Chapter III
VIDEO IN LANGUAGE TEACHING

3.0 Introduction

The history of video in education is quite short. Although it was used to a certain extent in the mid-seventies, it wasn't until the introduction of cheaper, more portable machines with freeze frames, forward/reviewing facilities while viewing and wireless remote controls that it became more widespread.

3.0.1 Much of the literature on the subject starts at the beginning of the eighties. Until this time, much emphasis had not been placed on the use of paralinguistic features in language teaching such as the use of body language and physical association with an object in order to reinforce retention of linguistic items. In the sixties, Asher and Carroll placed great importance on this. While audio cassette machines became a widely used language teaching tool, they in no way allowed attention to be focused on the paralinguistic characteristics of language interaction. Hence, when video became cheaper and more accessible, it was readily adapted into the repertoire of language teachers materials.

3.0.2 A survey conducted by Frances Macknight (1981) in 1980 in Great Britain reveal that 61% of the institutions had so far invested in video, i.e. most of the public sector and nearly half of the private sector. The survey further reveals that the video was largely introduced to give a boost to the methodology in terms of interest and motivation, to extend the range of teaching techniques available and to add an extra dimension to course design.
3.0.3 The software available for ELT was divided into four categories: off-air recordings from TV, published ELT series, commercially produced materials apart from that shown on TV and in-house productions. Within the language course as a whole, the video element was generally optional and supplementary and was seldom co-ordinated with other teaching aids. This chapter will examine what sets video apart from any other medium of communication, the effectiveness of video as a language teaching aid and the exploitation of video in the language classroom.

3.1 Video as Visual Communication

The word "video" has become an inherent part of our daily vocabulary but what does it really mean? It is often used to refer to an image on a screen. One definition explains the picture itself; a second definition suggests the process by which the image and sound have been recorded and reproduced by means of videotape (Hanson 1987:12). Different applications of the term tend to confuse and frustrate critics and students. The word "video" is actually a term that describes the picture component of a televised image. But nowadays, the term videotape has also been abbreviated through colloquial speech to "video".

3.1.1 Video has changed from its early days, during which television was the primary means of using video, to an age in which the availability of video-related technologies has introduced several other contexts in which video is used for communication. For example, interactive video...
requires the user to control actively certain variables that produce the visual image while the use of a video cassette may allow the user to view in a passive state.

3.1.2 Explorations into the impact of visual communication go back to centuries and the twentieth-century theorists who have contributed most specifically to the understanding of how electronic technology influences the visual image have come from a variety of disciplines. Perhaps one of the most articulate proponents of the use of visual literacy to help explain an individual's response to any visual stimulus is Rudolf Arnheim (1971) who believes that perception is a cognitive activity:

A perceptual act is never isolated; it is only the most recent phase of a stream of innumerable acts, performed in the past and surviving in memory.... Perception in the broader sense must include mental imagery and its relation to direct sensory observation (Arnheim 1971 : 80).

3.1.3 While Harold Innis (1972) did not directly relate his ideas to the video medium, he did articulate the basis for a discussion of spatial and temporal influences of technology that were applied directly to electronic visual communication by McLuhan (1964). The viewer's sense of time and space will also be significantly influenced by the images available. Unless we are engaged in an exploration of some visual form of communication, we seldom examine the importance of the visual image in our daily lives, though cognitive scientists now tell us that we receive 75 % of our sensory input through our eyes.
3.1.4 The experience of perceiving an image takes place on several levels, starting with the moment light strikes the eye to the time the message is processed by the brain to activate behaviour, and even into the storage of the meaning of the message in the memory. Much of our ability to make sense of what we physiologically perceive relies upon our brain's ability to organize the data that comes through our senses. Sensory and mental experiences are also influenced by a complex process that includes environmental, technical, physiological, psychological, cultural, and social factors.

3.1.5 Of course it is easy to understand the difference in perception when we speak of typical "film" or "video" environment that influence our understanding of content in the traditional sense. When we attend a film in a theatre the image is larger than life. Because of the image size and the overwhelming presentation of film in a theatre we focus our attention on the subject with little attention to the activities around us. In many applications of video the screen is smaller than life, and our attention is drawn to the content by necessity, such as the concentration paid to a video game or some function of a home computer. Perceiving a video image in this sense is different than perceiving the images on a videotape or on television. In the latter case, we are generally using the tape or broadcast form of video for entertainment and do not pay such close attention to the images presented. When we perceive the image on a home television receiver there are other distractions. Most of the time the television/video experience is influenced by environmental
factors such as room lighting, conversations in normal tones (as opposed to hushed conversations in movie theatres), or engagement in other activities while watching. Obviously, environment influences attention to the image, and, in the case of entertainment, the message is interpreted with regard to how much attention the viewer is willing to give the subject. A more subtle influence is that which is imposed upon the perception of the image by the technological form itself.

3.1.6 For a variety of reasons, television uses different forms of technology for different types of content. For example, news programmes work for the impression of fast-breaking, immediate news coverage, and therefore combine both live presentations from the studio with videotaped segments that reinforce the idea that the story is immediate and not recorded. Situation comedies that are often recorded on sets that represent confined areas (living rooms, offices, and so on) are videotaped to reinforce the idea of spontaneous comedy by utilizing the "real" look of the action. The environment 'within' the image suggests a relationship 'without'- the viewer mentally perceives the image intended to evoke an emotion that reflects an environmental cue.

3.1.7 Obviously, it would not be possible to explain any visual form of communication without acknowledging that sight is the most important sense involved in the perception of any image, but while the eye acts as a camera, the brain acts as the organizer of the information. This means that
more information processing is actually done in the eye than in the brain, and even the eye filters out information.

Physiological perception—whether passive or active—depends upon the individual’s physiological make-up. A person with an uncorrectable eye condition cannot perceive images in the same way as someone who has perfect vision. Similarly, a person with severe damage to an area of the brain involving the processing of the senses will not perceive an image in the same way as someone who has no physiological problem. The role of the eye and brain for efficient perception is critical to every other form of perceiving visual images and understanding their meanings. It is what we bring to the image, the equipment fundamental to unravelling the more complex meanings in experiencing a visual form.

3.1.8 Once the eye and brain register an image, the process of making sense of the icons and symbols falls into the realm of psychological perception. It is here that the relationship of the brain and the mind must be addressed. When we realize that mental activity is taking place in the sub-conscious and unconscious states of mind as well as the conscious state, we can see how physiology, psychology, and semiology work together. What we perceive consciously is something we can verbalize or relate to someone else. The images that affect our subconscious or unconscious mind are far more complex to understand. Here, however, the great storehouse of shared humanity assists us in understanding the symbolism attached to the images. Mental
imagery is shaped by the many conscious, subconscious, or unconscious influences of perception. The levels of meaning within the image and the presentation of the image provided by a semiological analysis resonate with the psychological approach. For example, we all know that we may see something at one time in our lives which we react to favourably, but years later the same visual stimulus elicits a negative reaction. The storehouse of interpretation within the mind creates a different meaning at a different time, based upon the experiences one draws from at any given time.

3.1.9 Our perceptions of images are also formed because of the society in which we live. Sociological perceptions are formed by a construction of images that help us see ourselves in relationship to our society. Concepts such as class, role-modelling, stereotyping, and value systems all relate to our understanding of the meaning of images. Most notably, our sociological perceptions influence our abilities to tell the difference (or not) between reality and nonreality.

3.1.10 There are various approaches to understanding how we create and attach meaning to the visual images we see in media. First, we must perceive the image and process information in the brain. How we do that can be analyzed more fully by considering the environmental, physiological, psychological, and sociological aspects of how perception may be influenced, because each of these perspectives helps influence meaning. No one perspective can be discussed to the exclusion of others, and together the evaluation must take into consideration that the act of
perception is a subjective one, which is influenced by the individual who perceives, understands, and makes sense of the mental construction of an image based upon external visual stimulus.

3.2 Video Films as a Language Teaching Aid

Audio visual aids are widely used in teaching and have a direct influence on the development and design of many courses. Hanson (1987) examined the main benefits to be derived from audio-visual aids, concentrating on their contribution to meeting teaching goals:

- Increasing the rate of learning at the same time as freeing the teacher to use more time on gainful activities.
- Individualising education and enabling learning to take place at the learner's pace.
- Learning becomes real and immediate as the two worlds within and outside the classroom are bridged.
- Giving instructions a more scientific base through providing a framework for systematic instructional planning.

3.2.1 Allen (1980) examined the advantages of video over other audio-visual media in language teaching:

*Advantages of Video Over Audiotape*

The visual stimulus
- increases the learner's motivation,
- facilitates listening comprehension since on video the speaker's presence is more immediate and real than on audio tape,
- provides a recording of moving pictures, thereby presenting a better simulation of reality

Advantages of Video Over Slides

With inclusion of the audio stimulus
- learners are able to hear authentic language used in context,
- having assimilated the visual information, the learners can concentrate on the sound.

Advantages of Video Over Synchronised Slides

Video can present movement in time, whereas still pictures with sound can only direct the viewer's attention to what is happening in that particular instant. Video also makes it possible to develop an awareness of paralinguistic features

Advantages of Video Over Film

The nature of these advantages is mainly technical. The flexible control facilities of video offer:
- rapid and accurate selection of useful excerpts;
- back-tracking for repetition;
- silent projection;
In practice therefore it is more convenient to use video than film.

3.2.2 Video, one of the major technical innovations of our time, is still a relatively new medium in the field of language teaching. Some teachers here are still a little sceptical about this new medium and wonder whether it will really function as an effective audio-visual aid in the teaching of English, or just be another expensive piece of electronic luxury.

Very often, teachers are required to be dramatic in the classroom. They have to act out certain situations, to present a context in the classroom for a dialogue. Sometimes they may find it necessary to demonstrate expressions of certain emotional states, which to be effective require appropriate stress and intonation patterns, facial expressions and gestures and each one does it in their own way. In spite of all the acting ability, the whole thing is carried out in an inauthentic context - the classroom. This is where the video plays an interesting and effective role with its ability to present complete communicative situations. The combination of sound and vision is dynamic, immediate and accessible.

3.2.3 But what exactly is the advantage of portraying the whole communicative situation? The answer is in the analysis of the elements of that constitute a communicative situation. According to Gill (1984:14), a communicative situation encompasses the following:
(i) the verbal language - the linguistic exchange of a dialogue, a discussion or a monologue,

(ii) the speakers - their dress, social status, age, sex, interpersonal relationships and the type of personalities,

(iii) the setting - exactly where the linguistic exchange is taking place thereby classifying whether the situation is formal or informal;

(iv) the non-verbal or paralinguistic aspects - gestures, head movements, facial expressions, stress and intonation patterns;

(v) attitude and register - the attitude and the relationship of the speaker to the addressee.

3.2.4 By generating interest and motivation, the video films can create a climate for successful learning. Most of the learners are used to watching the television for relaxation and entertainment. Cable video programmes have become a part of our daily life and an effort should be made to transmit some educational programmes in the interactive mode through these networks. In a language learning context, the learners are required to interact with the video. Video is most widely used to introduce and stimulate interest in a topic, to give information on cultural background and for language spin-off. It helps in the development of listening skills too.

A study was conducted in Indore to find out the comparative effectiveness of IGNOU ETV programmes in direct, talkback and interactive modes. The results of the study were: out of 7 IGNOU ETVs, 6 in direct and talkback and all in interactive mode showed significant gain in
achievement from pretest to posttest. The interactive mode was found to be more effective than the other two.

Jane Willis (1980) explores the role of the visual element in spoken discourse and draws out implications for the exploitation of video in the EFL classroom. She states that it is precisely because of the visual component that video is a popular aid in the language classroom, at least with teachers trained in its use. MacKnight's (1981) research reveal that teachers like video because they believe it motivates students by bringing in real life into the classroom, contextualising language naturally, enabling students to experience authentic language in a controlled environment. These beliefs have been borne out by research done into BBC TV Foreign Language Programmes (Prescott-Thomas, 1980).

History of Indian experiment with ETV is both long and massive. Beginning in the early 60's, Indian ETV is close to three decades at least in Delhi. ETV got a new impetus following the NPE and its implementation document POA. The country is investing a large sum of money every year on ETV with the hope to improve the learning of children. But do we have evidence to convince ourselves that ETV has had an impact on learning? Unfortunately no and more so for the reason that there are hardly any programmes available in the interactive mode. Whatever little is available are in the fields of science and those in languages merely replicat the lecture mode.
Video boom has caught the attention of academic as well as development departments and stimulated interest in the use of this new medium. However, India has to go a long way to train manpower in the production and use of educational video packages.

### 3.2.5 The role of the Teacher

As in most language-teaching situations, here too, the teacher plays a key role. The teacher has the prime responsibility to harness the power of the medium and create a successful learning environment. Video is yet another aid for the language teacher in the classroom. This kind of learning environment requires the teacher to have management skills, pedagogic skills, and technical skills. The teacher's role in the classroom is that of a facilitator who has to moderate the learning activities so as the learners don't slip into passive-viewing.

Lonergan (1984) states that the successful use of any teaching aid presupposes the successful application of certain pedagogical principles to teaching. By the skilful use of the techniques of modern technology, the teachers can choose to present the video materials in the most suitable way for facilitating successful language acquisition. In this, the teacher should be helped by support materials supplied with the video films or s/he should design it himself or herself.

For many teachers, working with video films might be a new experience and technical considerations and problems can dominate the activity. This insecurity might lead the teachers to
allow a passive viewing of the films. This has been seen in some of our classrooms where the teachers take time off after having switched on the cassette for the students who view it merely for relaxation. The teacher does not play the role of the moderator which is absolutely essential in this case. The teachers should train themselves in the efficient use of the equipment and should do it with adequate competence and confidence.

3.2.6 The Role of the Learner

The responsibility for successful language learning does not rest with the teacher alone but the learners must also respond to the situation. Watching video films for language learning purposes should be an active process for the learners. Yet most learners will be experienced in passive television viewing as domestic viewing tends to be passive.

The support materials provided by the teacher should encourage active viewing on the part of the learners; they must participate so that the output from the video is not just one-way, to an unresponsive audience. Techniques for promoting active viewing will be discussed subsequently.

Many learners have a difficulty in relating to video as a valuable teaching aid. Domestic television has such strong connotations of entertainment, that most of them have the same expectation while watching video in the language classroom. Hence, it is essential that learners are
gradually introduced to video in the classroom, and guided to an understanding of how valuable the medium can be (Lonergan 1984 6).

If the classroom activities of the learners are to be recorded with a video camera, then this point is equally relevant. Once the learners are able to appreciate the benefits for language learning, when video films are used constructively, then the possibility of a wide variety of learner-centred activities open up. With recorded materials, learners can take responsibility for choosing sequences for review and used in the library mode, it can provide self-access or private-study facilities. If the video camera is available, the learners can set up small video projects in the target language. This may involve scripting, speaking, interviewing or reporting. As Lonergan states, "the role of the learner is to be a creative member in a joint partnership - the video equipment, the teacher and the learner" (Lonergan 1984 7). Since in our classrooms, the availability of a video camera is a remote possibility, the present study will deal with recorded video materials.

3.2.7 Variety of Video Materials

Video materials used for language teaching purposes have a wide variety of sources. Lonergan (1984) categorizes them as follows:
video recordings of language teaching broadcasts and films,

- video recordings of domestic television broadcasts,

- video recordings of specialist films and television programmes like documentaries produced by industries or educational programmes;

- video language-teaching materials made specifically for the classroom

The last one is the subject of study in this context

John McGovern (1980) in 'Types of Software: A User's Experience' also outlines a similar categorisation. Films made for language-teaching have the obvious merit of being planned and produced for a language learning audience. This means that the films are likely to have an explicit language-learning goal, the language being graded and the vocabulary items and grammatical structures being controlled. The language used and the situations shown are likely to relate well to other published materials or to recognised syllabuses and examinations. In this context, McGovern reports the use of programmes from the BBC English by Television series On We Go and People You Meet in the British Council's teaching centre in Tehran in 1976.

Video recordings of domestic television broadcasts are not really produced for language teaching purposes but can be used in the classroom for the same benefits as derived from the use of other media like newspapers and magazines. The BBC Newsbrief is a good example of this category and it includes video-clippings of news-magazines with accompanying work-sheets.
Such materials are real and meaningful and have a relevance to the learner which transcends the immediate needs of language learning. It is useful for the learners to view a film in the target language provided there are some follow-up exercises on it. This will be taken up as a model while designing the worksheets for the pilot survey (vide 4.1.2) in this study.

Many industries and individual companies produce films to inform the public and specialists about aspects of their work. The thematic content of such films is often relevant for ESP (English for Specific Purpose) courses. Chris Kennedy (1980) states that in an ESP situation, video is particularly useful in developing study skills such as note-taking, listening to lectures and participating in seminars. It thus has great potential as a valuable aid in both academic and social life.

Video materials made specifically for the classroom can have all the advantages of the television, as well as being designed for the purpose of educational use. Just as audio cassette materials are designed differently from radio broadcasts, so also these video materials are different in construction from the usual television language broadcasts. In the broadcast mode, television programmes are presented in a linear fashion. Language programmes designed more specifically take into account the fact that the video recorder allows selective viewing. These types of language learning materials are becoming increasingly popular for both classroom-work and self-study. Such materials though not very common in our country, have been designed by the
BBC's *Person to Person* is one such package aimed at intermediate-level learners while *A Bid for Power* is aimed at advanced learners. In each case, the video-film is accompanied by extensive work-sheets, a teacher's manual and an audio cassette to reinforce the grammatical structures introduced in the film.

These are the kind of materials that our English classrooms need at the moment. But materials have to be designed here, keeping in mind the needs of our learners. Merely copying BBC materials is not the answer for the cultural gap demotivates many learners who are unable to relate themselves to such materials. A more indigenous approach has to be thought of with regard to the designing of video materials. The pilot survey in this case reinforces such a need for an indigenous approach.

Making modern language programmes for UK television in 1980 was the preserve of Thames Television and BBC Schools and Continuing education, with programmes in English as a Foreign Language being made by BBC English by Radio and Television. The transition to video was dominated by producers of ELT materials. By 1981, BBC English had made a backlist of fourteen titles available on video and produced their first guide for teachers, *Using video in the Classroom* (BBC, 1981). In 1982, this publication was challenged by Nelson Filmscan with the publication of three titles in ESP: *Business, Engineering, Travel and Tourism*. These 40 minute programmes were each designed as video products and presented the learners with a series of
discrete 3-4 minute sequences. They also produced *It's Your Turn To Speak and Switch on* (1982) and this programme includes look, listen and repeat sections and both controlled and open-ended questions directed at the viewer. This was one of the first attempts to create interactive video, with the learner responding to verbal and visual uses on the screen. While these developments were taking place, the British Council was experimenting with *The Classroom Video Project*. This was a series of functional sequences and their lengths ranged from 16 sec to 7 minutes. A revised version was published by MacMillan as *Video English* (1983). Despite these developments, there was still only a handful of video-based materials until the mid 1980s.

The use of video in language teaching does not entail a completely new language-teaching methodology. Jane Willis (1980) in '101 ways to use Video' states that video is not an end in itself. The best principles of using other teaching aids and resources should be applied critically to the possible uses of video equipment.

### 3.2.8 Active Viewing and Comprehension

In order to train the language learners to understand the language in the visible context as also the available visual accessories to meaning, active viewing and comprehension is essential. Active viewing will focus the learner's attention on the important parts of video presentation and this focus besides providing enjoyment will maintain the learner-motivation and above all it will help in developing the language-learning capabilities.
Lonergan (1984:11) believes that the comprehension of video sequences by learners is extremely complex and varies from one learner to another. Besides the language structures and lexical items, there are the paralinguistic cues and a store of non-linguistic information. It is not possible for any learner to demonstrate the extent to which all this information received has been understood and neither is it desirable to attempt such a comprehensive task. Thus the viewing guides should aid comprehension instead of testing it and it follows, that the teacher should be well aware of the content of the viewing guide before the learners begin watching the video sequence.

As a video presentation shows the totality of a communicative situation, learners should not be encouraged to undertake extensive reading or writing tasks while watching the screen. Work-sheets which are to be completed while viewing should keep the reading and writing load to a minimum; the reading is usually necessary for the learner to know what to do and writing is the active demonstration of his or her comprehension. Often a writing pause (to take notes) or even a review of the video material is built into the whole presentation. These principles apply not only to classroom situations but also to self-study situations.
3.2.9 Designing of Work-sheets

Before designing the work-sheets, the precise aims should be specified, that is to say, what the learner should do with the information. After having confirmed the aims, each episode should be 'chunked'. Chunking a video sequence means observing existing discourse markers and defining meaningful sections that the learners can cope with. The size of the chunk will depend on whether it is meant for extensive or intensive comprehension.

The reason for having a work-sheet is that video-viewing should be task-based and interactive and a "worksheet can engineer this by structuring and guiding a learner's response to the video sequence" (Kelley 1985:56). This also becomes a record of their viewing and can be used as data for other activities. A work-sheet can incorporate search questions, key-note questions, information organisation tasks and summary type tasks (Kelley 1985:57) as will be seen in details in the next chapter.

Search questions are standard comprehension questions. By directing the learners to the work-sheet before viewing the video (vide P 134, 136), they become search questions thereby directing the learner's attention in an anticipatory fashion. This also trains them in selective listening. They are on the lookout for verbal and visual clues. Lonergan (1984:16) states that while listening to sections of video films showing the language of discussion and argument the learner may be asked to write down examples of language which shows that the speaker is expressing disagreement or interrupting or expressing doubt.
Paralinguistic information has also to be assimilated and scenes on location bring a wealth of detail and life into the classroom. This type of activity can also be extended into group work with the learners focusing on different aspects of communication and the results can then be pooled and discussed.

The learners through such selective listening get sensitised to intonation and stress patterns. With the help of visual cues, word fields can be explored and the learners can move on from structured tasks to more open ended note-taking. The note-taking skills will be discussed later.

The key-note question requires the student to complete a statement and the beginning or the end words can be given as cues (vide P 150). This kind of an exercise is useful for learning proverbs or clichés.

With information organisation tasks, an argument or explanation may be represented by a table or a flow-chart which the viewers have to complete. This exercise can be made more challenging when the learners are required to paraphrase or summarise on their own (vide P.156).
Initially, the student can be guided in note-taking. The first step in note-taking is the capacity to sort information. The student should be taught what to listen for and cues can be given to train him or her in this. When native speakers take part in communication as listeners, they usually have the advantage in knowing what to expect in terms of language. But learners need guidance in this and note-taking exercises should provide this by focusing attention on specific features of language. This means that a sequence might have to be played many times or some sort of pre-viewing exercises would have to be done. The scope for open-ended note-taking is wider. In ESP situations, many programmes include instruction in the content matter as well. Instructional materials on specialised topics produced by the learners can be adapted for classroom work in the target language.

3.2.10 Viewing Comprehension Methodology

Rena Kelley (1985) provides a rationale for viewing comprehension. She divides the whole process of viewing into six steps. First, in the pre-viewing stage the video topic is introduced, relating it to the students' interests to motivate them. In order that the students should understand what they see, the content of the theme can be outlined and the key vocabulary can be explained. Second, for global viewing, students should listen for information that will help in an overall understanding of the sequence. General comprehension questions should clarify such broad comprehension. Third, for intensive viewing, students will view the sequence more attentively, looking for smaller details as they learn to rely on short-term verbal memory, watching and
listening simultaneously. Fourth, for reviewing and discussion, sections are replayed so that the students can revise their work-sheets. Now the focus can shift from meaning to language. Fifth, for reconstruction activities, the teacher has to activate the students' use of the new language in some interactive way. In this stage, group work and pair work can be used extensively and students learn to manipulate the text. Students can also complete a cloze-test of the video commentary, supplying the key terminology. Finally, for extension activities, the tasks are more open-ended and they include debates, discussions, project work, group research and creative writing. These six steps have been used as a basis for designing the exercises accompanying the video film in the next chapter.

The students learn to use the acquired language in a more purposeful manner. Kelley emphasises that the whole cycle of video exploitation allows the students to move from comprehension through appropriation to a communicative use of the video data.

3.3 Classroom Activities

In order that the video may be maximally utilised to facilitate the acquisition of language in the classroom, different kinds of classroom activities should be planned for. These activities may require the students to work either individually or in pairs or in groups. These activities should be learner-centred and the teacher should monitor them carefully to activate the learners' use of the
language in the classroom. Based on the principles of active viewing and comprehension, we shall now look at the nature and possibilities of some such activities.

3.3.1 Repetition

Video films have a tremendous potential for promoting oral fluency. A major advantage of this aid is that it presents communicative scenes in the classroom in a controlled manner. The teacher and the learner alike can replay or interrupt sequences, freeze the action or take away sound or vision. Language learners can be invited to join in with part of the video presentation and to speak in response to the cues received. Thus, presented with a situation, they learn to make valid utterances in the target language. Using the video recorder as a model for repetition may seem a waste of the resource, since the audio cassettes provide perfectly good models. Exact repetition of a given model is not really a communicative exercise (vide P. 184). But learners need practice in articulation of new words and intonation patterns and so closely controlled repetition can be used as a precursor to more communicative exercises.

In *Its Your Turn to Speak*, a video course for beginners, elementary vocabulary is introduced by showing a picture with the word spoken or with an accompanying caption. This can be used for repetition with the help of the spoken cue (Lonergan 1984:33). A more communicative type of controlled repetition is afforded by *Classroom Video: Functional Sequences* designed for use with intermediate students. In functional terms the learners are
offered variants of the same intention and in communicative terms the learners see how the language is used appropriately in the situation.

3.3.2 Prediction in Controlled Situations

Although repetition has a place among language learning exercises, video material is particularly well-suited to activities which require predictive speech from learners. Using the visual cues on the screen, and parts of the spoken dialogue, learners must predict what is going to be said. This is a more closely-structured activity than speculation.

The learner is required to respond to the situation. What the learner says, is not based on a direct model, as is the case with repetition exercises. Rather the learner, within the controlled framework of the situation, is required to make an utterance which is valid for the situation. The learners must draw on their communicative ability to express themselves appropriately, without a model being supplied. The video package, Follow Me tries such exercises even with beginners. Practice of this type serves as an excellent introduction to role-play. In this way, situationally relevant communicative competence can be developed rather than rote learning of language model from the textbooks.
3.3.3 Role-Play

If the learners are to use language appropriately in situations, it is important that they understand what the situation is about. Video presentations of scenes that learners should use as a model provide an excellent way of explaining all the aspects of a communicative situation. The presentation of the scene on video has two other advantages, when compared with conventional explanations of a proposed role-play. After seeing a model acted out in front of them, all the learners have a clear idea of what is required. The constraints that operate, or the limits within which the action should be contained, can be made explicit with reference to the video model. The second advantage concerns the learners' self-assurance. For the more inhibited ones, the model provides them a cover.

Role-play as an activity takes place after a teaching unit and satisfies the learners' need to be sure of the vocabulary and structures in order to perform successfully. Kelley (1983) emphasizes the importance of such role-play in ESP situations. She says that before students perform a role-play activity, they should have some idea of what is expected of them. A video enactment of the role-play task demonstrates the target situation (a job interview for example) (vide P 157) and the learners can observe how transactions are negotiated linguistically and behaviourally.

According to her, basically video can be used in three ways in role-play: "as a modelling input, as a recording device and as a feedback medium for self-evaluation" (Kelley 1983:60). She
specifies three steps for effective role-play implementation in the classroom: pre-role-play, video viewing, role-play with video recording facilities and post role-play video review.

These three steps coincide with Littlewood's (1982) statement regarding the basic requirements for language learners to acquire a language skill.

1. Learners should be aware of the significant features of the behaviour they are expected to produce.
2. Learners should have practice in producing the behaviour themselves.
3. Learners should have feedback which indicates how successful their attempts to produce the behaviour have been (Littlewood 1982:153).

Though every teacher may not have a video camera at his or her disposal, the preliminary steps of inducting language learners into informed language practice through structured video viewing will produce high dividends in communicative ability.

3.3.4 Paralinguistic and Linguistic Features

Paralinguistic information form an important part of communication. Through arm movements, facial gestures and eye contact, speakers convey meaning to their dialogue partners. Often gestures and mime can carry the whole meaning without the use of any words at all. For language learners, the ability to recognise, understand and use these features of the target language is an
integral part of achieving communicative fluency (vide p 132). In language-learning systems, spoken dialogues can be presented through the print medium or audio medium or audio-visual medium. An audio-visual recording with moving pictures alone offers the phonetic and prosodic features along with the paralinguistic information provided by the visual element.

At any given level of language competence, the learners' potential for comprehension is greatly increased by virtue of the visual information. Visual cues are often most meaningful as indicators of mood, emotions or temperament. The appreciation of the psychological aspects of communication is an integral part of language learning. A task requiring interpretation is likely to prove more valuable in terms of understanding what is happening. This type of task offers to the learners insights into the whole communicative process.

Different social situations require different language; a competent speaker must choose the most appropriate register of language for any situation. Many language learners are able to achieve reasonable fluency and accuracy in the target language, in the context of the classroom. The same learners make mistakes in personal dialogue or when drafting written correspondence. These mistakes are not strictly grammatical, there may be no errors of syntax or concord but in terms of the situation the language used is inappropriate.
Exercises in appropriateness can easily be developed from video presentations of communication. In the native language, the normal language learner has enough competence to understand why certain utterances are too polite or too vulgar or too formal or too full of slangs to meet certain situations. The parameters which decide the appropriateness of a remark are more than linguistic. They involve the full range of paralinguistic features and interpersonal relationship. These can be presented to the learner in a controlled fashion, using the flexibility of the video recorder in class.

Having made the learners aware of the differences in communicative value of the utterances, the sentences can also be used for language analysis. The learners can be given insights into the lexical and syntactic features of the utterances. In this way the learners can develop an awareness of the different styles and registers of a language.

The flexibility of the video recorder offers a wide variety of opportunities for controlled language practice in the classroom. The intrinsic interest in the audio-visual presentation adds to their motivation. A video sequence can be stopped at any point and the learners may be asked to say what has happened/will happen/could happen.
They can respond sensibly if the necessary pre-teaching has taken place. A narrative recall will elicit from the learners in a controlled way the verb forms associated with the narrative.

Reported speech often poses difficulty to the learners due to shifts in these forms, the need to recast pronominal forms and the concord between tenses. A simple way to practise reported speech is to play a dialogue and ask the learners who said what.

With a lower level of language competence, the teacher might have to frame questions so that the learners' language focuses on particular language features. A succession of questions concentrated on the same language point leads learners to repeated practice of that point, without the obvious sameness of repetition drills. To introduce single lexical items, the freeze frame button can be used to focus on one object or the video tape can be played in slow motion. These exercise can be turned into games and quizzes or can also promote discussion among the learners.

3.3.5 Transfer Activities

The richness of video as a resource material and its motivating effect on the learners have been discussed so far. But it is important that the work with video should lead to some follow-up activities, which are relevant to the learners' needs (Hart, 1992). There are two main justifications for this. Firstly, as with any other source material, a video sequence is not studied just for its own
It should form part of an integrated learning programme forming a link between different areas of language-learning experience. The second reason concerns the nature of video presentations themselves.

Several ways of creating interactions between the learner and the screen have been discussed before. Transfer activities, based on the video, are a way of ensuring that the language learners relate to the pedagogical content of what they see. The video presentation can be used in a variety of ways as the basis for further extended language practice. Some such activities might use the video as a model, to be followed very closely while for others the video material will serve as an input which triggers off language activities, reflecting the learners' needs and interests. The link between a classroom activity and the video may be just thematic, the follow-up activity may involve a completely different approach to using language.

The term 'actual transfer' refers to activities which involve the students talking about themselves, their own circumstances, interests or provide them with a chance to express their true opinions (Lonergan 1984: 57). A teaching sequence in the classroom moves directly from the video presentation into the realm of the learner's own life. This can even be done at an elementary level. The limitations here are the small amount of language at the learners' disposal and the probable need for the teacher to direct the activity. Nevertheless, valuable communicative practice can be achieved.
In 'simulated transfer', we must recognise some dependency on context, setting and roles. Simulated transfer retains its validity if the learners can identify with the proposed scene. The setting and the roles will determine much of the language which will be used. Cue cards can act as an aide-memoire for the appropriate situation. Language courses which emphasize oral fluency should equip the learner with the communicative ability to function in everyday situations. This emphasis on transactional language presupposes that a large amount of classroom time must be devoted to simulated transfer.

As explained before, the video presentation of a communicative situation provides an especially valuable model and point of reference for the learners. The type of transfer activity affects the language used by the learners. Factors which affect the type of language used, include the mode in which the language is used, the topic under discussion, the roles of the dialogue partners and the setting for the dialogue. Follow-up activities can be concerned with other media and this will change the nature of the language tasks. Keeping the language functions the same, the topic can be changed which in turn will affect the roles and lexis. A change in the setting or in the role of one of the dialogue partners can also make the tasks more challenging. This type of language activity is specially useful for advanced learners (in business, commerce or industry) who
have little chance to use the language in social contexts. Their knowledge and experience of using the target language is restricted to professional environments.

3.3.6 Discussion Activities

Video is a particularly suitable medium for presenting language learners with materials for discussion. This is due to the intrinsic merit of the living audio-visual presentation and the adaptability of video tapes. The range of topics for discussion being virile limitless, it may be useful to consider three aspects of this activity: preparation for discussion, leading a discussion, and learner-centred discussion.

Most classroom discussions benefit from preparation. Unless the learners are familiar with a discussion topic, an unprepared discussion can be disappointing. Learners feel dispirited if the discussion leads nowhere. If a video sequence is used as a stimulus for a subsequent discussion, then some form of note-taking is probably a prerequisite.

Teachers can successfully lead discussions without taking a leading part. The teacher's greater knowledge of language, access to teaching notes can be helpful in drawing the learner's attention to points of interest.
A discussion among language learners of a specialist topic may sideline the teacher. But the teacher can concentrate on guiding the discussion from a procedural point of view, the content of the discussion can be left to the learners. This is most effective in ESP courses rather than in general language courses.

3.3.7 Project Work

Project work is a useful way to develop students' interests and extend their language practice. Many projects can lead students into areas quite unrelated to the original stimulus material. Students can be asked to prepare, as a piece of co-operative work, written summaries of the video presentation. This writing practice is likely to prove an effective measure of competence in the use of tenses and syntax. With many specialist groups of learners, this need is self-evident. They might have to describe processes, products and performance, formulate instructions or draft minutes of a meeting.

As an extension of the role-play activity, the learners can script a role-play. More than writing the dialogue they might have to write stage instructions and allocate roles. Many dramatic narratives can be presented in instalments and learners can prepare a script which speculates on the outcome of a story. They can compare their scripts with the video-presentation.
3.3.8 Conclusion

The activities outlined in this chapter emphasize the place of video tapes in the language teaching/learning process. The video tapes are not an end in themselves, they cannot be the final part of a language teaching sequence. It is essential to have adequate follow-up work after any video sequence. In the same way it is not wise to slot video into a teaching programme without any preparation. For many teachers, video materials are a supplement to the main course and these materials should relate to the rest of the class-work and the learners' needs and interests.

Brumfit states:

... Any classroom technique should be justified by reference to an immediate objective, which should be justified in terms of a lesson aim which should be justified in terms of the objectives of a long syllabus (Brumfit 1980:X).

Thus it is important for teachers to remember that as with any new medium or technique, one should not get enamoured of the video cassette recorder and allow it to dominate the class (Gill 1984:17). Video is not a substitute for the teacher and during a video session, the teacher cannot take a back seat. Monitoring is absolutely essential so that the learners don't slip into passive viewing. Having outlined theoretically the possibilities of working with a video sequence,
we shall now move on to the practical task of actually designing a video sequence for language teaching purposes, with the help of the principles discussed in this chapter.