4	4	4	4	4	2	3	2	3	3	3	3	3.15
17 STUDIO FILMED	3	4	4	4	3	3	3	3	3	3	3	4	3	4	3	4	3	2	4	3	2	4	3	3	3	3	3	3.19
18 STUDIO SETS	3	4	4	4	3	3	3	3	3	3	3	4	3	4	3	4	4	4	3	2	4	3	2	3	3	3	3	3.19
19 CUSTOMS OF THE COUNTRY	2	4	4	4	2	2	4	3	3	4	4	3	3	3	3	3	3	3	2	3	2	1	3	3	3	2	3	3.09
20 HOLIDAYS	1	2	1	1	1	1	2	1	1	3	1	1	2	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1.30
21 FOOD ORIENTATION	3	3	2	2	2	1	3	4	3	2	2	3	2	2	3	2	2	2	2	2	1	2	2	2	2	2	2	2.30
22 SCENERY	4	4	3	3	2	3	4	3	3	3	4	3	4	2	3	4	3	2	2	2	1	2	3	3	3	3	3	3.19
23 VARIETY OF SCENERY	4	4	4	3	3	2	3	4	3	2	3	3	4	2	3	4	3	3	4	2	1	3	3	3	3	3	3	3.19
24 COLOR BRILLIANCE	4	4	4	4	2	3	3	4	4	2	3	3	4	3	2	4	4	5	2	3	2	2	3	3	3	3	3	3.26
25 FILM OR VIDEO TAPE	4	4	4	4	3	3	3	3	3	1	2	3	3	4	3	1	4	1	1	2	2	3	3	3	3	3	3	3.26
26 LIGHTING	4	4	4	4	2	4	3	4	3	2	2	4	3	4	2	2	4	4	4	4	4	2	3	3	3	3	3	3.26
27 BACKGROUND MUSIC	2	3	1	2	2	2	2	3	3	2	2	2	2	2	2	3	2	2	2	2	1	3	2	2	2	2	2	2.19
28 HUMOROUS OR DARK	4	4	2	2	2	1	2	4	2	4	2	2	3	3	3	3	2	2	3	1	4	4	2	3	2	2	2	2.54
29 CLASSCASTE ORIENTATION	2	4	4	4	3	1	3	3	3	3	3	3	3	3	3	3	3	3	3	2	3	2	2	3	3	3	3	2.49
30 HISTORY	2	4	3	3	2	1	2	1	2	4	3	1	3	3	2	2	3	2	3	1	1	1	4	2	2	2	2	2.44
31 WANT TO GO TO THAT PLACE	3	3	3	4	2	1	3	4	2	2	4	3	3	3	3	3	4	3	2	2	1	3	3	3	3	3	3	2.99
32 BODY LANGUAGE AND GESTURES	4	4	1	2	3	4	4	4	2	3	1	3	4	3	3	4	3	1	3	4	3	5	3	3	3	4	3	3.11
33 VIDEO ENTICING TOWARDS ENGLISH STUDY	3	3	3	3	3	4	3	3	2	2	2	3	3	3	3	3	3	2	2	3	2	3	2	3	3	4	3	2.91
34 VIDEO MAKING QUALITY	4	4	2	3	3	4	4	4	4	2	3	4	4	2	3	4	3	3	3	2	2	3	4	4	4	4	3	3.33
35 VIDEO MOOD	3	4	3	3	3	4	3	3	3	2	2	3	3	2	3	3	3	3	2	2	2	3	3	3	3	4	3	2.93
36 CHARACTERS PERSONALITY FOR ENGLISH LEARNING	4	4	2	3	3	4	3	3	3	2	1	3	3	3	3	3	3	2	2	3	2	3	3	3	3	4	3	2.93
37 LIFE LIKE OR TEXTBOOK TYPE	2	4	3	3	3	3	4	3	3	1	2	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	2.93
38 LANGUAGE LEVEL ADEQUACY FOR UNIVERSITY	3	4	2	3	3	4	4	3	3	2	2	3	4	3	3	3	3	3	2	2	1	2	3	4	4	3	3	2.93
39 SUBTITLES CONSTRUCTION	1	1	1	1	1	4	1	3	4	2	1	1	4	3	2	1	4	1	2	2	3	1	4	1	4	4	1	2.13
40 FACIAL EXPRESSIONS	3	4	1	2	3	3	4	3	3	2	2	2	3	3	3	4	1	1	3	4	3	3	3	3	3	3	3	2.94
41 EMOTION	3	4	1	2	3	2	4	3	3	2	2	2	3	3	3	4	3	1	3	4	3	2	2	2	3	3	2	2.63
42 STRESS OF VOICE/TONE	3	4	2	3	3	4	4	3	3	2	2	3	3	3	4	3	3	4	1	1	3	3	3	3	3	3	3	2.96
43 VIDEO TONE REAL(S) OR ARTIFICIAL(!)	4	4	2	3	3	4	4	3	3	2	2	3	3	3	3	4	3	3	4	1	1	3	3	3	3	3	3	2.94
44 CULTURE OF THE COUNTRY	4	4	3	4	3	2	3	4	3	3	4	3	3	3	3	4	3	3	3	3	2	1	3	3	3	3	3	3.07
45 FUNCTIONAL ENGLISH	3	4	2	3	3	4	3	3	3	2	2	2	3	3	2	3	2	2	3	4	2	1	3	2	3	4	3	2.91
46 VARIETY OF USEFUL TOPICS	3	3	2	3	3	2	3	4	3	2	2	2	3	2	2	3	4	3	2	2	3	2	3	3	3	4	2	2.95
47 (T) SLANG AND IDIOMS	3	1	2	2	3	3	3	3	2	2	2	2	2	2	2	3	3	3	2	3	1	1	3	3	2	2	2	2.83
48 (T) VIDEO ENGLISH CONSTRUCTION	3	2	2	3	3	4	3	3	2	2	2	3	3	3	3	3	4	3	2	2	2	1	3	3	3	3	3	2.85
49 (T) SPEAKERS FROM A VARIETY OF COUNTRIES	1	4	1	2	2	3	2	2	2	1	1	1	2	1	3	4	1	1	1	2	1	3	2	2	1	2	2	2.04
50 VARIETY OF SITUATIONS	3	4	4	3	4	3	3	4	4	3	3	3	4	3	4	4	4	4	4	3	3	4	3	4	3	3	3	3.41
51 VIDEO ORIENTED TOWARDS LISTENING PRACTICE	4	4	4	3	4	3	4	4	4	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	3.70
52 VIDEO ORIENTED TOWARDS SPEAKING PRACTICE	2	2	1	2	2	3	2	3	4	1	1	2	4	3	2	2	4	1	2	3	3	4	4	2	3	4	3	2.97
53 VIDEO ORIENTED TOWARDS GRAMMAR PRACTICE	1	2	1	2	2	3	1	2	2	1	2	4	3	2	2	3	1	4	2	1	2	3	2	2	2	2	2	2.07
54 VIDEO ORIENTED TOWARDS CULTURAL ORIENTATION	3	3	3	3	3	2	3	4	3	2	3	4	3	3	3	4	3	3	3	2	2	3	3	3	3	3	3	3.19
55 VIDEO ORIENTED TOWARDS SELF-PRACTICE	2	2	1	2	3	3	2	4	2	1	3	4	3	2	2	4	3	1	2	4	2	4	3	3	3	4	3	2.74
56 VIDEO ORIENTED TOWARDS CLASS PRACTICE	3	1	3	3	3	3	4	3	2	2	3	4	4	2	3	4	2	3	3	2	4	4	3	3	4	3	3	3.22
57 VIDEO ORIENTED TOWARDS TRAVEL	3	3	3	3	2	1	2	4	2	1	3	1	3	1	5	2	3	4	5	2	3	1	3	2	2	2	3	2.74
58 VIDEO ORIENTED TOWARDS BUSINESS	1	1	1	1	1	1	1	3	3	1	1	1	1	1	1	3	2	1	3	3	1	1	1	1	1	1	1	1.74
TOTAL SCORE	178	207	164	182	161	167	174	195	185	131	154	178	177	194	144	164	202	170	132	166	119	122	179	165	181	204	148	199.81

- A) A WEEK BY THE SEA
B) A WEEKEND AWAY
C) ABOUT BRITAIN
D) CANADA TODAY
E) COMUNDIRAM
F) ENGLISH SOUNDS
G) FAMILY AFFAIR
H) FIRST STEP ABROAD
I) FLIGHT 309

The graph below in Table 2 indicates that the average score for the videos was 170. It also shows how the videos relate to one another in scoring. The list on the upper right shows the number and names.

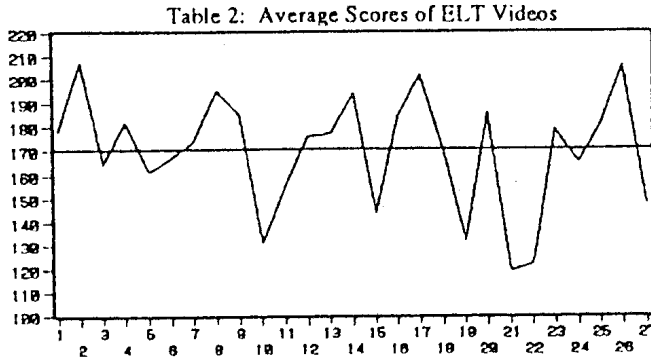


Table 3's graph shows the relationship of each video in descending order. The names of the videos are the numbers at the bottom of the graph. The name list on the lower right shows the number and names.

Table 3: ELT Videos Ranked in Descending Order of Student's Popularity

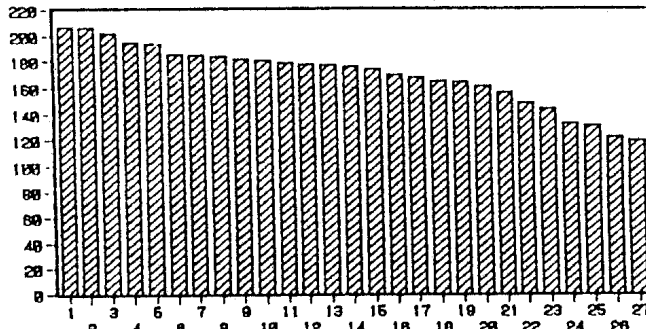
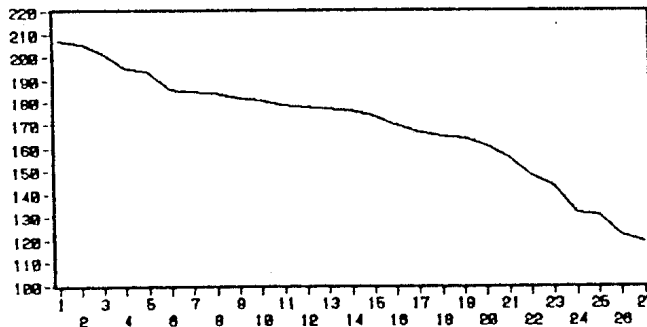


Table 4 shows how great a deviation there is between the best and worst video series. The name list on the lower right shows the number and names.

Table 4: Degree of Deviation between Most and Least Popular Videos



VIDEO NAMES	TOTAL SCORE
1 A WEEK BY THE SEA	178
2 A WEEKEND AWAY	207
3 ABOUT BRITAIN	164
4 CANADA TODAY	182
5 CONJURORUM	181
6 ENGLISH SOUNDS	187
7 FAMILY AFFAIR	174
8 FIRST STEP ABROAD	195
9 FLIGHT 505	185
10 FOLLOW ME	131
11 HOLIDAYS YOUR NEIGHBORS CELEBRATE	156
12 JAPAN GOES INTERNATIONAL	176
13 LET'S WATCH	177
14 LIVING ABROAD	194
15 LIVING ENGLISH IN A BRITISH FAMILY	144
16 LIVING IN WASHINGTON	184
17 LOOK SPEAK AND TRAVEL AMERICA	202
18 MY AMERICAN TRIP	170
19 PEOPLE YOU MEET	132
20 PERSON TO PERSON	186
21 SOME BASICS IN BUSINESS CONVERSATION	119
22 SPEAK EASY	122
23 SWITCH ON	179
24 THE BLIND DETECTIVE	165
25 YOUR LIFE IN YOUR HANDS	181
26 YOUR VIDEO PASSPORT	206
27 ZOOM IN	148
TOTAL SCORE	4583
MEAN SCORE	169.81

FOR TABLE 2

VIDEO NAMES	TOTAL SCORE
1 A WEEKEND AWAY	207
2 YOUR VIDEO PASSPORT	206
3 LOOK SPEAK AND TRAVEL AMERICA	202
4 FIRST STEP ABROAD	195
5 LIVING ABROAD	194
6 PERSON TO PERSON	186
7 FLIGHT 505	185
8 LIVING IN WASHINGTON	184
9 CANADA TODAY	182
10 YOUR LIFE IN YOUR HANDS	181
11 SWITCH ON	179
12 A WEEK BY THE SEA	178
13 LET'S WATCH	177
14 JAPAN GOES INTERNATIONAL	176
15 FAMILY AFFAIR	174
16 MY AMERICAN TRIP	170
17 ENGLISH SOUNDS	167
18 THE BLIND DETECTIVE	165
19 ABOUT BRITAIN	164
20 CONJURORUM	161
21 HOLIDAYS YOUR NEIGHBORS CELEBRATE	156
22 ZOOM IN	148
23 LIVING ENGLISH IN A BRITISH FAMILY	144
24 PEOPLE YOU MEET	132
25 FOLLOW ME	131
26 SPEAK EASY	122
27 SOME BASICS IN BUSINESS CONVERSATION	119
TOTAL SCORE	4583
MEAN SCORE	169.81

FOR TABLES 3 AND 4

RESULTS

Table 1 shows that there were fifty eight characteristics evaluated. The numbers of the characteristics correspond with the definitions in Appendix A. The alphabet letter at the top of each column represents the video's name (the videos names can be viewed below the chart). Each video's factors can be viewed individually by looking at the factor on the left side and going across to the appropriate column on the right. At the bottom of the chart, the total scores can be found and compared for each video surveyed by the students. On the far right hand side, the total mean score is indicated for each element. When instructors survey videos in the future, they can refer to the mean scores from all the schools. By knowing each element's mean score it might be helpful in predicting acceptable scores for each element. It would be wise to avoid going below that score.

Table 2 shows that the average score for all the videos was 169.81 which can be rounded off to 170. Looking at the table, one can see how each video compares to the average and how they compare to one another. This factor is extremely important when purchasing videos. We may assume that videos scoring 170 or higher might be adequate for teaching at Japanese university level but videos falling below this average might not be so beneficial for this purpose. It must be remembered, though, that this survey was conducted to determine the appropriateness of videos for English instruction in Japanese universities. Videos that scored poorly may be well suited for different needs. This mean level score can also be a beneficial guideline to instructors when surveying newly made videos. This indicates where the norm of most videos fall.

Table 3 shows the videos in descending order of students' preferences. By knowing which videos were scored to be popular with Japanese university students, this could greatly ease the complexity for instructors when purchasing videos.

Table 4 shows how great a deviation there is between videos. After analyzing this chart it can be seen that not all videos have the same level. Much effort and contemplation by video manufacturers has gone into creating and producing them. If all English videos were of equal quality, then there would not have been such a great deviation between the series. Lastly, it was interesting to observe in Table 4 that there was as much as an 88 point difference between the best and worst video series. Therefore, it can be concluded that not all videos are adequate for teaching at Japanese university and that inappropriate videos could inhibit classroom English production. Conversely, using the correct video might generate more intensive output.

DISCUSSION

It can be seen from the data that the range, types, themes, English levels, and components of the videos vary tremendously. From this, it can be conceived that the wrong video can greatly influence an instructor's teaching progress. The fact is that choosing the right video to produce good results is not so easy. From this data, the following can be summarized. 1) From the student comments, literature review, and the author's teaching experience, guidelines or "characteristics" were identified for evaluating ELT videos. These will be valuable for assisting Japanese university teachers in evaluating other videos and possibly movies as well. 2) Using these characteristics, twenty seven ELT videos were evaluated by university students. The mean scores indicate the strengths of each video according to the perceptions of these 450 students. It was obvious from the data that students had different opinions about videos. Many of the cultural aspects proved to be of great interest to the students. Fashions, styles, music, scenery, and other elements that have nothing to do with English, can be used as a tool to promote English. Social/cultural elements that have been overlooked in English education in Japan, must now start to be part of the new curricula to promote intercultural understanding. 3) Finally, a score sheet was developed and tested for surveying additional videos and comparing results with the twenty seven videos reviewed.

It was stated repeatedly that a video is only as good as the instructor teaching skills (Visser, 1990; Lonergan, 1984; Takai, 1984). While this is true, even if the instructor is very experienced at using videos, the class still might prove to be totally unproductive because the video used did not fit the needs of that class. Some progress may be achieved in the class, but if the right video is used then greater results can be achieved. It is also true that the students' motivation will definitely increase when using videos as compared to other methods, but a video's effectiveness as a teaching tool largely depends on the instructors ability to use it efficiently. If the instructor is inexperienced at using videos, then productivity of the class can be greatly reduced. In addition to that, if the incorrect video is used, the class results might even be more substantially reduced. Even if two or three teachers use the same video, final test scores might have a wide range between classes and never be constant because of different teachers abilities. Therefore, choosing the right film to fit each classes level and needs is now at least one factor that can be somewhat controlled. It takes time and experience to learn how to use the visual media productively for teaching. Up until now educational authorities have only focussed on English as a tool for translation. In this new age, it has become apparent that no one country can exist by itself. Intercultural understanding is imperative for Japanese economic survival.

Too many miscommunication problems are on the news everyday between East and West. ELT videos and movies are one of the best ways to teach and promote these forgotten social/cultural factors.

CONCLUSION

From the discussion of various authors on the subject, it can be seen that the type of video that is used can greatly influence classroom output. Also it was shown that social/cultural elements are an interrelated part of language learning, and that these forgotten factors should be taught together with standard language training. Videos were shown to be an effective tool for teaching language, and especially social/cultural aspects. The aim as stated in the paper's statement of goals was to create the guidelines for Japanese language instructors to have a way to evaluate prospective ELT videos and possibly movies was accomplished. As a benefit from the experimental test, we also found out which ELT videos series were popular with Japanese university students. Lastly, the author believes that the English complex in Japan could be alleviated by showing specially chosen videos to teach language and social/cultural orientation to young children.

It must be remembered that our whole goal was to evaluate videos specifically for the use at Japanese university classes. It can be concluded that not all videos are adequate for teaching at Japanese university and that the productivity output of a class can be greatly influenced by the correct choice of video materials. Though this survey is not perfect, a set of guidelines for evaluating ELT videos has been tested. There are, however, some shortcomings with this survey that must be noted.

SHORTCOMINGS

Firstly, textbooks and accompanying cassette tapes were not evaluated in this survey. Some of these tapes and textbooks are quite good for teaching grammar and listening comprehension. Although supplementary textbooks and cassettes are good for teaching those factors, when used alone they do not create the kind of motivation, social/cultural orientation, and results as the videos. Therefore, the video itself is really the deciding factor of the whole set. That is why only the videos were surveyed.

Secondly, most students do not have the English ability to judge some of the English components fluently. In some cases where English proficiency was needed for scoring, the author evaluated the video characteristic. The author judged only four out of 58 characteristics.

Therefore, a few aspects of the survey's validity might be questioned. The students evaluations were intended as a test model in substitute of instructors. It is hoped that instructors will use the guidelines, not so much for evaluation by students, but in their own viewing and selection of videos. Non-native English instructors do have the English ability to judge all of the 58 characteristics. From the students evaluations we were able to get an experimental idea of the questionnaire's validity, find out which videos were popular, and examine the individual elements of ELT videos.

IMPLICATIONS

Perhaps the greatest problem in choosing videos, is that there is such a wide range of quality and features amongst videos. Textbooks, as well, are like videos and can be good or bad. The difference is that videos are considerably more expensive than books. It would be worthwhile for any instructor to do a little research before buying. Certain videos were made for specific purposes, such as listening comprehension, speaking practice, travel, or business. These videos may be useful, but the instructor must see if the topics fit the needs of the class. Therefore, it would be wise if the instructor would do a little research before buying. Instructors should avoid buying videos after only seeing written advertisements or on the advice of publishing companies. It would be a good idea to take the score sheet to a video library or one of the larger bookstores for previewing and testing various videos before buying. Most of the larger bookstores would be very glad to have you preview their ELT video collections.

To use the score sheet to evaluate general education ELT videos, the instructor should watch a video for about 20 minutes to get an impression of the English level, speed, tones, and social/cultural elements. After getting an impression of the video, one should rate the characteristics on the score sheet. After watching four or five videos, total the scores and compare. It was shown in this survey that scores around 170 and above might be adequate for teaching at Japanese university level. If the instructor wishes to find his own average, he should average all the total scores from different video series to determine a mean. This way he will know not to go below his own average. Movies can be evaluated in the same manner as long it is kept in mind that the mean scores are for comparing videos to be used at Japanese university level.

To find videos that are good for teaching special purposes such as speaking practice, videos should be previewed in the same manner as above. Some videos are especially made for teaching only one topic. Though they are usually excellent for one topic, they may be terrible

for teaching other purposes. For example, videos that use "mime" techniques are good only for speaking description practice. The instructor should choose the categories that are applicable and underline or highlight them in red pen. For example, categories that are important for teaching listening practice are: Talking Speed, Accent Clarity, Vocabulary, Overall Comprehension, Subtitle Construction, Variety of Accents, and Video Oriented towards Listening Practice. These elements should be marked and scored individually. The remaining characteristics can be ignored. Scores should then be totalled, averaged, and compared to the means of the respective characteristics. A similar procedure can be used for finding videos that are appropriate for teaching social/cultural factors, travel English, speaking practice, and others.

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APPENDIX A: DEFINITIONS OF CHARACTERISTICS FOR ANALYZING ELT VIDEOS

1. **TALKING SPEED:** The talking speed of videos is probably one of the most debated topics among researchers. Morley and Lawrence (1971) state that the authentic speed and vocabulary used in most videos creates substantial problems for most students. Natusch (1990) stresses that language should always be taught at normal speed and never slowed down or be unreal. The U.S. Army during World War II trained thousands of Morse Code operators. Morse Code is a real language that has to be learned like any other language. It has an alphabet, a spoken language (on the oscillator, a machine used for sending code), special spelling, and a syntax for sending and receiving words. The technique used to memorize the code in the old days was straight memorization at slow speed. This long and tedious procedure took many months of schooling. It was found later that if the code was taught at first at its fast, normal speed, the schooling time was cut in half. The students also proved to have substantially higher memory retention and functional knowledge compared to the old slow teaching method (Wolfgang, 1985). One of the good points in most of the British-made videos was that the talking speed and tone was almost always natural. Therefore, the video's speed should be at normal talking speed while controlling the vocabulary for correct level.

2. **ACCENT CLARITY:** Videos should be screened for accent clarity. They should not have heavy local accents. Visscher (1990) states that many videos have local accents that are even difficult for native speakers to understand. Some of the ELT videos surveyed in this report had Japanese speakers with very heavy accents that even the author had difficulty in understanding. Videos need to be shown with native speakers with standard accents, rather than with non-natives with poor accents or native speakers with variant accents. Loneragan's (1984) model theory applies here. Children will learn their first language by imitating the parents or another model that is constantly present (Brown, 1973).

3. **VOCABULARY ADEQUACY:** One of the aims of using videos is to introduce new vocabulary. Kitao (1986) feels videos are one of the best ways to see new vocabulary in its real context. The adequacy level should be a little higher than the students present vocabulary level in order to introduce new words. Students will always say that the vocabulary is too hard but instructors should monitor the class level and choose appropriately.

4. **OVERALL COMPREHENSION:** Comprehension is the amount of the total video that the students understand.

Most videos or movies used in class will have a level of comprehension considerably higher than the students abilities. Students will not be able to follow the difficult dialogue and end up focusing only on the visual actions (Kitao, 1986). Natusch (1990) states that students should slowly digest pieces of language bit by bit and use it in its real context. Instructors should create exercises to have students learn words or short phrases and not expect immediate results.

5. **DEPICTING THE CULTURE:** Except for travel abroad, there is no better way to see and learn about a culture than using films (Stempleski and Tomalin, 1991). Videos should depict the culture which refers to visually displaying the actual culture as opposed to directly teaching about it. Videos should show foods, clothing, houses, stores, cars, music, different living standards, sports, and buildings in order to orient the student into new ways of thinking.

6. **REAL PEOPLE OR ACTORS:** Most of the videos use actors with prearranged dialogue and scripts for teaching. This factor in itself makes the language artificial and a poor model (Viney, 1990). Authentic language and real people need to be used as models when teaching. Learning a language depends on the models from which one originally learns (Lonergan, 1984). ELT videos should not use local actors, but film actual situations on location with real people.

7. **INTERCULTURAL COMMUNICATION:** Videos should be able to introduce new cultural ideas to students. Takai (1991) feels that videos should introduce social/cultural information between the cultures. Videos should present the living language in its real use, and not be translated into Japanese. Videos should present clearly the cultural differences between East and West, and should not only focus on the English for translation purposes.

8. **INTRODUCING NEW IDEAS AND CONCEPTS:** Videos should not only be used for language learning, they should also introduce new ideas involving history, geography, science, animals, music, and religion (Stempleski and Tomalin, 1989). Teaching other subjects, such as religion, helps alleviate communication problems between countries.

9. **CAPTIVATING STORY:** Many of the videos had one scene exercises. Videos with a captivating story proved to be more enticing for language study than one situation skits. Forsdale and Dykstra (1963) note the importance of having interesting and motivating teaching materials. Instructors should try to use videos with a captivating plot.

10. **VARIETY OF ACCENTS:** This is one of the most important factors for choosing videos. A variety of speakers and accents is mandatory to have real language acquisition. Many students adjust to their teacher's accent and talking speed well but when they hear another foreigner's accent they become totally lost. Therefore, a video with a variety of native speakers may be more beneficial than even a live native speaker. Forsdale and Dykstra (1963) note the importance of having a variety of accents and talking styles in order to have real English acquisition.

11. **CLOTHING STYLES AND FASHIONS OF THE COUNTRY:** For cultural orientation purposes, videos should show current clothing, fashions, hair styles, and even fads of the culture. By introducing these factors, students are able to experience other countries lifestyles. By viewing different clothing styles, students can also get a feeling of the climate and understand the youth culture in other parts of the world.

12. **CONTINUING STORY:** Cooper (1990) says that the aim of using videos is for stimulating students. After experimenting for ten years with various ELT video series, the ones with a continuous story were preferred by students and always proved to be more inspiring for students' learning. NHK television unfortunately uses non-continuous skits on their English shows. When choosing videos, instructors should always try to choose one with a continuous story.

13. **INSPIRING STORY:** Though a video may be continuous, it may not motivate. Various authors have stated repeatedly that videos can create motivation (Visscher, 1990; Viney, 1990). However, the fact remains that many of the surveyed videos were boring and had no compelling plot. Instructors should look for inspiring stories in a video series.

14. **VIOLENT OR NONVIOLENT:** Since this questionnaire can also be used for surveying movies, the factor of violence must be assessed. Many movies are very exciting to view, but contain much violence. A film should emphasize the good points of a culture and make the student say to himself "that is the country where I'd like to go". Showing movies which focus on the crime, drugs, and violence of a country creates negative stereotypes and does not inspire a person to go abroad. Since none of the ELT videos were violent, this category only applies when evaluating movies.

15. **OUTDOOR FILMED:** From the student comments, it was found that they preferred outdoor scenes to those that were filmed indoors. Many students commented that natural outdoor scenes of different landscapes and background scenery were motivating, educational, and created an interest in wanting to go to that place. If one of our goals is to create the need to study English (Pysock, 1989), then having students wanting to go to that place is beneficial.

16. **OUTDOOR SETS:** Sets are the materials used to create an artificial background when making a film. Cheaply made videos use artificial sets that are obvious to the onlooker. Videos with natural sets (buildings, mountains, lakes, ocean, trees, flowers, etc.) were substantially preferred over artificial sets (paintings and other fake backgrounds).

17. **STUDIO FILMED:** As mentioned above, students commented that they significantly preferred outdoor scenes to those that were filmed indoors. Lonergan (1984) says that the goal of using the videos is to bring "real life" into the classroom. Studio filmed videos do very little to show real life.

18. **STUDIO SETS:** The quality of studio sets often varies. Sets with a background painting and a few pieces of furniture were created locally. This type of filming does very little to show the lifestyles of a foreign country. If the filming is done inside of a real house showing various rooms, these sets do much to educate and introduce the lifestyles of other countries. An instructor should try to use videos with authentic sets filmed on location.

19. **CUSTOMS OF THE COUNTRY:** Videos should depict the customs of the country. Customs are the generally accepted rules of behavior in a country such as eating styles, etiquette, holidays, celebrations, religious orientation, and other ethnic traditions. Customs, culture, and language should always be taught together, otherwise students focus on just translation. One of the biggest problems in communication between Japanese and Americans is that language in Japan is taught mainly for the purpose of translation into Japanese. English is perceived in its Japanese context. Thus, miscommunication occurs constantly because both countries do not understand each others customs and cultures. Language must be taught to coincide with these cultural differences (Stempleski and Tomalin 1991).

20. **HOLIDAYS:** Some of the better videos included explanations about domestic holidays such as Halloween or Thanksgiving. These elements are beneficial for promoting intercultural awareness (Foredale and Dykstra, 1963).

21. **FOOD ORIENTATION:** Food is a very important part of a culture. Many cultural aspects can be observed at the dinner table. Certain foods also depict the climate and lifestyle of another country. Some videos gave in-depth explanations about domestic foods and eating styles.

22. **SCENERY:** Trees, vegetation, flowers, mountains, lakes, ocean, houses, and buildings make up inspirational scenery. These natural landscapes were found to be of much interest for the students.

23. **VARIETY OF SCENERY:** Some of the videos used outdoor natural scenery, but still proved to be very boring. The reason for this was that the video used the same background throughout the whole video. Videos which had a large array of natural scenery with bright vivid colors proved to be more motivational and eye-catching.

24. **COLOR BRILLIANCY:** Bright, vivid colors are important for keeping students attention. Tanaka (1980) states that 83% of all information is received visually. Some of the videos, though filmed outdoors, were filmed on rainy and cloudy days. Students watching these dark colored scenes became bored and drowsy. Videos should be as brightly colored and lively as possible.

25. **FILM OR VIDEO TAPE:** There is a definite difference in color brightness when filming with camera film or with video tape. Even if identical outdoor scenes were filmed on a bright sunny day, the video tape will be very bright and real in color, and the other will be dull and lifeless. Video taped ELT videos were shown in this survey to be exceptionally more eye-catching and motivational than videos filmed on processed film and should be preferred.

26. **LIGHTING:** Even if we use video tape, the scenes still might come out to be dark and lifeless. This is due to the fact that the scenes of some videos were filmed with poor natural or studio light. Some videos on tight budgets did quick filming in spite of dark, cloudy weather. Instructors should watch these factors in selection.

27. **BACKGROUND MUSIC:** Music reveals much about a culture. Historical ballads, blues music, and rock and roll all show about a country's lifestyle and culture. Videos that had up-to-date musical sound tracts proved to be of more interest to the younger students. Fast moving up-to-date sound tracks kept students attention and created motivation.

28. **HUMOROUS OR DARK:** Videos with straight, textbook type dialogue proved to be less effective than those that went to the effort to make a light and humorous mood. The humorous videos proved to be more inspiring for language learning, and created a light and enjoyable atmosphere in the classroom.

29. **CLASS (CASTE) ORIENTATION:** It is important to educate students in other countries' levels of social classes or castes. For example, America has upper, middle, lower middle, and poor class levels. A video filmed in New York, for example, should not show only the upper class, but a variety of socio-economic situations within the culture. Learning about these aspects gives students cultural awareness and helps to break down preconceived stereotypes.

30. **HISTORY:** To understand another culture, history plays a very important role. Some of the videos were exceptionally good at combining language learning and history. History is what makes the present culture, and to have an understanding of it is extremely relevant for breaking cultural barriers.

31. **WANT TO GO TO THAT PLACE:** The main purpose for using videos over textbooks is to show the real living language with all of its components. A primary goal for studying language is to communicate with foreigners and, if

possible, to go abroad. A video should make the student say to himself "Hey, that is where I'd like to go". If the person has a strong desire to travel, then the personal need for language study will be created (Pysock, 1989).

32. **BODY LANGUAGE AND GESTURES:** Probably one of the biggest miscommunication problems between East and West is body language and the use of emotion when talking. Japanese people often misinterpret western body language signals. Body language is built into the language and cannot be separated. When native English speakers talk, they use their bodies, hands, and head to express their feelings. Body language itself is a real part of the language (Forsdale and Dykstra, 1963). Often foreigners will speak to one another by sending back and forth these silent communication signals. Japanese people use a different, more subtle body language than Westerners. Often Japanese people will misinterpret these signals and say to one another, "Look how angry that foreigner is," when the foreigner was never angry. Researchers feel that body language is a real part of learning English (Lonergan, 1984; Visscher, 1990; Natusch, 1990) and must be taught while learning the standard language. Authentic ELT videos and movies filmed in the home country are best for learning these communication signals.

33. **VIDEO ENTICING TOWARDS ENGLISH STUDY:** The whole effect of a video should be enticing. Takai (1991) says that videos should give students the need to study. Some enticing factors, as mentioned above, are continuing story, bright colors with real outdoor scenes, captivating story, and fast moving music. Though these factors have nothing to do with English, they keep the students concentrated on the subject while trying to teach the language.

34. **VIDEO MAKING QUALITY:** Poorly made videos usually produce poor classroom results. The worst ones are filmed indoors on a stage and have fake scenery and backgrounds, poor acting style, a limited number of actors, unnatural talking speed, shaky camera work, and poor lighting. The overall quality should be assessed in videos.

35. **VIDEO MOOD:** When the mood of the video is light, the atmosphere in the class for language learning will also be light and productive. The opposite can also be said for one with a dull mood. A lively mood is created by humor, fast moving action, an attention grabbing story, bright colors, flashy clothing, and a variety of outdoor scenery. Finally, but most important, lively music will help keep students attention and produce results.

36. **CHARACTERS PERSONALITY FOR ENGLISH LEARNING:** When choosing videos, look for characters that are attention getting. It is common knowledge that young boys want to look at pretty girls, and the opposite can also be said. A bald, 55 year man in a blue business suit sitting in a chair speaking English without body language is not interesting to young students. Also the character's clothing should be up-to-date and used by the home country.

37. **LIFELIKE OR TEXTBOOK TYPE:** Students can usually notice if the language used is real or artificial. Some of the poorer videos use halting, artificial language such as, "Would...you...like...a...piece...of...cake, Mr. Yamamoto?" This textbook type way of speaking is detrimental to language learning, and often hinders progress (Lonergan, 1984; Wolfgang, 1985). Language should be learned in its real context and not be slowed down as if read from a textbook. Cummins (1983) says that language communication between speakers is supported by a wide range of meaningful paralinguistic and situational clues that are understood unconsciously.

38. **VIDEO LANGUAGE LEVEL ADEQUACY FOR UNIVERSITY:** The whole aim of conducting this survey was to find videos that are specifically adequate for teaching at Japanese university. Videos that are not intended for this purpose should be avoided. Some of the videos are made specifically for businessmen, travel, or lower level learners. The instructor must consider if the video's level and intended audience fits the university classroom.

39. **SUBTITLES CONSTRUCTION:** English subtitles used as prompts for the student are extremely beneficial for language learning. They help for teaching grammar, speaking, reading and writing, and self-practice when a teacher is not available. Some of the well made videos had very good subtitle construction. Instructors should ask themselves if the subtitles really fit the teaching objective.

40. **FACIAL EXPRESSIONS:** In Japan, students are taught never to show extreme emotions, keep their voice in a quiet, composed manner, speak in a monotone, and never show anger in voice or face. The result is Japanese give the impression to foreigners that they are a very serious people. Westerners unconsciously express themselves with movements. Facial expressions in videos should be real and life-like. Some of the videos showed some very strange and unreal facial expressions. Takai (1991) says videos are excellent for introducing non-verbal communication skills. One of the benefits of videos is it gives the students the means for acquiring western body language skills. Body language, like verbal language, will also be copied from the models seen. Children in all countries learn these factors from the model of the parents. A baby does not initially know what a smile means, it has to be taught (Brown, 1973).

41. **EMOTION:** Native speakers, especially Americans, usually speak with emotion. Japanese, on the other hand,

are taught to tolerate every situation and not show emotion. This ability to withstand and endure is called "gaman" in Japanese. This attitude of "gaman" is opposite to the American norm of expressing feelings and never holding anything in. In a typical American conversation, one should express agreement and disagreement without hesitation. This is viewed as honesty. Japanese people, however, are usually shocked and dumbfounded when seeing this behavior in foreigners. It is important for students to become aware of this part of Western culture and language. These emotional factors should be taught and experienced along with language learning (Viney, 1990).

42. **STRESS OF VOICE TONE:** Unlike a monotone language such as Japanese, English uses tones to emphasize, make questions, show feelings, and be sarcastic. Problems arise when Japanese people cannot interpret these signals and misinterpret the communication. The author has been asked repeatedly, "Why are you so angry?", when there was no anger. While Japanese people are not expected to use these tones when speaking, they should be aware of Western tones and not misinterpret them for other meanings. The sentence, "what are you doing?", has only one meaning when written. When spoken in various stress patterns, it can have at least six different meanings (question, anger, joke, sarcasm, shock, and happiness). Therefore, it is important to teach stress tones to students while learning English. Except for travel abroad, videos and movies are the best way to learn these concepts (Lonergan, 1984; Visscher, 1990; Natusch, 1990).

43. **VOICE TONE REAL OR ARTIFICIAL:** Voice tones in videos should also have real, life-like intonation rather than a monotone. Acquiring voice intonation skills are very important factors for learning a language. Lonergan (1984) feels that the characteristic of bringing real-life speaking patterns into the classroom is a major benefit for students. Some of the videos evaluated used non-native speakers who always spoke in a monotone.

44. **CULTURE OF THE COUNTRY:** Previously, we mentioned that a video should visually depict a foreign country's culture vividly. This category, however, is concerned with the video "actually teaching" about the culture. Takai (1991) says that learning social/cultural information from videos is beneficial for language learning. Forsdale and Dykstra (1963) note how interrelated language is with culture. Some of the best ELT videos (e.g. Berlitz-made videos) include in-depth explanations about cultural differences and etiquette styles between Japan and America.

45. **FUNCTIONAL ENGLISH:** Some of the videos taught English that was totally useless for a university classroom purpose. Instructors should check if the English used is relevant to what they are going to teach.

46. **VARIETY OF USEFUL TOPICS:** Generally speaking, videos tend to either feature a continuing story or break up the theme into special topics and exercises. Both types have good and bad points. A video with a continuing story is motivating and catchy but is usually harder to teach unless the grammar and special exercises were carefully designed into the script. Instructors should check to see if the textbooks and cassette tapes have an orderly and effective teaching methodology. Videos that have such a productive methodology will usually be of higher cost. It is easy to film a story, but considerably harder to make the dialogue and grammar exercises fit with the visual events of the film. Other videos which are broken up into sections without a continuous story may not be as motivating but they offer the teacher greater control to choose topics independently according to desired objectives. Either type videos can be useful if it has a variety of useful topics that are relevant to teaching at a university.

47. **SLANG AND IDIOMS:** Polite slang, colloquialisms, and idioms however, are an extremely important part of the English language. Idioms usually have an independent, special meaning that does not translate literally. Japanese people are extremely exact when stating things concerning numbers, and often misinterpret foreigners to lie and exaggerate about things. Foreigners are usually vague when stating numbers except in special occasions where exactness is necessary. For example, "I read the book 500 times" or "I haven't seen him for a hundred years", are exaggerated phrases which really mean "many times" and "for a long time". The author once used the expression, "I'm so hungry, I can eat a horse", and received the reply "Do you like to eat horses?". For teaching idioms and colloquialisms, videos can be the best way to learn these factors while studying in Japan.

48. **VIDEO ENGLISH CONSTRUCTION:** Videos should be checked to see if the English construction is adequate for the teacher's needs. Some of the videos had dialogue that had heavy accents and slang, were erratic in situations, and followed no learning order. A consistent learning pattern is an important selection criteria for videos.

49. **SPEAKERS FROM A VARIETY OF COUNTRIES:** Many videos have speakers who all have the same accent. If students get used to only one type of accent, such as American, they will become lost when talking to British or Australians. Some of the better videos makers (e.g. Nelson Filmscan) purposely combined British and American speakers together. Forsdale and Dykstra (1963) note the importance of having a variety of accents in order to have real English acquisition. Videos should not only have many speakers, but many speakers from different countries.

50. VARIETY OF SITUATIONS: Student should be exposed to as many situations as possible (Takai, 1991). Krashen and Terrell (1983) says that the acquisition of the language becomes easier if a specific situation can be viewed. Showing a variety of situations gives the student the chance to experience different communication patterns. Videos of a family travelling throughout America showed scenery, had a variety of speakers, taught history, educated students in cultural aspects, and gave students the awareness of different levels of social classes. Videos that teach English should also depict a variety of other English speaking countries to help students experience other accents and lifestyles.

- 51. VIDEO ORIENTED TOWARD LISTENING PRACTICE:
- 52. VIDEO ORIENTED TOWARD SPEAKING PRACTICE:
- 53. VIDEO ORIENTED TOWARD GRAMMAR PRACTICE:
- 54. VIDEO ORIENTED TOWARD CULTURAL ORIENTATION:
- 55. VIDEO ORIENTED TOWARD SELF-PRACTICE:
- 56. VIDEO ORIENTED TOWARD CLASS PRACTICE:
- 57. VIDEO ORIENTED TOWARD TRAVEL:
- 58. VIDEO ORIENTED TOWARD BUSINESS:

These eight categories try to pinpoint the video's expertise. A video may focus on listening practice, speaking practice, grammar, cultural orientation, self-practice, class practice, travel, and business. In evaluating videos as a whole, one should ask how well does the video achieve it's specific purpose.

APPENDIX B: VIDEO NAMES AND PUBLISHING COMPANIES

<u>A Week By The Sea</u> , Oxford University Press.	<u>Living English in a British Family</u> , Thames.
<u>A Weekend Away</u> , Oxford University Press.	<u>Living in Washington</u> , Nelson Filmscan.
<u>About Britain</u> , MacMillan Publishers.	<u>Look, Speak and Travel America</u> , A & V Publishers.
<u>Canada Today</u> , Atlantis Films Limited.	<u>My America Trip</u> , Nan'un Do.
<u>Conundrum</u> , British Broadcasting Corporation.	<u>People You Meet</u> , British Broadcasting Corporation.
<u>English Sounds</u> , Ziemuko Company.	<u>Person to Person</u> , British Broadcasting Corporation.
<u>Family Affair</u> , Longman Group Ltd.	<u>Some Basics in Business Conversation</u> , Time Inc.
<u>First Step Abroad</u> , Berlitz.	<u>Speak Easy</u> , British Broadcasting Corporation.
<u>Flight 505</u> , Pace Communications, Inc.	<u>Switch On</u> , Nelson Filmscan.
<u>Follow Me</u> , British Broadcasting Corporation.	<u>The Blind Detective</u> , Nelson Filmscan.
<u>Holidays Your Neighbors Celebrate</u> , Coronet Films.	<u>Your Life in Your Hands</u> , Longman.
<u>Japan Goes International</u> , Seibido.	<u>Your Video Passport</u> , Air Supply.
<u>Let's Watch</u> , Nelson Filmscan.	<u>Zoom In</u> , Oxford University Press.
<u>Living Abroad</u> , Berlitz.	

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