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TEACHING FILM TO ENHANCE BRAIN-COMPATIBLE LEARNING
IN ENGLISH-AS-A-FOREIGN-LANGUAGE INSTRUCTION

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English to Speakers of Other Languages

by
Emi Shintani
March 2004

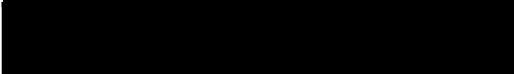
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Feb. 16, 2004
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ABSTRACT

This project presents an effective English-as-a-foreign-language instructional method based on the implications of brain-based instruction in second-language learning. Chapter One discusses the historical background knowledge of English education in Japan. Chapter Two examines five key concepts of this project: the implications of brain-based instruction in second language learning, the use of major film for teaching English in ESL/EFL learning, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence on learning English as a foreign language. Chapter Three provides a theoretical framework that is established based on the key concepts in Chapter Two. Chapter Four describes a unit plan based on the theoretical framework in Chapter Three. Chapter Five presents the assessment of the unit plan. The appendix provides the unit plan which is designed to improve students' English proficiency as they discuss films in the target language.

ACKNOWLEDGMENTS

This thesis is dedicated to my parents and my brother for their support and love. Without their help, my study would not have been possible.

My great appreciation goes to my advisor, Dr. Lynne Diaz-Rico, for her devotion, patience, and encouragement on this project. Her valuable insights and outstanding knowledge are contributed to the success of this project.

I also deeply appreciate my second reader, Dr. Sam Crowell, for his instruction and kindness while taking his class. Dr. Crowell gave me excellent and creative ideas for this project. His encouragement put me through difficult times and brought accomplishment on this study.

Last but not least, my very special thanks are due to my friends and classmates, for their friendship, encouragement, and support.

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CHAPTER ONE

INTRODUCTION

Background of the Project

English education has been embraced as one of the major general education courses, in addition to as math, science, history, and Japanese instruction in Japanese high schools. Although Japan is characterized as a culturally and linguistically homogeneous country where English use is generally limited, Japanese people must embrace English education as long as the English language is considered as a predominant, prestigious, and official language in the international world.

Contacting with foreigners is largely unavailable in Japanese society. According to the Statistic Bureau & Statistic Center (1995), the residence of international residents accounted for only 0.91 percent of the whole population in Japan. English-language use in society at large is limited for the majority of students. As a result of limited opportunity to interact in English, the perception of most students is that English is nothing but a school subject. Therefore, the English that Japanese people learn in the classroom is less authentic than that used outside of the classroom. The fact that English

skills are not necessary for most Japanese is perhaps due to Japan's geographical isolation and homogeneous cultural context.

The History of English in Japan

The history of English in Japan involved two major issues. One can be traced back to about 1850 when Japan was first involved in international society. Japan excluded international commerce for almost 250 years, from 1600 to 1850, in order to exclude Christianity, to control information, and to monopolize trade prosperity (except for a few countries such as the Netherlands, Spain, and China). In 1853, Commodore Matthew Perry of the U.S. Navy required the opening of Japanese harbors to obtain food, water, and fuel for ships en route to Asia. As a result, Japan established trade and diplomatic relations with the U.S. and other countries.

The other issue is that because of Japan's defeat in World War II, the Japanese were forced to learn English during the post-war years. The Japanese people have employed and assimilated English and Western culture to develop the country for further internationalization. After World War II, Japan relied on other countries in order to maintain its economy that mainly consists of trade.

These issues have a major impact on the perception toward English and English education in Japan. Learning English is considered as a tool for adopting Western culture and technology and sustaining global business communication in terms of sociological, political, and historical contexts. In an educational context, learning English is regarded as contributing to holistic personal development, and is used to acquire global perspectives and appreciate cultural diversity in the world.

English Education in Japan

English education in Japan has emphasized reading and writing while employing grammar-translation methods. However, the Ministry of Education has tried to transform English education from reading and grammar-focused to a communication-focused approach. The High School Course of Study (1999), which is a teachers' guidebook published by the government, was revised in 1994 to include a new subject called "Oral Communication" in order to promote students' communicative skills. According to this guide, the purpose of the oral communication is to develop students' communicative competence while they understand and accommodate to global society. The Japan Exchange and Teaching (JET) program which started in 1987 has provided an opportunity for students to learn authentic and

practical English in cooperation with native English speakers called Assistant English Teachers (AETs).

The Ministry of Education, which is currently called the Ministry of Education, Culture, Sports, Science, and Technology, has been devoted to making English as a school subject more creative, meaningful, and practical in the last few decades. According to The High School Course of Study (1999), the goals of English education are as follows: (1) to foster the understanding the language and its culture, (2) to foster the positive attitude to communicate, and (3) to foster the practical ability to communicate (Ministry of Education, 1999).

Japan is one of many EFL countries where English is an important subject for passing the high school, college, or university entrance examinations. This can be the major reason why the communicative approach in teaching English has been less emphasized in Japan. To pass entrance examinations, students require reading and writing skills rather than listening and speaking so that English teachers tend to design curricula to meet this demand.

English-language proficiency may assure students' social and economic success, but with the limited opportunity for English use in real-life contexts and the curriculum focus on memorization and reproduction, English

is seldom considered an interesting and productive subject by students.

Target Teaching Level

This project is intended for high school English-as-a foreign-language (EFL) learners in Japan. High-school students have already been introduced to basic grammar skills and vocabulary words to comprehend English sentence structure so that they are able to express their ideas in English. This level of fluency is a prerequisite to accomplishing communicative English education.

Purpose of the Project

The purpose of this project is to explore an effective and appropriate methodology and curriculum to foster students' English proficiency in Japan. The goals of English education in high school are improvement of students' interpersonal relationships, promotion of their self-actualization, and recognition of intercultural perspectives as well as development of their English competence. In order to achieve these goals, educational, socio-cultural, physical, and psychological aspects are examined and integrated into the theory which is developed in Chapter Three.

Content of the Project

This project consists of five chapters as follows: Introduction as Chapter One, Review of the Literature as Chapter Two, Theoretical Framework as Chapter Three, Curriculum Design as Chapter Four, and Assessment as Chapter Five.

Chapter One provides the historical background knowledge of teaching English as a foreign language in Japan. In addition, it describes the foundation of this project, its purpose and components. Chapter Two explores five key concepts of this project: implications of brain-based instruction in second language learning, the use of major film for teaching English in ESL/EFL learning, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence on learning as a foreign language. Chapter Three provides a theoretical framework that is established based upon the key concepts in Chapter Two. Chapter Four describes an instructional unit based upon the theoretical framework in Chapter Three. Chapter Five presents the assessment of the instructional unit in Chapter Four.

Significance of the Project

This project provides a theory that integrates educational, socio-cultural, physical, and psychological aspects in order to foster students' English proficiency. These different fields of expertise contribute to develop the theoretical framework in this project. With the use of this theory as an instructional model in Japan, the instructor can motivate and facilitate students to learn English. This model is designed to improve the effectiveness of classroom instruction.

CHAPTER TWO

REVIEW OF THE LITERATURE

Implications of Brain-Based Instruction in Second-Language Learning

Some individuals learn a second language more successfully than others, largely as the result of individual differences (Gass & Selinker, 2001). There is no question that influences such as age, aptitude, motivation, anxiety, personal traits, attitude, and environmental factors play a large role in learning a second language. However, cognitive factors--those having to do with a learner's academic history, repertoire of learning strategies, cognitive style, and success in information processing--play major role in second language acquisition (SLA). Despite the fact that each individual applies distinct cognitive traits and abilities to learning, recent research has shown that the brain itself and its functioning in SLA has only begun to be understood.

Recent research has focused on the connection between the function of the brain and learning (Roberts, 2002). Sousa (1995) suggested that the more awareness educators have about how the brain learns, the more successful teaching and learning will be. Sousa recommended that

educators take advantage of the research on brain-based learning in order to improve the quality of their teaching.

It is essential for educators to understand how the brain learns a second language so that they may deploy successful teaching practices. This section explores a neuroscientific view of brain function during the learning process and the concept of "brain-based learning."

Structures and Functions of the Brain

Sylwester (1995) described the human brain as "the best organized, most functional three pounds of matter in the known universe" (p. 1). Educators do not need to know every function of the human brain and how it works to the same level of detail as neuroscientists. However, understanding various brain functions and the connection between the brain and learning helps educators adopt more effective instructional methods.

The average human brain weighs approximately three pounds, and contains about a 100 billion neurons. These neurons affect one another simultaneously. Specific areas of the brain are responsible for processing particular kinds of information. The human brain is divided into two hemispheres: right and left. Each hemisphere is divided into four major regions, or lobes. The occipital lobe

deals with the different aspects of vision. The temporal lobe is involved with visual memory. It is also responsible for comprehending language, hearing, and storing new memories. The parietal lobe is dedicated to spatial location, attention, and monitor control. The frontal lobe is engaged in producing speech, solving problems, planning, reasoning, searching for memories, and making decisions (Kosslyn & Rosenberg, 2003).

Each part of the brain performs different functions and has different abilities. Therefore, if particular areas of the brain are damaged, individuals may suffer functional lapses. Danesi (1990) examined the role of the left and right hemispheres in learning a second language by studying brain-damaged subjects. The study indicated that grammatical and phonological aspects of speech were processed by the left hemisphere. On the other hand, semantic and pragmatic aspects were handled by the right hemisphere. Danesi concluded that the left hemisphere operates on texts, and the right hemisphere operates on context. In addition, the study of Bradshaw and Rogers (1993) indicated that the right hemisphere contributes to speech melody, intonation, accent, stress, fluency of thought, and pragmatic understanding in second-language learning.

Learning and the Brain

Hart (1983) asserted that "the brain is the organ for learning" (p. 36). The healthy human brain has vast potential to learn regardless of a person's age, sex, or ethnicity. In the past, many educators have believed that learning takes place through memorization of facts, information, and skills. However, learning is not confined to a linear process or routine mechanical behavior.

Hart (1983) promulgated Proster Theory, which combined ideas about brain function drawn from the neurosciences, anthropology, computer science, information processing, and evolutionary studies. When an individual is exposed to external stimuli, the brain attempts to process those new experiences and ideas. This processing enables the brain to categorize and process new experiences and concepts into stored information. This results in what Hart called program structures or prosters. He defined a proster as "a collection of stored programs, related to a particular pattern, which can be used as alternatives" (p. 95). Hart suggested learning occurs best when external input challenges the learner's brain to match, compare, and organize patterns. Subsequently, the brain both expands existing programs and develops new programs.

Nummela and Rosengren (1986) recapitulated Hart's Proster Theory: "[T]he most effective learning occurs when external sensory input challenges the student's brain to 'call up' the greatest number of appropriate programs, expand an already existing program, and develop a new program" (p. 50). In order to facilitate a connection between old and new programs, and help the brain to create new structures, educators need to identify and deploy these factors that contribute to this process.

The Learning Environment and the Brain

Many neuroscientists have argued that the capability of the brain is determined by both genetics and the environment. Sylwester (1993/1994) advocated that the "brain is powerfully shaped by genetics, development, and experience--but it also then actively shapes the nature of our own experiences and of the culture in which we live" (p. 49). Indeed, recent research has supported the importance of environmental factors. Heredity can determine the basic number of brain cells, but this is merely the framework of the brain (Newberger, 1997). Brandt and Wolfe (1998) believed that "the brain changes physiologically as a result of experience. The environment in which a brain operates determines to a large degree the functioning ability of the brain" (p. 10).

Diamond, Krech, and Rosenzweig (1964) studied the impact of an enriched environment on the brains of rats. The study revealed that an enriched environment helped rats to develop a large cortex and other particular regions of the brain. Other research conducted by Simonds and Scheibel (1989) demonstrated similar results in observing children's brains. The study supported the concept that the environment, in some way, stimulates the development of the brain. Diamond and Hopson (1998) believed that rich environments and experiences cause the brain to grow.

According to Diamond and Hopson (1998), an enriched learning environment has the following characteristics:

- (1) includes a steady source of positive emotional support;
- (2) provides a nutritious diet with enough protein, vitamins; minerals, and calories;
- (3) stimulates all the senses, but not necessarily all at once;
- (4) has an atmosphere free of undue pressure and stress but suffused with a degree of pleasurable intensity;
- (5) presents a series of novel challenges that are neither too easy nor too difficult for the child at his or her stage of development;
- (6) allows social interaction for a significant percentage of activities;
- (7) promotes the development of a broad range of skills and interests that

are mental, physical, aesthetic, social, and emotional; (8) gives the child an opportunity to choose many of his or her own activities; (9) gives the child a chance to assess the results of his or her efforts and to modify them; (10) offers an atmosphere of enjoyment that prompts exploration and the fun of learning; (11) and above all, allows the child to be an active participant rather than a passive observer (pp. 107-108).

Lozanov (1978) posited that learning occurs constantly at both the conscious and unconscious level. The brain constantly engages in other mental activities, which may not be related to the lesson. These thought processes are influenced by peripheral stimuli such as the color of an instructor's shirt or the classroom decorations. Such factors affect how the brain processes, patterns, and stores information. The environment plays a major role in the learning process; therefore, it is necessary to provide meaningful and rich environments that motivate students to learn.

Meaning and Brain Function

According to Jensen (1998), the brain is as a "meaning-maker" (p. 90). He asserted that the search for meaning is innate to the brain. Hart (1983) defined learning as the extraction of meaningful patterns from

confusion. Jensen (1998) categorized meanings into two types: reference and sense meanings. Reference meaning refers to the lexical territory of the word. Sense meaning involves the individual's personal perception or interpretation of a concept. Jensen claimed that "learning is richer and more appealing" when sense meaning is involved (p. 90). When sense meaning is present in learning or after learning, the given information is likely to be stored in long-term memory (Sousa, 1995).

The contributing factors to meaning-making in learning involve relevance, emotions, and context and pattern making (Jensen, 1998). The relevance of the lesson enhances the learner's understanding and storing of information. When individuals discover the connection between personal relevance and what they learned in the classroom, the information and the content can be meaningful to them. Creating a positive emotional state in learning helps students to engage meaning. Indeed, emotions "predict future learning because they involve our goals, beliefs, biases, and expectancies" (Jensen, 1998, p. 93).

Healy (1994) asserted that "patterning information means really organizing and associating new information with previously developed mental hooks" (p. 49). This

conception was derived from Hart's (1983) Proster Theory. Hart (1983) explained that the brain is not organized or designed for linear thought. The brain tends to discriminate patterns and store information into categories. This pattern-making helps learners make sense out of bits and pieces of data (Jensen, 1998).

Stress and the Brain

Although stress and threatening situations may vary depending upon each individual and circumstance, overall, stress can be defined as "an arousal reaction to some stimulus—be it an event, object, or person. This stress reaction is characterized by heightened arousal of physiological and psychological processes" (Girdano & Everly, 1986, p. xiii). A threat is defined as "any stimulus that causes the brain to trigger a sense of fear, mistrust, anxiety or general helplessness in the learner (Jensen, 1995, p. 232). Jensen (1995) categorized threats into five conditions: physical, intellectual, emotional, cultural-social, and resource threats. Physical threats may come from classmates, teachers, or family. Poor test scores or harsh comments on an essay may be seen as intellectual threats. Emotional threats may consist of an embarrassment or criticism in the class. Isolation from peers or community may constitute a cultural-social

threat. Too many assignments and too little time to complete them may create resource threats to the learner (Jensen, 1995, pp. 23-24).

When an individual feels stressed or threatened by physical, environmental, academic, or emotional danger, the ability of the brain, especially the use of higher-order cognitive skills, is reduced. The ability of the brain is narrowed down to prioritize survival skills and routine behaviors because of the stress or threat; this is what Hart called "downshifting" (1983). Downshifting reduces cognitive functions of the brain such as planning, judging, or thinking creatively and critically, classifying information, solving problems, and perceiving patterns.

However, not all stress or threatening situations lead to negative outcomes in learning. Jacobs and Nadel (1985) postulated that there are two kinds of stress: good stress and bad stress. Good stress occurs in the body when the individual feels challenged, such as desiring to solve a problem. On this occasion, the body releases adrenaline and noradrenalin that enhance physical strength and increase motivation. Bad stress, or "distress," leads to releasing the hormone cortisol. A moderate amount of cortisol helps the body cope with stress, but a large

amount of the cortisol induces depression of the immune system, tension of muscles, and impairment of learning (Jacobs & Nadel, 1985).

Hart (1983) pointed out that routine learning, such as memorization or math drills, could be accomplished under so-called "good stress." However, Sylwester (1994) was convinced that neurons associated with learning can be destroyed when individuals feel stressed or overwhelmed. To maximize the ability of the brain in learning, it is vital to reduce potential elements of distress or threat. Maintaining a non-threatening and highly challenging classroom environment is one of the major aspects of effective learning and teaching.

Principles and Implications of Brain-based Learning

Respect for the learner's brain function is crucial to the improvement of teaching practices. Caine and Caine (1991) synthesized the framework of brain-based learning into twelve principles. The principles are consolidated from vast insights and information about brain research. The implications of brain-based learning provide educators considerable insight into brain-based instruction. The following section briefly summarizes the principles and

implications of brain-based learning from Caine and Caine's work (pp. 80-87).

The Brain Is a Parallel Processor. The human brain is capable of exercising many functions simultaneously. The learner's brain processes thoughts, emotions, imaginations, and information while interacting with other information. Thus, it is important to integrate all these parts into a whole thematic educational framework.

Learning Engages the Entire Physiology. The human brain is a part of physiological organ of the entire body. Learning is inhibited or facilitated by means of stress, threat, nutrition, exercise, and relaxation. What is perceived and interpreted through a learner's experience affects the brain and learning.

The Search for Meaning Is Innate. Learning should occur with a meaningful and rich environment. The mechanical drill of spelling words is less appealing and less interesting for most learners. When language learning and the context are connected with real-life experiences, the brain's basic needs such as curiosity, discovery, and challenge are satisfied. This consequence enhances learning and the brain positively.

The Search for Meaning Occurs Through Patterning. The brain is designed to perceive and generate meaningful

patterns. The ideal teaching process occurs when the brain allows extracting patterns from given information. When the patterns are meaningful and personally relevant to learners, they can learn more effectively.

Emotions Are Critical to Patterning. The cognitive and the affective factors cannot be separated when it comes to learning. The classroom interaction should occur with supportive attitudes. Inside and outside of the classroom, students learn best when the environment is filled with mutual respect and acceptance.

The Brain Processes Parts and Wholes Simultaneously. The parts and wholes need to interact when the brain organizes information. With regard to language learning, vocabulary words and grammar are best learned in genuine and real-life context.

Learning Involves Both Focused Attention and Peripheral Perception. The peripheral perception is influenced by noise, temperature, and visuals. The use of music and art in the classroom enhance acquisition of language. The teacher's unconscious messages and their interests and enthusiasm for students have a significant impact on what is learned.

Learning Always Involves Conscious and Unconscious Processes. The successful teachers should allow learners

to review how and what they learned, so they are able to take charge of learning and develop personal meaning and values. This process, called "active processing," helps learners benefit from unconscious processes.

The Brain Has at Least Two Different Types of Memory: A Spatial Memory System and a Set of Systems for Rote Learning. A spatial memory system requires neither rehearsal nor memorization techniques. A rote learning system, such as learning grammar or vocabulary words by bits and pieces, needs more practice and rehearsal than the use of the spatial memory system.

The Brain Understands and Remembers Best When Facts and Skills Are Embedded in Natural, Spatial Memory. The meaningful information that relates to prior knowledge or real-life experience tends to be stored in the brain and recalled efficiently. In order to enhance language learning, educators need to use real-life activities such as, demonstrations, projects, field trips, visual imagery, performances, stories, metaphor, drama, and skits.

Learning Is Enhanced by Challenge and Inhabited by Threat. The brain downshifts when learners feel threatened or helpless. The relaxed alertness is created by the combination of an atmosphere that is less threatening and high challenging. This environment enhances learning, so

educators need to create the relaxed alertness in the classroom.

Each Brain Is Unique. The structure of the brain is changed by learning. The more students learn, the more unique they become. Thus, students need opportunities to express their understanding by means of visual, tactile, emotional, and auditory ways.

The field of brain research has progressed rapidly in the understanding that each individual's brain is unique. Thus, educators need to employ teaching practices that focus on individual differences. Christison (1999) encouraged educators to employ different ways of interpreting information because second-language learners come from diverse linguistic and cultural backgrounds. She emphasized that an open and inclusive attitude toward learners allows them to learn a second language more successfully.

Learning and the brain are powerfully linked. Rich and meaningful environments facilitate learning, whereas threatening and stressful situations inhibit learning. Brain-based learning principles and implications provide the opportunity for educators to promote appropriate and meaningful learning. An educator's knowledge of brain-based learning theory facilitates students'

understanding of subject matter. Brain-compatible teaching as a practical and theoretical method has stimulated educators to reevaluate and renovate their instructional practices.

Using Major Film for Teaching English in Second and Foreign Language Learning

Film has been used widely as a pedagogical tool for language instructors in English-as-a-second-language/English-as-a-foreign-language contexts. Film provides not only entertainment but also comprehensible authentic dialogues and cultural references with strong visual support. According to Willis (1983), "non-native speakers of any language are likely to rely more heavily on visual clues to support their comprehension than are native speakers" (p. 29). Because of their powerful visual images, film can help students overcome their limitations in understanding the meaning of vocabulary words and the content of dialogue.

Although film is a fictional art, it depicts real-world situations and shows human virtues and vices and emotions such as love and hate. Uniqueness and variety of content, strong emotions, and captivating story narratives are all outstanding aspects of film. No matter

what their background and previous education, most students enjoy watching films.

Fluitt-Dupuy (2001) argued against the mistaken notion that "movie day is a day free from intellectual pursuit" (p. 10). Due to its popular cultural aspect, film can be considered as a deviation from a standard pedagogical tool for ESL/EFL classrooms. However, film-based assignments are enjoyable, so students are likely to engage in those assignments more actively than text-based assignments.

Hemenover, Caster, and Mizumoto (1999) indicated that a positive correlation exists between writing and popular movies. Students have become media oriented in the last few decades because of the diffusion of television and the Internet. They are more confident and comfortable seeing visual images than reading printed materials. This positive disposition toward motion-picture images can ensure students' comprehension of the visual images. Because of these positive attitudes toward the media, some films can serve as effective resources to enhance students' English proficiency and encourage them to practice good ethics. It is essential to explore the benefits of using film as a medium of instruction in second-language learning.

Pedagogical Use of the Film Genre

The French word "genre" means "type" or "kind" and is used in the motion-picture industry to classify film into categories. Genre is generally characterized by its period, place, and theme; nevertheless, this definition is not always applicable (Gehring, 1988). Gehring indicated "genre study keeps one alive to the cultural changes forever taking place in the world at large" (1988, p. 3).

Hence, film genre depends on both the individual's personal interpretations and its particular period. For instance, film genres include such categories as action, adventure, comedy, fantasy, horror, music, science fiction, romance, and westerns. Fluitt-Dupuy (2001) observed that ESL/EFL students show preference toward certain films in their classrooms. Male students prefer to see action, but female students prefer to see romance. However, Fluitt-Dupuy opposed viewing action and romantic films in the ESL/EFL classroom because neither one satisfies the criteria of film selection. Action films may not display explicit language use, and romantic films may not be motivating to male students. In order to employ film as a pedagogical tool, instructors must critically select appropriate movie titles.

Selecting Film for Teaching English as a Second or Foreign Language

Instructors need to evaluate several factors when they select a film for educational use. They must consider whether the film illustrates or elicits strong language; provokes students' interests; meets appropriate criteria; such as genre, theme, taboo topics, vulgar language, sex, or speed of language; and fits into the expected time limits (Reynolds & Trombly, 2000).

Gareis (1997) urged ESL instructors to select films carefully for use in the classroom because most current films contain problematic scenes featuring sex, violence, or profanity. Therefore, instructors must first critically review a film's genre and content to make sure it serves as a pedagogical tool. Exposure to inappropriate segments may distort adolescent students' notions of the target culture.

Students' cultural and religious backgrounds should be taken into consideration, as well as their maturity and sensibility. Indeed, inappropriate film may lead to discomfort or apprehension, causing students to develop negative feelings toward the culture, the language, the course, or the instructor. Using films that avoid

offensive aspects is a crucial component for instructors when selecting films.

Comprehensibility in Film Selection

Arcario (1990) advised that because films are frequently used for comprehension tasks, comprehensibility be a major criterion in selecting a film for classroom use. According to Arcario, students' comprehension of film is primary affected by (1) the degree of visual support, (2) the clarity of picture and sound, (3) the density of language, (4) the delivery of speech, (5) the content of language, and (6) the level of language.

The degree of visual support is fundamental for learners' comprehension of the verbal messages. When using a film to present language, it is vital to select scenes in which language is supported with a high degree of visual aids, for example, facial expressions, gestures, and settings. Learners with low proficiency can use to great advantage a high degree of visual clues in film. In order to test the degree of visual support in a segment, it is best to view the film first with the sound turned off. This tactic provides opportunities for realizing how the scene can be comprehended based on only the visual images.

The clarity of picture and sound is an essential element in presenting film to learners. Most language learners have little tolerance for poor sound quality. This is especially true when the instructor wants the film to present language itself, because film with unclear sound interrupts students' comprehension. However, when film is used as a stimulus to elicit language, such as imagining, hypothesizing, or predicting, sound quality may not matter.

Density of language contributes to the learners' perception of the comprehensible difficulty or ease of the film. Clarity of speech, speech rate, and accent are also factors in determining the degree of difficulty found in the film. Unclear speech with a fast rate and unfamiliar accents can decrease comprehensibility. In addition, British accents can be difficult for learners accustomed to American accents and vice versa.

Furthermore, instructors for ESL/EFL students must pay particular attention to choosing the right film. Fluitt-Dupuy (2001) suggested that "avoiding films with lots of dialect, long monologues, and long, slow plot lines" and "choosing films with strong story lines and clearly-drawn main characters" (p. 11) should govern film selection. Undoubtedly, unfamiliar dialect can interfere

with comprehension or long monologues may cause boredom, leaving students uninterested in the film. Although there are some limitations to using film in ESL/EFL contexts, such as unsuitable or restricted content, an appropriate and appealing film motivates students' language learning.

A Rating System for Selecting Film

According to the Motion Picture Association of America (MPAA), the film rating system classifies film into five categories: G, PG, PG-13, R, and, NC-17. The label G signifies "general audiences—all ages admitted" (Valenti, 2000). A G-rated film does not contain problematic themes, language, nudity, sex, or violence. PG stands for "parental guidance suggested, [because] some material may not be suitable for children" (Valenti, 2000). A PG-rated film may need to be examined by parents because it may contain some unsuitable material for children. PG-13 means that parents should strongly be cautioned due to the inappropriate content for children under age 13. A PG-13-rated film may need more careful examination by parents than a PG film because it may include inappropriate material for children and teens. According to the MPAA, "an R-rated film may include hard language, or tough violence, or nudity within sensual scenes, or drug abuse or other elements, or a combination

of some of the above" (Valenti, 2000). NC-17 means "no one 17 and under admitted" (Valenti, 2000). A NC-17-rated film contains too much adult content for those under 17 years old. Thus, the MPAA strongly recommends that parents examine films before their children view them; the same recommendation holds true for teachers. This rating system established by the MPAA provides a critical evaluation for ESL/EFL instructors to help them select film for educational purposes.

However, G-rated films may not be interesting to students, leading to ineffective motivation. One solution to avoid misunderstandings and complaints is to give students the opportunity to choose the films they will view. Film selection allows students to ensure their autonomy so that they are actively involved with classroom activities. Even film with brief sexual or violent scenes can illustrate a contrast between different cultures. For instance, a film that contains a scene of people kissing in public may prompt a cultural discussion between students from Europe and Asia (Gareis, 1997).

With regard to length of sequence, "film intended for native speakers is an extremely dense medium" (Stempleski, 1990, p. 10). Using about five to ten minutes of film often provides enough activities for an hour of class

time. However, to use film properly, it needs to be separated into scenes in terms of the purpose and accompanying activities. Related paper materials such as film scripts, novels, short stories, and plays need to be used as possible supplemental tools (Arcario, 1990).

Techniques of Using Film in Teaching Speaking

In order to develop students' oral fluency, film can be used as a tool for repetition, prediction, and role-play. Using repetition may not provide students with authentic communicative exercises, but students with low oral proficiency may benefit from the repeated intonation patterns of sentences. When learners have high oral proficiency, film can be used as a model of communication. In this case, role-playing is valuable for the development of communication practices (Lonergan, 1984).

Stempleski (1990) offered a number of film-based activities in ESL/EFL classrooms. Silent viewing (p. 13), presenting films without sound, may be appropriate for stimulating prediction or imagination. After silent viewing, students are asked to work in small groups to identify locations, characters, and situations. This activity provides opportunities for discussing the film and learning vocabulary words. Listening to the soundtrack only or showing a part of the film may also provoke

students' imagination. Furthermore, sharing one's impressions in a group discussion uncovers different thoughts toward the same incident. Indeed, this activity explicitly reveals diverse cultural norms.

Wood (1995) suggested a variety of techniques for EFL learners by using film within the communicative approach. These techniques provide opportunities for learners to communicate or exchange information depending on their language levels. In short, these techniques are:

- (1) clozed conversations or fill-ins; (2) conversations for communication practice; (3) correcting mistaken accounts of conversations and actions; (4) describing character and appearance; (5) extensive listening and viewing; (6) guesswork, observation and confirmation; (7) identifying actions and speeches; (8) language practice; (9) matching speech and actions; (10) naturally occurring numbers, calculations and information; (11) observing and imagining changes; (12) opinions, ranking, and probability; (13) parallel conversations and scenes; (14) predicting and reporting conversations; (15) predicting in general; (16) previews, previewing and student-generated viewing activities; (17) reconstruction and clozed watching and listening; (18) review exercises; (19) role-playing and total physical response (TPR);

(20) simulations; (21) singling out items for intensive viewing; (22) split, staggered and blocked viewing; (23) tests and follow-up activities; (24) thematic and personalized activities; (25) translating and interpreting; (26) using captions; (27) using movie music; (28) using the sound track; and (29) visual effects. Each technique with detailed description is presented in Wood's work (pp. 71-117).

Reynolds and Trombly (2000) provided ideas for activities and tasks by using film as content. These activities are divided into pre-viewing and post-viewing activities. Pre-viewing activities as follows:

- (1) reviewing questions, (2) discussing the titles, and (3) presenting characters and their relationships.

Post-viewing activities are as follows: (4) retelling the story, (5) discussing cultural and universal values, (6) writing a dialogue, (7) playing a role, (8) making a Hollywood minute, (9) changing the ending, (10) keeping a film journal, (11) arguing/debating, (12) reading film reviews, (13) researching the historical time frame, and (14) surveying the populous.

These techniques and activities discussed above might overlap or incorporate one another. Thus, one activity can be used to supplement another. In addition, to maximize

the use of film for educational purposes, instructors need to adjust and adapt activities to a particular class's needs. Every task involving film must be integrated into students' perceptions or beliefs concerning the film's content. Mohan (1986) mentioned that "a majority of second language learners do not learn language for its own sake. They learn because they must learn the subject matter through the medium of the second language. They must use the second language to learn" (p. 1).

Second-language learners use their language skills as communication tools. In general, film depicts real-life situations and contains a variety of vocabulary words, making it rich in content. As long as students have limited exposure to the target culture and the content of the subject, film provides students with excellent sources of information in English communication. Indeed, using film in the ESL/EFL context can be stimulating and rewarding for both instructors and students. The use of film for language teaching is undeniably an authentic pedagogical tool.

Nonverbal Immediacy in Teaching English as a Second and as a Foreign Language

Communication is a fundamental and crucial component of the interaction between ESL/EFL instructors and

students. This interaction occurs not only verbally but also nonverbally. Nonverbal behavior can express feelings, intent, and thoughts in the same way as verbal behavior. Indeed, in the last few decades, researchers have focused on the role of nonverbal communication in the academic context. These studies indicated that nonverbal communication plays a more significant role in the educational context (Woolfolk & Galloway, 1985).

To accomplish successful nonverbal communication in the ESL/EFL classroom, instructors must reconsider the significance of positive nonverbal behavior. Positive interaction between students and instructors contributes to students' motivation and to positive academic outcomes (Christopher, 1994). This analysis will examine the concept and role of nonverbal immediacy in the ESL/EFL context. Several studies have indicated that nonverbal communication is more influential than verbal communication in the U. S. classroom. However, in a different cultural context such as the Japanese classroom, the correlation between instructors' nonverbal behavior and students' motivation may show distinctive results.

Definition of Nonverbal Immediacy

Mehrabian (1972) conceptualized immediacy behaviors as "those which increase the mutual sensory stimulation

between two persons" (1972, p. 6). This concept implies that any communication behavior which reflects physical and psychological closeness is enhanced by eye contact, gestures, and facial expressions. Andersen (1979) elaborated on this concept by adding body movement, body position, proximity, touch, smiling, and vocal expressiveness. Andersen (1979) defined "teacher immediacy" as verbal and nonverbal communication which can reduce both physical and psychological distance in the teacher-student relationship. As a matter of fact, not every human communication occurs positively between individuals; for example, these can be quarreling or impertinence. Hence, these definitions emphasize that nonverbal immediacy is an enhancement of closeness between individuals.

Aspects of Nonverbal Communication

According to Baird and Wieting (1979), nonverbal communication is classified as proxemics, postures, gestures, head, face, eye expressions, and vocalics. Proxemics refers to the position of individuals. Baird and Wieting described proxemics as those "close to proximity [being] seen as warmer, friendlier, and more understanding than people located farther away" (p. 609). Thus, when instructors move closer to students, students may pay more

attention to instructors and respond favorably.

Conversely, when instructors always stand in front of a podium, students may feel aloof both physically and psychologically.

Postures are defined as general body movements that convey messages. For instance, when individuals confront others with negative impressions, they tend to look at others' faces indirectly. Maintaining open positions, such as opening the arms or legs and leaning forward indicate one's positive feelings. Folded arms and leaning backward, on the other hand, convey negative feelings.

Gestures are described as specific body movements that convey particular information. Drumming one's fingers or clenching one's fist signifies negative emotions. Relaxed and open-palmed gestures carry positive attitudes toward others.

Head, face, and eye expressions are the most prevalent medium of nonverbal communication. Nodding the head, smiling, and direct eye contact are all evidence of positive feelings. In contrast, shaking the head and avoiding eye contact are signals of negative attitudes. Facial expressions distinctively illustrate one's emotions because these expressions are difficult to control.

Vocalics refers to the various characteristics of one's voice such as tone, pitch, volume, and rate. These characteristics provide cues for determining one's emotional state. Affection is indicated by low pitch, softness, slow rate, and regular rhythm. Anger is demonstrated by loudness, fast rate, and high pitch with irregular inflection. Boredom is perceived by moderate volume, pitch, and rate, and monotone inflection. Although each individual expresses feelings in different patterns, most of these behaviors have similar cues as indicators (Baird & Wieting, 1979).

Aspects of Teacher-Student Nonverbal Communication

Nonverbal behaviors are likely to convey one's emotions in either a positive or a negative way. For instance, when students come to instructors' offices to ask questions and instructors respond with a hostile tone, it is possible that students will interpret this tone as sending a particular message. Students will think instructors are displeased with them (Woolfolk & Galloway, 1985). Inside and outside of classrooms, students' learning behaviors are influenced not only by what teachers say, but also by how teachers speak and behave. Instructors' nonverbal behaviors reveal their feelings and also affect students' perceptions toward the course

content. According to Booth-Butterfield and Noguchi (2000), instructors' positive nonverbal behavior enhances students' motivation and increases their cognitive learning. Although the relationship between immediacy behaviors and cognitive learning is nonlinear, Witt and Wheelless (2001) found that teachers with high immediacy generated high affective and cognitive learning outcomes.

Nonverbal Immediacy and Motivation

In educational psychology, researchers have considered student motivation to be one of the key aspects in the learning process. However, much discussion, interpretation and development has occurred among researchers over the concept of motivation. Some have believed that motivation has been based upon personal characteristics. However, recent studies have pointed out that motivation depends on external parameters as well (Baird & Weiting, 1979).

Brophy (1986) described that motivation exists as a state and as a trait. State motivation refers to the motivation that is influenced by a particular situation such as a particular class, instructor, or content. Trait motivation is more general motivation that is determined by individuals' attributes toward learning. Oxford and Shearin (1994) have indicated that research has

concentrated on "instrumental motivation" (e.g. learning second language for future business purposes) and "integrative motivation" (e.g. learning second language for personal communication purposes) (1994, p. 12). Due to the limitations of the definition, motivation is described as "a process of specific directive and stimulating properties" (Christophel, 1990, p. 324).

Frymier (1993) investigated the impact of teachers' immediacy on students' motivation. When students were exposed to highly immediate teachers, their levels of motivation were increased. However, when students had high motivation, they maintained high motivation regardless of the level of teachers' immediacy behaviors. Although not all students respond similarly to teachers' immediacy behaviors, this study has found a positive association between teachers' immediacy behaviors and students' motivation toward learning.

Christophel (1990) suggested that "student motivation appears to lie in the process of 'how' students are taught, rather than 'what' they are taught" (1990, p. 323). How instructors' speech is interpreted plays a major role in students' motivation and cognitive learning. The study of Richmond and McCroskey (1987) has indicated that students perceive instructors' immediacy as positive

and effective, and this perception contributes to students' academic performance. Frymier asserted that motivation is likely to associate with academic performance, but motivation is not behavior itself (1993). However, it is speculated that the positive attitude toward the course, the course content, or the instructor is likely to generate students' motivation based upon much research. This motivation may accelerate academic outcomes regardless of the level of teachers' immediacy behaviors.

Immediacy and Multicultural Classrooms

In the U.S. mainstream classroom, a number of studies have examined the importance of instructors' nonverbal behavior in order to achieve effective instruction. The U.S. mainstream refers to Northern European, Anglo-Saxon, Protestant, and middle class groups. Several scholars investigated the relationship between instructors' nonverbal behavior and students' cognitive learning in multicultural or international classrooms. Indeed, Sanders and Wiseman (1990) extended their research regarding the relationship between positive effect and teacher immediacy on perceived cognitive, affective, and behavioral learning in multicultural settings. In their study, although cross-cultural similarities and differences emerged depending on the ethnicities (White, Asian, Hispanic, and

Black), verbal and nonverbal teacher immediacy are positively correlated to students' academic outcomes. Specifically, using humor, asking students about assignments, soliciting viewpoints from students, praising student work, maintaining eye contact, and smiling at students were significantly related to affective learning among all ethnic groups (Sanders & Wiseman, 1990).

Booth-Butterfield and Noguchi (2000) found that the degree of positive impressions of teachers' nonverbal immediacy behaviors is greater for American students than for international students. This result may be an indication that all American educational immediacy may not be applicable to students who have diverse cultural backgrounds. Beran and Talbert-Johnson (1999) noted that some instructors' nonverbal immediacy had universal outcomes, while others found that specific nonverbal immediacy had effect on particular ethnicities.

Hofstede (1980) theorized the concept of "power distance" and constructed a "Power Distance Index" regarding how often employees were anxious to convey disagreement with their managers. The Japanese tend to conform to authority in general because Japanese culture is involved with high power distance. As a result, people's attitude toward others depends on the

individuals' social status. This "power distance" is generated by the individuals' cultural differences and social norms. In cultures with low power distance, such as the United States, students are more likely to interact with instructors in an informal and direct way. In contrast, in high-power-distance countries, like Japan, students tend to interact with instructors in an official and indirect way.

Furthermore, a correlation between instructors' nonverbal immediacy and cognitive and affective learning can be exhibited by one's cultural values. For instance, the value American's place on "equality" applies in teacher-student relationships. American students and instructors tend to interact in a friendly and open way due to these social expectancies (Booth-Butterfield & Noguchi, 2000). American students often positively perceive instructors' immediacy behaviors, so this attitude is expected in this cultural context. Therefore, it may not arouse much attention nor specifically relate to students' cognitive and affective learning. On the other hand, international students tend to perceive nonverbal behaviors as part of their cultural background, but they are less obvious than those in the U.S. Even though international students consider instructors'

nonverbal immediacy to be in violation of their instructional norms, instructors' immediacy may positively influence students' cognitive and affective learning as long as their perceptions remain within a range of moderation (Booth-Butterfield & Noguchi, 2000).

Immediacy and Japanese Classrooms

Few studies, however, have demonstrated the relationship involved in instructors' nonverbal immediacy and the Japanese classroom (Neuliep, 1997; Hinkle, 1998). Hinkle (1998) established that instructors' nonverbal immediacy is associated with students' cognitive learning in the Japanese classroom. These results indicated that instructors' nonverbal immediacy has a similar impact in culturally diverse classrooms. These studies confirmed that instructors' nonverbal immediacy in the Japanese classroom plays a significant role in the teaching process. Although, the correlation between students' performance and instructors' verbal and nonverbal immediacy was stronger for Americans than Japanese, Neuliep (1997) found that instructors' nonverbal immediacy was more significant than their verbal immediacy in learning outcomes. This outcome may have indicated that instructors' nonverbal immediacy is more effective than their verbal immediacy.

The tendency to emphasize nonverbal immediacy in Japanese classrooms is inferred in Hall's (1976) theorization of high- and low-context culture. Low-context cultures such as the U.S. rely on verbal messages to interpret meaning depending upon the source of information. Thus, low-context communication is likely to be more open, direct, and verbally oriented than high-context communication. On the other hand, high-context cultures tend to perceive "information from the physical, social, and psychological environment which already exists and [may not need to] be codified verbally" (Neuliep, p. 435). In a high-context culture such as Japan, communication tends to occur without explicit linguistic cues, so it is crucial to recognize the influence of nonverbal immediacy in the Japanese educational context.

This analysis examined the concept and role of nonverbal immediacy in teacher-student communication and explored the connection between motivation and nonverbal immediacy in multicultural and Japanese classroom setting. Some Japanese cultural traits such as the use of indirection, high power distance, and respect for authority may influence the relationship between teachers and students. Although Japanese students are cultivated by

the Japanese culture and norms, their communication has also been influenced by Western culture. By employing nonverbal immediacy in the Japanese educational context, it becomes a significant element in motivating students effectively. In order to enhance students' learning cognition and motivation, instructors may need to consider its validity, especially in the EFL classroom.

Non-native-English-Speaking Teachers of English

Non-native-English-speaking teachers (NNESTs) of English have had a great impact on the field of teaching English to speakers of other languages (TESOL) in the last few years. Recent research has presented multiple issues about NNESTs' status, strengths, challenges, and identities in the English language teaching field. These four issues are presented in the section that follows. It is clear that NNESTs differ from native-English-speaking teachers (NESTs) in such areas as their levels of English language proficiency, prior teaching experiences, and sociocultural backgrounds. Collectively, NNESTs have worked to form an identity that defines NNESTs as a group rather than focusing on individual differences. This recognition that NNESTs have much in common has given the

research on NNESTs issues of coherence, psychological and sociocultural support to individuals in this group.

The Identification of Non-native-English-Speaking Teachers

In 1998, an international professional association that represents Teachers of English to Speakers of Other Languages, TESOL, assented to the organization of a NNEST caucus (Maum, 2002). Although the number of NNESTs has largely increased in the English language teaching field, the use of distinct labels as NNESTs and "native-English-speaking" teachers (NESTs) has been lately called into question (Medgyes, 1999). Liu (1999) questioned the identification of individuals as native English speakers (NESS) or non-native English speakers (NNESS). Who will draw the line between NESSs and NNESSs, and for what purpose? In his study, seven non-native-English-speaking TESOL professionals explored the relationship of labels given to NESSs and NNESSs. The study revealed that some respondents had difficulties accepting the dichotomy of the NESSs-NNESSs, while others felt quite comfortable identifying themselves with a given category.

Liu (1999) discussed the issues of the dichotomy in competence, cultural affiliation, dual identities, and

environmental matters. Individuals who started learning English as a second or third language, when they are an adult in the EFL context, are likely to regard themselves as NNEs; however, individuals who start learning English at an early age within a bilingual (multilingual) context may have troubles in classifying themselves either as NEs or NNEs.

The social identity or the cultural affiliation of individuals may also be an influential psychological factor in defining an individual as NEs or NNEs. When individuals affiliate with one culture, they tend to establish their social identity as a group member of the society where their language is used. However, the identity of individuals may change from one society to another either through social interactions or experiences. Furthermore, individuals may have multiple social identities; thus, the identity of a person can vary.

The environment of individuals or the language to which they are exposed is a fundamental element. Even though individuals start learning English when they are children, they may find it hard to perceive themselves as NEs without having the adequate exposure to English from both the society and the home environment. This exposure

to language contributes to whether or not respondents consider themselves as NESs or NNEs.

This discussion emphasizes the difficulty in labeling an individual, as "the dichotomy of NNS versus NS is as complex as that of literacy versus illiteracy. The labels are simplistic and reductionist" (Liu, 1999, p. 101).

Some educators who support the clear distinction of the terms NESTs and NNESTs claimed that this distinction draws more attention to the strengths of the NNESTs. However, other educators oppose the division between NESTs and NNESTs, believing it enforces the status quo and contributes to discrimination in their careers. Indeed, several studies indicated that outside of the U.S., native-English speakers without teaching experience and qualifications tended to be hired rather than NNESTs with experience and qualifications (Maum, 2002).

In summary, each NNEs of English differs in communicative competence, performance, knowledge, proficiency, and language consciousness; so, rigid definition of who is a native or a non-native speaker are called into question (Reves & Medgyes, 1994).

Strengths of Non-native-English-Speaking Teachers

The terms used by NESTs and NNESTs may connote negative and positive images. The strengths of NNESTs were

addressed by Phillipson (1996) as the ideal because of their realistic experiences and reliable knowledge in the process of learning English as a second (or third or more) language. Tang (1997) investigated the advantages and the disadvantages of English language learners who are NNESTs, regarding the learner's language proficiency. She pointed out that respondents of the survey found that sharing the mother tongue could facilitate useful instructional approaches in student-teacher interaction, especially for students having lower proficiency. Furthermore, NNESTs are able to provide the linguistic and cultural support for problems or weaknesses of students, ensuring students' success in learning the English language (Tang, 1997). Moreover, the NNESTs found that students' empathy connected them to teachers, especially when the teachers and students shared the same cultural and language backgrounds (Maum, 2002).

Challenges of Non-native-English-Speaking Teachers

According to Medgyes (1994), NNESTs and NESTs have the same opportunity for success in teaching English. However, in one particular area, English language proficiency, NNESTs may not be as well qualified as NESTs.

One of the challenges that NNESTs must face is their lack of English language proficiency, as shown in several

studies (Johnson, 2001; Maum, 2002; Medgyes, 1994; Tang, 1997). Kamhi-Stein (2000) stated that writing, vocabulary words (including idioms and slang), and cultural knowledge are areas of difficulty for NNESTs.

Although Cook (1999) claimed that speaking and understanding English like native English speakers is an unachievable goal for NNESTs, Lippi-Green (1997) pointed out that teachers who have non-native accents are often considered less qualified and less effective. In fact, there are a number of challenges in teaching English that NNESTs face with regard to their credibility and speaking proficiency, including accent and pronunciation. Thomas (1999) described challenges to the credibility of NNESTs confront not only from professionals in the field, but also from their non-native-English-speaking students. NNESTs need to take into account that non-native-English-speaking students have the expectations that they will learn English from native speakers of English, so having NNESTs as teachers may lead to disappointments or negative reactions from students. Although the negative assumption may vanish in the development of teacher-student interaction, this biased perception causes low confidence in NNESTs. Thomas (1999)

cited the voice of his colleague: "I sometimes feel that I have to do twice as well to be accepted" (p. 5).

Having an NNEs accent can cause discrimination in employment not only in the U.S. but also in other countries (Maum, 2002). In the classroom, NNEsTs tend to struggle with providing authentic communication skills due to their linguistic problems. Because NNEsTs have learned English as a second or third language, the English language of NNEsTs is considered to be not as valid as the NNEsTs. Even though idiomatic expressions, cultural connotations, and nuances may be learned, NNEsTs may still feel insecure in teaching English.

Theoretical Framework of Social Identity

What aspects are influenced in the formation of the social, professional identity? The conceptual framework of social identity has been proposed in a theory by the social psychologist Tajifel (1978, 1981). According to Tajifel (1974), social identity is defined as a "part of an individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the emotional significance attached to that membership" (p. 69). Ethnolinguistic theory, developed by Giles and Johnson (1981), advocates four major processes, including (1) social categorization, (2) formation of an

awareness of social identity, (3) social comparison, and (4) search for psychological distinctiveness. This has had a great influence on social identity theory in second language acquisition (SLA).

Individuals classify themselves and others as either members of the inside or the outside group by recognizing verbal or other behavioral indications in the process of social categorization. Subsequently, individuals learn to evaluate other group members. An individual's awareness of social identity frequently involves the existence of others. Individuals, by taking society for granted, do not realize the difference between their society and other society.

Social comparison engages awareness in relation to status and the social identities of both inside and outside groups. According to McNamara (1997), individuals tend to reinforce their positive psychological distinctiveness by applying this comparison. Meanwhile, because individuals cannot decide how they are viewed by members outside the group, the awareness of negative evaluations of their social identities may cause them to utilize protective strategies. Individuals who can be judged by their identities may attempt to eliminate evidential signs by changing their names or modifying

their accents. Giles and Johnson (1981) refer to "multiple group membership" which includes "familial, professional, class, gender, sexuality, age, and other identities" (McNamara, 1997, p. 564).

Power and Status in Social Identity of Non-native-English-Speaking Teachers

The correlation of language with power and status comes to the forefront in the form of discrimination in the careers of NNESTs; it is crucial to recognize that the process of social identity in NNESTs is influenced by the power and status of NESTs. According to Tang (1997), "a very high percentage of respondents believed that NESTs were superior to NNESTs in speaking (100%), pronunciation (92%)..." (p. 578). In addition, Amin (1997) investigated the race and the identity of NNESTs, and she described, "When the students give the message that they consider their teachers to be a non-native speaker of English and therefore one who cannot teach them the English..., minority teachers are unable to effectively negotiate a teacher identity" (p. 581).

Milambiling (2000) stated that an interesting phenomenon "appears to be a largely unspoken yet powerful assumption that NNSs will inevitably not perform as well academically as or will somehow be inferior to their NS

peers" (p. 325). Her great insights into the students of the TESOL program are manifested the relationship of power, status, and language. It is evident that NNESTs have difficulties in structuring their social identities because of the constant negative evaluations and perceptions coming from their students and native-English-speaking peers.

Teacher Education of Non-native-English-Speaking Teachers

According to Liu (1999), nearly 40% of students enrolled in North America, Britain, and Australia (NABA) TESL/TESOL programs are non-native-English-speakers. Although students who enroll in NABA TESL/TESOL program have different backgrounds and needs, they usually receive the same teacher education as their native English speaking peers. Thus, the NNES TESOL students may think that they are less qualified and prepared than others when they return to their home countries. They recognize the gap between their knowledge and skills because of what they faced in their teaching. Liu (1999) pointed out that SLA theories and TESOL methodologies may not be applicable for non-native-English-speaking students who teach in their home countries due to their socioeconomic and cultural differences.

With regard to the language development of NNES TESOL students, their lack of English proficiency needs to be taken into consideration. In this case, English proficiency implies fluent use of English rather than native-like pronunciation. Liu (1999) asserted that many TESL programs require students to take linguistic courses as part of the core curriculum; however, this does not meet NNES student needs. Linguistic courses provide knowledge but do not explain how to use it. NNES TESOL students need to be trained in how to use language in a practical manner.

Furthermore, cultural understanding of English speaking countries is indispensable for second/foreign language learners. The NNES TESOL student needs to acquire sociocultural competence as well as language proficiency.

Future Perspectives of Non-native-English-Speaking Teachers

Regarding the future perspectives for integrated strengths and challenges of NNESTs in ELT, Maum (2002) suggested that cooperative teaching with NESTs and NNESTs complements their strengths and weaknesses. By sharing information and ideas and assisting weaknesses in each other, cooperative teaching develops not only a teacher's quality but also the effectiveness of the classroom

instruction. Exposed to both insights into the pedagogical implications and cultural backgrounds, the students are able to take great advantage of cooperative teaching instruction. In fact, students are provided with authentic pronunciation and accents from NESTs as well as linguistic and cultural support from NNESTs.

Cook claimed that skilled L2 users were considered to be not failed native speakers, but "successful multicompetent speakers" (p. 204). It is time to reevaluate the term used for non-native speakers in the TESOL field and to apply positive evaluation for their own sake.

With the increased number of diverse school settings, the elements of NNESTs are examined by their status, strengths, challenges, and identities, both from the non-native speakers' and the native speakers' perspectives. The different language proficiency, prior teaching experience, and sociocultural background of NNEST students create different needs for MA TESOL programs than they do for NES students. Addressing these issues of NNESTs provides significant opportunities for recognizing the role of NNESTs in ELT.

Japanese Cultural Influence on Learning English as a Foreign Language

Japanese and American cultures are frequently viewed as having distinct differences in values, beliefs, and behaviors. In order to ensure student success in learning English for academic purposes, teaching methods need to be reexamined regarding cultural and psychological factors in the English-as-a-foreign-language (EFL) context. According to Adler, "nation, culture, and society exert tremendous influence on each of our lives, structuring our values, engineering our view of the world, and patterning our responses to experience. No one is culture free" (2000, p. 410). Thus, it may be beneficial for English learners and instructors to investigate cultural influence on English learning.

This section explores the influence of Japanese and American cultures on Japanese learners of English. Specifically, two distinct areas, individualism and collectivism will be discussed. Following is a discussion of the concept of cultural fluency, which presents a critical perspective into English Language Teaching (ELT). When a learner achieves cultural fluency in the target culture, there are certain effects that influence the learner's identity. These effects are discussed as

follows: in particular, the identity-formation differences between Japanese and Americans which impact the identity of the Japanese EFL learner. In the process of identity formation and transformation, English learners who alternate between two different cultures (Japanese and American) may undergo a sense of marginality. It is crucial to recognize these psychological features that correlate with English learning and consider the impact of these factors on teaching practice.

Individualism and Collectivism

Japanese and American educational approaches are frequently contrasted using such terms as individualism versus collectivism. Individualism refers to the tendency to value the individual's rights and needs more than those of groups. On the other hand, collectivism refers to valuing group obligations over individual desires (Ting-Toomey, 2000). According to Hofstede (1980), high individualist values have been identified within the American, Australian, British, Canadian cultures. In contrast, high collectivistic values have been found in people whose primarily socialization has taken place in Indonesia, Colombia, Venezuela, and Panama. In addition, China, Taiwan, Korea, Japan, and Mexico can also be

considered as having collectivistic and group-oriented cultures.

Individualism and Individuality

Hoffman (2000) argued that individualism is emphasized in American education, whereas individuality is the educational focus in Japan. Hoffman described American individualism as follows:

...a cultural frame that emphasizes the individual as actor and captures notions of individual agency – the ability to act and/or behave in ways that maximize personal desire, choice, and interest, free from social constraints or expectations for behavior imposed by others. (Hoffman, 2000, p. 309)

On the other hand, Japanese individuality is defined as follows:

...a frame that emphasizes the inner self, or the domain of being, capturing notions of personal uniqueness or distinctiveness from others, inner emotional life, and creative spark or spirit.

(Hoffman, 2000, p. 309)

Hoffman believed that American individualism allows learners to experience a low level of choices between several alternatives, which are delineated in advance. However, this does not promote genuine autonomy. Indeed,

Hoffman asserted that Japanese behavior patterns (conformity to group expectations and dependence to others within the group) might seem to indicate a lack of individuality; however, the Japanese patterns of social behavior cultivate an inner self characterized by individuality.

Cultural Fluency

The traditional term "fluency" does not embrace the concept that culture and language interact within a context because conventional notion of "fluency" place a heavier emphasis on linguistic ability rather than on communicative skills. When Poyatos (1984) introduced the notion of "cultural fluency," he asserted that mastery of grammatical structures represents only one aspect of "fluency." That is, if individuals have linguistic proficiency, it does not mean they attained cultural proficiency as well (Yoshida, 1990).

The term "cultural fluency" is defined as "the ability to move back and forth between two cultures, smoothly, with grace and flexibility" (Doutrich, 2000, p. 142). In addition, Doutrich described "cultural fluency" as "not a dichotomous variable; the culture-crossing individual does not either have it or not. Instead, depending on the context, the person

experiencing two or more cultures has varying degrees of cultural fluency" (Doutrich, 2000, p. 142).

Doutrich (2000) examined the process of Japanese nursing students acquiring cultural fluency in their sojourns of U.S. They had been in the U.S. to complete their nursing study for several years; they recognized the differences between the two cultures and behaved appropriately due to their experiences. For instance, when the participants were students in Japan, they did not speak out in class because it was culturally inappropriate and unexpected classroom behavior. However, after they learned that they were expected to participate in the U.S. classroom, they engaged in group discussion.

In order to be culturally fluent, participants need to distinguish between the two cultural expectations and use different criteria to judge situations or behaviors. Subsequently, they need to make a correct choice in a particular context and behave appropriately toward each circumstance. Participants in Doutrich's study were aware that different cultural values resulted in different "right" answers. This awareness and recognition of cultural difference are major aspects of cultural fluency.

The Sense of Self

Individuals' self-identities are constructed within their culture. When individuals acquire cultural fluency, they may encounter the loss of self-identity or feel a need to transform their identity into something different. Personal identity is defined as "the importance of one's own thoughts, feelings, goals, values, and self-knowledge," whereas collective identity is defined as "the importance of one's own family, ethnic group, community, religion, and language" (Yeh, Inoue, Kobori & Chang, 2000, p. 242).

In a collectivist culture such as Japan, an individual's identity-a collective identity-is largely derived from contexts that relate to family, community, and society. In the study of the process of identity formation, Sugimura (2000) found that Japanese adolescents attempt to integrate others' expectations, needs, and opinions to avoid conflicts with their own. While solving disagreements with others, respondents apply abnegation strategies to maintain harmony within the social context. Lebra (1976) pointed out that the Japanese concept of self-identity was "either complementary to or compatible with social relativism. The autonomy of the self is assured only in social isolation and in self-reflection"

(p. 167). Therefore, the Japanese sense of self is primarily constructed in relationships with others.

Doutrich (2000) stated that "the U.S. self was described as distinct, different from the other, and the Japanese self was described as existing within an energy field projected by the other" (p. 150). In her study, some participants explained that they had to consider "we" and "you" more than "I" in the Japanese cultural context. They were expected to understand others' intentions and feelings without verbal communication. In Japan, individuals are likely to consider the reaction and satisfaction of their family or friends as being more important than what they really want. Hence, what Japanese individuals want tends to be influenced by situations or others' needs rather than their determined.

On the other hand, "making decisions, expressing opinions, stating preferences" are "all expected personal behavior in U.S culture" (Doutrich, 2000, p. 152). Therefore, individuals tend to have an inability to judge situations and people with confidence. The different social norms and values may be in conflict when individuals interact who have different cultures. In addition, experiencing different social norms when faced with a different culture may impair an individual's sense

of self. In Doutrich's study, participants learned to prioritize "I" rather than "we" and "you" at the beginning of the sojourns in the U.S. During that period, they felt a loss of self because they felt their self was not fully present without being in the field of others. Japanese self-identity is emphasized by a connection with others, so if this connection does not occur in the context, Japanese self-identity may fade.

Cultural Marginality

When individuals acquire cultural fluency—the ability to move back and forth between cultures smoothly—their sense of self also needs to be transformed through cultural exposure in order to fit into either culture. However, Bennett (1993) argued this newly emerged sense of self cannot "flip back and forth." She used the term marginality to "indicate a cultural lifestyle at the edges where two or more cultures meet" (p. 114).

Although Bennett's use of the term "marginality" does not connote a negative meaning, participants of Doutrich's study had difficulties adjusting their behaviors when returning to Japan. Their experiences of living in the U.S. made them more individualistic and competitive. The newly developed sense of self that emphasized individuality, assertiveness, and direct behaviors did not

fit into the Japanese "soft" and "ambiguous" interpersonal communication style. Japanese participants experienced a great frustration and confusion, accompanied by feelings of alienation, because they had to adapt to both cultures.

When participants initially came to the U.S., they experienced marginality. The same experience also occurred when they returned to Japan. Why, one might ask, did they feel so uncomfortable after returning to their home country? The discomfort that many participants felt may have been the result of what Doutrich described as "their ontological transformations to fit U.S. culture [including] the development of a more boundaried self" (2000, p. 156). Once they built the distinct sense of self regardless of others' existence, they did not abandon it. Thus, they felt that they could not fit into the culture, even though they returned to their original country.

It is difficult for individuals to adapt and adjust their sense of self in either culture when they confront cultural marginality. However, Bennett (1993) proposed one approach to manage the issues of identity. According to Bennett, it may be beneficial to develop a sense of community among marginals.

The Concept of Multicultural Man

Adler (1982) stated the concept of multicultural man as follows:

...a person who is intellectually and emotionally committed to the fundamental unity of all human beings while at the same time he recognizes, legitimizes, accepts, and appreciates the fundamental differences....

...Multicultural man is recognized by configuration of his outlooks and world view, by the way he incorporates the universe as a dynamically moving process, by the way he reflects the interconnectedness of life in his thoughts and his actions, and by the way he remains open to the imminence of experience. ...Multicultural man is the timeless 'universal.' (Adler, 1982, p. 411)

Doutrich (2000) supposed that the Japanese ambiguous-boundary self and contextual and situational communication may have contributed to adapting and adjusting with ease to the different cultures. Exploiting this potential may help learners to acquire cultural fluency and to overcome difficulties with issues of identity and marginality.

When individuals learn English in the EFL context, psychological and sociocultural factors are involved such

as individuality, cultural fluency, sense of self, and marginality. English language educators must recognize that the concept of fluency must include more than linguistic abilities. The term cultural fluency embraces the situational and contextual uses of language. Furthermore, cultural fluency is accompanied by the transformation of the sense of self, so when individuals acquire cultural fluency, their sense of self can also be influenced. Indeed, even though U.S. and Japanese cultural values are greatly different, adaptation between these cultures is not impossible.

The Japanese culture is likely to be perceived as collectivist compared to the U.S. individualist culture. However, the relatively hidden individuality allows individuals to expand their perspective within the collectivism. The difference between two cultures may generate intercultural confusion, misunderstanding, or conflict, but appreciating different cultures may promote the development of a learner's cultural fluency and multicultural identity.

Strategies for examining the issues of intercultural communication and conflicts in the classroom are as follows: (1) discussing cultural differences as a topic such as values, belief systems, family structures,

nonverbal communication, and gender roles; (2) discussing the concept of individualism and individuality; (3) discussing culture shock; (4) discussing reentry shock; and (5) discussing prejudice and racism (Diaz-Rico & Weed, 2002). The Crosscultural, Language, and Academic Development Handbook: A Complete K-12 Reference Guide by Diaz-Rico and Weed is an insightful resource for promoting crosscultural awareness in the academic context. To achieve effective instructions in the EFL context, instructors may need to acknowledge the cultural and psychological aspects in English teaching and learning.

CHAPTER THREE

THEORETICAL FRAMEWORK

Description of the Model

Chapter Two discussed the implications of brain-based instruction in second language learning, the use of major film for teaching English in ESL/EFL learning, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence on learning as a foreign language as elements which could inform effective instructional approaches for EFL learners. This chapter presents a theoretical framework which combines the key ideas of the literature review in the previous chapter. Figure 1 illustrates how the components of Chapter Two might be combined to achieve effective EFL teaching methods.

The Components of the Model

This section presents the components of the model. Brain-based learning serves as the basis of this model, with the use of major film for teaching English, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence as theoretical components. This model demonstrates how these

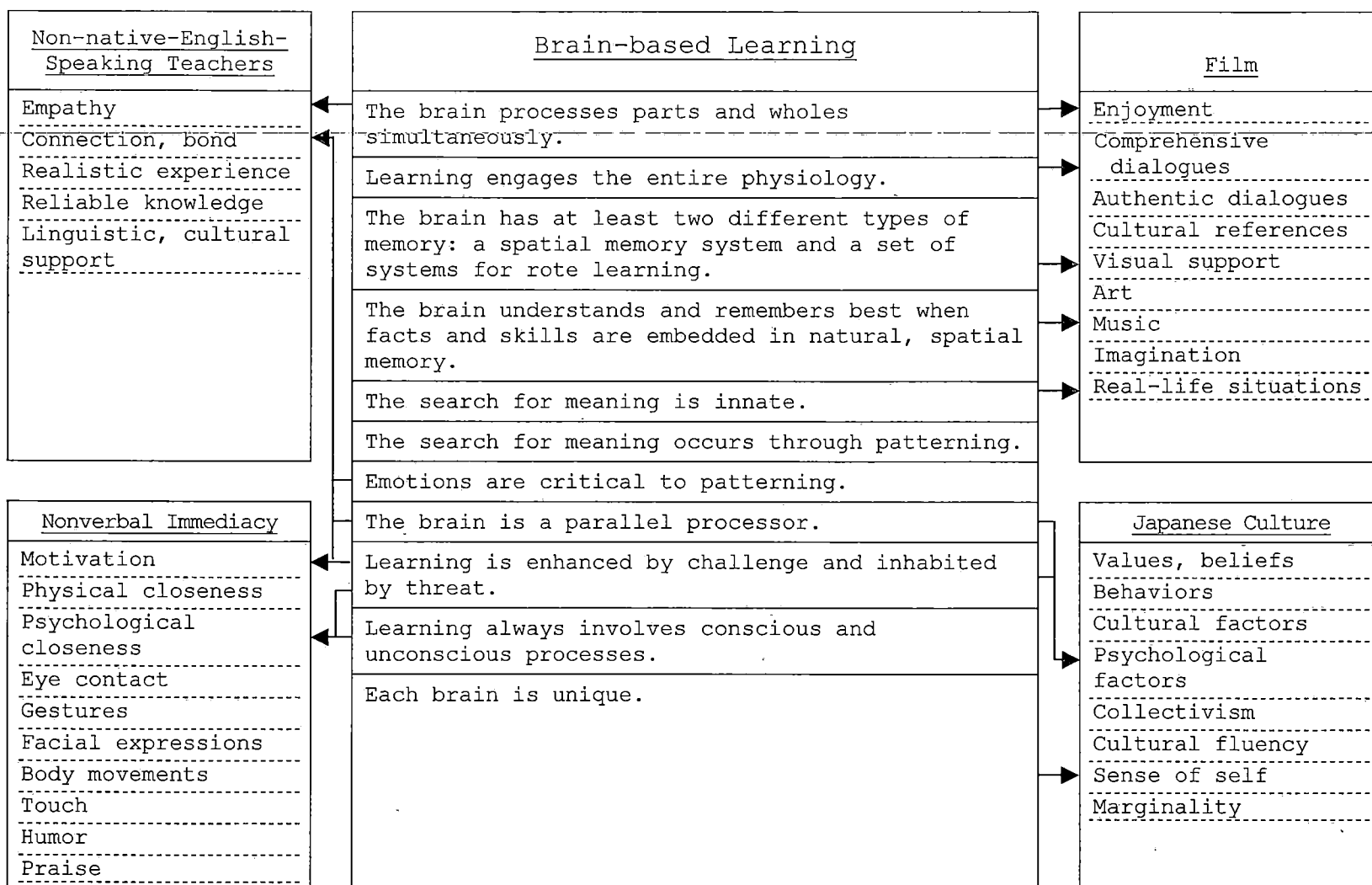


Figure 1. Model of English as a Foreign Language Teaching Influenced by Theoretical Components Central of Which is Brain-based Learning

four concepts are related to brain-based learning in order to increase the effectiveness of EFL instructional methods.

The Connection of Film with Brain-based Learning

The first component of this model is the use of film in an EFL setting in order to stimulate students' interests, to enhance their understanding of the target culture, and to develop their language proficiency. Crowell, Caine, and Caine (1998) found that "the arts seem to pave the way for substantial insights and cognitive understandings" (p. 83). Films include art and music. Film also provides students the opportunity to foster their imagination when they predict the outcome of the story.

The Brain Processes Parts and Wholes Simultaneously.

Parts of film such as music, visual images, body movements or gestures of characters in film, background situations, and dialogue are combined as a whole film. The interconnection of parts and wholes of a film can facilitate the learner's brain to process the given information.

Learning Engages the Entire Physiology. When learners have the opportunity to role-play what they have seen or listened to a film, they can engage their sense of sound, body actions, emotions, and interests in learning.

Engaging all the senses and providing concrete experiences is an important way to maximizing learning.

The Brain Has at Least Two Different Types of Memory:

A Spatial Memory System and a Set of Systems for Rote Learning. This principle along with another principle, that the brain understands and remembers best when facts and skills are embedded in natural, spatial memory, are closely related. To activate a spatial memory system in the brain, learners need to immerse themselves in a natural, rich, and real environment. Using film manifests a virtual real world in the EFL classroom, providing learners of a second language with stimuli similar to their first language environments.

The Search for Meaning Is Innate. Brain-based learning theory recommends that the learning environment provide students stability and familiarity as well as discovery and challenge. Due to the stability and familiarity, the brain will be able to make sense of experiences and act accordingly. The use of film provides students with all aspects of language use in a rich and real-life situation. This real-life context can be related to the learner's life, experiences, and feelings. The familiarity and relatedness in this learning environment can fully utilize functions of the brain.

The Search for Meaning Occurs Through Patterning.

When learners categorize what they have seen in the film, they can construct mental models of reality. Learners can take advantage of viewing a film in order to promote their English competence when the instructor innovates the use of film in EFL instruction.

The Connection of Nonverbal Immediacy with Brain-based Learning

The second component of this model is the use of nonverbal immediacy in an EFL setting in order to motivate students and engage them in language learning. With the use of nonverbal immediacy, the instructor creates a positive environment so that students can learn a second language effectively.

Learning Is Enhanced by Challenge and Inhabited by Threat. When the instructor delivers the lesson with positive nonverbal behaviors such as a smile, eye contact, humor, praise, gestures, the learner's emotional state can be optimized for better understanding of the lesson. This emotional state is indispensable for the development of learners' English competence.

Emotions Are Critical to Patterning. Positive emotions such as enjoyment, mutual respect, or acceptance can promote the brain's patterning function. When the

instructor applies nonverbal immediacy to teaching practices in an EFL classroom, the learner's positive perceptions and emotions contribute to their language ability. Furthermore, the use of nonverbal immediacy allows the instructor to create appropriate learning environments and establish a genuine relationship with the learner.

When learners feel emotional well-being, their ability to think and to learn is increased. Emotionally stressful learning environments are counterproductive to students' learning abilities. The instructor cannot control all the influences that impinge on the learner's sense of safety. However, classrooms that build an intellectually and physically safe atmosphere will enhance learning.

Learning Always Involves Both Focused Attention and Peripheral Perception as Well as Conscious and Unconscious Processes. In fact, body language and facial expressions can display respect or contempt, patience or impatience, confidence or insecurity, ignorance or expertise. This affects how and what students actually learn. Thus, it is vital for the instructor to establish appropriate peripheral learning environments so that students can develop a relaxed state of mind.

The Connection of Non-native-English-Speaking Teachers with Brain-based Learning

The third component of this model is the role of non-native English speaking teachers in an EFL setting. Such teachers in contrast of native-English speaking teachers, can actually enhance brain involvement.

Emotions Are Critical to Patterning. Non-native English-speaking teachers (NNESTs) benefit from their language learning experiences and their knowledge of their native culture and language. Although NNESTs need to overcome their weaknesses such as lack of authentic knowledge of a target culture, their realistic language learning experiences and linguistic and cultural support are strengths of NNESTs.

Through the learning process, the instructor can establish a strong bond with learners while helping learners to impinge on the difficulties or problems that they may encounter. The instructor who shares the same native language and culture with learners can emotionally and linguistically support the development of English competence. This emotion bond enhances patterning, a key element of language acquisition.

The Connection of Japanese Cultural Influence with Brain-based Learning

The last component of this model concerns the link between Japanese cultural influence on language learning and functioning of the brain during learning. In the EFL context, specifically in Japan, learners have the tendency to share common goals, norms, beliefs, values, expectations, and behaviors in learning. However, a key principle of brain-based learning is that each brain is unique. Even though Japanese students share common values and beliefs, each individual is different. Allowing learners to provide choices and to express their preferences is essential to maximize the brain's functioning.

The Brain Is a Parallel Processor. The brain aligns second language and the target culture to first language and native culture in a parallel way. The brain collaterally processes a second language and the first language as well as the target culture and native culture. In order to increase the learning ability of the brain, the instructor needs to integrate all four aspects, a first and second languages and the native and target cultures, into the lesson content.

The fact that brain is a parallel processor is applicable to all of the four concepts that have been discussed. The brain, body, and mind interact simultaneously. All aspect of learners' experiences have both a direct and indirect impact on learning. This is why a learning environment needs to orchestrate the thoughts, emotions, and imagination of learners. All four factors, the use of major film for teaching English in ESL/EFL learning, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence on learning English as a foreign language, need to be integrated in order to achieve effective EFL classroom instruction.

Summary

This section has presented a theoretical framework for applying brain-based learning to EFL teaching. The model is based on the holistic principles of brain-based learning rather than memorization of skills and knowledge as has been previously employed in EFL instruction. This proposed model serves both the instructor and students in providing effective EFL instruction. As a result of using this model, the instructor can help students develop

proficiency in reading, writing, speaking, and listening
English.

CHAPTER FOUR

CURRICULUM DESIGN

This section discusses the design of curriculum based on the brain-based learning model in EFL that is provided in the previous chapter. The curriculum, consisting of six lesson plans, is designed for high school students in Japan in order to improve their English proficiency.

The Content of the Curriculum

The curriculum is comprised of six lessons. The topics of the curriculum focus on developing learners' English proficiency by practicing the principles of brain-based learning. Each lesson plan contains lesson objectives, materials, task chains, and assessment. Lesson objectives allow the instructor to maintain a focus on the purposes of the lesson. The lesson materials, focus sheets, work sheets, and self-evaluation sheets are intended to help learners understand and internalize the lesson content.

At the beginning of the lesson, the instructor stimulates students' prior knowledge and interests through warm-up. This activity allows students to utilize their background knowledge and to prepare to learn. After the warm-up, three sets of tasks, or task chains, are

provided. The aim of each task chain is to accomplish the objective of the lesson. Task chains also provide writing, reading, listening, or speaking activities to improve students' English language proficiency. Most task chains include several tasks, or activities, so students are encouraged to interact with classmates and the instructor while enjoying and understanding the lesson.

At the end of the lesson, students are encouraged to assess their learning. This self-evaluation allows students to have the opportunity to monitor and evaluate their own performance on the activity. For the instructor, each lesson provides assessment to evaluate student understanding of the lesson and keep track of students' learning progress. The detailed description of the assessment is discussed in Chapter Five.

Lesson One

Lesson One introduces film as the theme of this unit plan. The first activity provides students with background knowledge of movie genres by using several focus sheets. This lesson employs several authentic listening materials that allow students to become familiar with the speech, accent, and pronunciation of native-English speakers. After listening to the audio-taped material, students will practice how to describe their likes and dislikes of a

particular movie genre. Last, students will practice their speaking skills by role-playing with partners.

Lesson Two

In the second lesson, students will identify different reading skills and apply them to the different reading materials. The material of this lesson is an actual movie review from The Los Angeles Times. Using this authentic reading material, students will develop reading strategies. The reading strategies are valuable whenever students read in English. While reading the movie review, students will be able to build up a repertoire of vocabulary words by using the context of the review.

Lesson Three

In the third lesson, students will obtain knowledge about affective listening strategies and note-taking skills, and apply them when they watch the movie The Princess Diaries. These two learning strategies, affective listening and note-taking, are effective for students to store and retrieve new vocabulary words or concepts. The learning strategies also help students to comprehend listening tasks better. Lastly, students will analyze characters in the movie after watching the movie.

Lesson Four

In the forth lesson, students will learn how to discuss in small groups by comparing The Princess Diaries and the fairy tale Cinderella. Focus sheets are provided to promote their discussion. The movie and the fairy tale have similarities and differences, so students will analyze, compare, and contrast the content of the movie and the fairy tale.

Lesson Five

In the forth lesson, students will listen to the song, "What Makes You Different," from the movie in order to develop listening skills. This music can be appealing and stimulating to students who are familiar with Western popular music culture. In fact, brain-based learning encourages using music in the classroom to establish a rich and relaxed environment. Next, students will identify the way in which music interacts with them to create meaning in the movie. Then, students will compare the song with another love song, "My Heart Will Go On," to find similarities and differences between the themes, moods, emotions, vocal styles, and melody in the songs.

Lesson Six

In the last lesson, students will examine the conventions and purpose of movie critiques. Two tasks help

students to organize the ideas and information about movie critiques. Then, students will express their opinions about the movie by writing a movie review.

Figure 2 illustrates how the various lessons, and task chains within the lesson, incorporate the theoretical concepts into the instructional unit. Each key concept in Chapter Two is addressed at least once in the unit.

<u>Theoretical Concepts</u>	<u>Connection to Unit</u>																	
Lesson	1			2			3			4			5			6		
Task Chain	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Brain-based Learning	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
The Use of Major Film	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nonverbal Immediacy							✓											
Non-native-English-Speaking Teachers of English			✓	✓	✓	✓	✓	✓		✓			✓					
Japanese Cultural Influence											✓	✓						

Figure 2. Theoretical Concepts in the Instructional Unit

This unit is designed to improve learners' four language skills (listening, speaking, reading, and writing) through practicing brain-based learning principles. It is also crucial for the instructor to recognize the role of non-native-English-speaking teachers and Japanese cultural influence in EFL classrooms.

CHAPTER FIVE

ASSESSMENT

The Purpose of Assessment

Assessment is defined as "a process for determining the current level of a learner's performance or knowledge. The results of the assessment are then used to modify or improve the learner's performance or knowledge" (Diaz-Rico & Weed, 2002, p. 180). Thus, assessing the knowledge and proficiency of students is indispensable for administrators, teachers, students, and parents to inform academic progress and improve student learning. Assessment also allows the instructor to evaluate the effectiveness of their instructional methods by observing student progress. This results in further successful instruction.

According to Peregoy and Boyle (2001), there are three purposes of assessment for English learners: identifying and placing students in language educational programs, evaluating the effectiveness of the program, and assessing student learning and progress. Diaz-Rico and Weed (2002) also stated the purposes of assessment: to determine student performance of learning, to place student in an appropriate learning course, to assess previous achievement of learning, to identify if students

are ready to promote or graduate. These evaluation purposes may be varied; however, assessment refers to the procedures used to evaluate student progress, learning, or achievement. This result can ensure students' future academic success.

Methods of Assessment

Various types of assessment are available for the instructor to evaluate student progress and teacher instruction. Diaz-Rico and Weed (2002) categorized assessment into four major types to evaluate student knowledge and performance: authentic assessment, performance-based assessment, standardized tests, and teacher observation and evaluation.

Authentic assessment is defined as a "multiple form of assessment that reflects student learning, achievement, motivation, and attitudes on instructionally-relevant classroom activities" (O'Malley & Pierce, 1996, p. 4). Authentic assessment includes performance-based assessment, portfolios, and student-self assessment.

Performance-based assessment "corresponds directly to what is taught in the classroom" (Diaz-Rico & Weed, 2002, p. 184). Examples of performance-based assessment are classroom tests and portfolio assessment.

Standardized tests primarily focus on measuring student proficiency or performance using the common criterion or standards provided by institutes, districts, or nations. For example, the Test of English as a foreign language (TOEFL) is used for determining whether non-native English speakers are administered in universities and colleges in the United States or other English speaking countries.

Teacher observation and evaluation is employed when documenting student progress and diagnosing student needs. This assessment involves observation-based assessment and teacher-made tests. Teacher observation and evaluation emphasize the direct observance of student performance and progress.

Brain-based learning theory urges to develop an evaluation process "by combining measures of complex performance with indicators of understanding" (Caine & Caine, 1991, p. 155). Although standardized tests are not excluded as an evaluation method, they do not meet the wide range of assessment needs for students. Thus, the scale of assessment in grading can be relatively small. In brain-based learning testing and evaluation, student performance needs to be evaluated in multiple contexts. It is also crucial to evaluate whether students know how to

find answers, or solve problems by applying skills and concepts. Students need to perform appropriately in unexpected situations rather than scheduled or planned situations.

Assessment for the Unit

Learning outcomes can be assessed and recorded in various evaluation methods as mentioned in the previous section. For the assessment of the unit in this project, performance-based assessment, teacher observation-based assessment, student self-assessment, and teacher-made tests are employed in order to determine student progress and learning.

Figure 3 illustrates what types of assessment is employed in the instructional unit.

<u>Assessment</u>	<u>Instructional Unit</u>					
Lesson	1	2	3	4	5	6
Performance-based				✓	✓	✓
Teacher observation-based	✓			✓		
Student self-assessment	✓	✓		✓		✓
Teacher-made tests	✓	✓	✓	✓		

Figure 3. Assessment in the Instructional Unit

Performance-based assessment consists of any form of assessment in which the students accomplish tasks by applying prior knowledge, recent learning, or relevant

skills. For instance, students can perform oral reports and presentations or produce writing works. In this unit, students are asked to write a movie review as an example of their performance. Teacher observation-based assessment is useful because teachers are in the best position to observe and evaluate student progress. In this unit, the instructor will observe student role-play and discussion.

Student self-assessment plays a significant role in learning because students involved in self-assessment can build a sense of autonomy and become more responsible in learning. Teacher-made tests can devise methods for evaluating what students learn in classrooms. The results are also based as the measurement of classroom grading. Learning occurs, not as an accumulative process of knowledge, skills, or information, but from the use of multiple strategies. Thus, it is indispensable to evaluate student progress and performance in complex and global procedures. The assessment needs to enable students to demonstrate knowledge and skills, and to use English to communicate in a variety of ways.

This project presented an effective English instructional method based on the implications of brain-based instruction in second-language learning. In order to enhance students' English proficiency in Japan

five key concepts: the implications of brain-based instruction in second language learning, the use of major film for teaching English in ESL/EFL learning, nonverbal immediacy in teaching ESL/EFL, non-native-English-speaking teachers of English, and Japanese cultural influence on learning English as a foreign language. With the use of the model, the instructor can facilitate to enhance students' English proficiency.

APPENDIX
UNIT PLAN

INSTRUCTIONAL UNIT PLAN

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Lesson Six: Conventions of Movie Critiques	155

Lesson One

Movie Genres

Target Level: Intermediate EFL High School Students

Objectives:

1. To acquire movie genre knowledge and match a given movie to its genre
2. To describe one's likes and dislikes
3. To obtain speaking communication skills through role-playing

Materials:

- Work Sheet 1.1
- Focus Sheet 1.2
- Work Sheet 1.3
- Focus Sheet 1.4
- Work Sheet 1.5
- Focus Sheet 1.6
- Work Sheet 1.7
- Focus Sheet 1.8
- Assessment Sheet 1.9
- Role-play Assessment Sheet 1.10
- Rubric 1.11

Warm-Up:

1. The instructor asks students the following questions in order to stimulate their prior knowledge and interests:
2. How often do you see a movie?
3. What kind of movie do you like to see?
4. With whom do you like to see a movie?

Task Chain 1: Acquiring Movie Genre Knowledge

1. The instructor distributes Work Sheet 1.1 and asks students to listen to the dialogue.
2. While students listen to the dialogue, they are asked to circle the movie genres they hear.
3. The instructor distributes Focus Sheet 1.2 and explains each movie genre.
4. The instructor and students practice pronunciation of movie genres.

Task Chain 2: Describing Likes and Dislikes

1. The instructor distributes Work Sheet 1.3 and asks students to listen to the dialogue.
2. Students are asked to write Connie's likes and dislikes on the chart.
3. The instructor divides students into groups of five and asks them to share their charts with other group members.
4. The instructor plays the dialogue again, and then asks each group to share their answers with the class.
5. The instructor distributes Focus Sheet 1.4 and explains it.
6. The instructor distributes Work Sheet 1.5 and explains it.
7. Students are asked to work with a partner and instructed to practice the dialogue.

Task Chain 3: Obtaining Speaking Communication Skills

1. The instructor distributes Focus Sheet 1.6 and asks students to listen to the dialogue.
2. The instructor and students practice after listening to the dialogue.
3. The instructor distributes Work Sheet 1.7 and Focus Sheet 1.8 and explains them.
4. Students are asked to work with a partner and instructed to practice the dialogue.

Assessment:

1. The instructor distributes Assessment Sheet 1.9 and asks students to match given movies to their genres.
2. The instructor distributes Role-play Assessment Sheet 1.10 and asks students to evaluate their role-play.
3. The instructor circulates and evaluates each student's role-playing using Rubric 1.11.

Evaluation Criteria:

90-100 pts.	Excellent	A
80-89 pts.	Good	B
70-79 pts.	Fair	C
60-69 pts.	Acceptable	D
Below 59 pts.	Inadequate	F

Work Sheet 1.1

Movie Genre

Listen to the dialogue. Circle the movie genres you hear.

Action movie

Animated cartoon

Comedy

Courtroom drama

Detective movie

Disaster movie

Kung-fu/martial arts movie

Romantic/love story

Science fiction

Violence

War movie

Western

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Focus Sheet 1.2

Movie Genre Description

<u>Movie Genre</u>	<u>Description</u>	<u>Example</u>
Action movie	Action films tend to emphasize fast-moving action characterized by car chases, crashes, explosions, gunplay, and violent fights.	
Animated cartoon	Animated cartoon films involve the use of some animation techniques such as hand-drawn, computer-generated, or computer-graphic techniques.	
Comedy	Comedy films provide humor or laughter from characters or scenes. There are various types of comedy, such as parody, black comedy, or burlesque.	
Courtroom drama	Courtroom drama involves dramatic and serious portrayal of characters, settings, and life situations in a courtroom.	
Detective movie	Detective movies may show detectives unraveling clues until they catch a criminal.	

Focus Sheet 1.2

Movie Genre Description (con't)

<u>Movie Genre</u>	<u>Description</u>	<u>Example</u>
Disaster movie	Disaster movies contain incidents of natural or artificial disasters such as earthquakes, fires, volcanic eruptions, airplane crashes, or shipwrecks.	
Kung-fu/martial arts movie	Kung-fu/martial arts movies contain choreographed combats using weapons such as fists, hooks, claws, chains, darts, sticks, clubs, or blades.	
Romantic/love story	Romantic/love story movies center on sentimental relationships in romantic situations. They emphasize love, pain and emotion.	
Science fiction	Science fiction movies deal with speculative scientific discoveries or developments, environmental changes, space travel, or life on other planets.	
Violence	Violent films portray violence, anger, or outrage in a realistic manner.	

Focus Sheet 1.2 (con't)

Movie Genre Description

<u>Movie Genre</u>	<u>Description</u>	<u>Example</u>
War movie	War movies contain numerous scenes of war. The background setting is usually based on war reality (either current or past war).	
Western	Western movies deal with a frontier life in the American West during 1600s-1900s.	

Sources: Lopez, D. (1993). Films by genre: 775 categories, styles, trends and movements defined, with a filmography for each. Jefferson, NC: McFarland.

Work Sheet 1.3

Connie's Likes and Dislikes

Listen to Connie think aloud. Write Connie's likes and dislikes on the chart.

	<u>Likes</u>	<u>Dislikes</u>

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Focus Sheet 1.4

Transcript of Connie's Monologue

Let's see... Raul and I always have a hard time deciding what movies to see. We have such different tastes! I like dramas, but he likes war movies, especially when they have lots of special effects. My favorites are courtroom dramas and love stories.

But how can I get Raul to agree to see the movie I want to see? I suppose I could begin by suggesting we see Princess Diary. That looks like a love story. He'll say, "Oh, that's for girls." I like romances, but he doesn't. Then he'll say, "Let's go see Crouching Tiger, Hidden Dragon." And I'll say, "No martial arts for me. I don't like kung-fu pictures."

Well, then I'll suggest American Pie, because I like comedies, but he'll say, "That's stupid." Then he'll say, "What about The Matrix?" And I'll say, "No way—I don't like science fiction!"

Well, then I'll say, "What about Terminator 3. You like action movies." He'll say, "Well, OK." I'm hoping that it has some romance in it. Maybe we can both enjoy it.

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Work Sheet 1.5

Go with Me?

Work with a partner. Use Focus Sheet 1.2, and practice the following dialogue.

Person 1:

I like the _____ type of movie.

Would you go with me to see _____ ?

Person 2:

Yes, I'd like that.

Sure, I'll go.

OK, let's do it.

That's fine. I like _____ movies.

No thanks, I don't like _____ movies.

Maybe some other time.

I'd like to, but I can't.

Sorry, I have other plans.

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Focus Sheet 1.6

Role-play Dialogue

Erika: Well, we don't have much time before the video store closes. Have you seen any movies lately?

Stephen: No, not really. How about you?

Erika: Me neither.. We could rent a good action movie starring Arnold Schwarzenegger.

Stephen: Oh, terrible! I detest action movies. How about a courtroom drama? Something emotional.

Erika: Too heavy! No, let's get an animated cartoon.

Stephen: No way!

Erika: OK, OK... How about a comedy?

Stephen: Oh, that's stupid!

Erika: Well, what about a detective story-- you know, a who-done-it.

Stephen: Well, perhaps. But I always know the solution after five minutes.

Erika: Hey, what about a science fiction movie?

Stephen: Oh, I just hope it doesn't turn out to be a disaster movie!

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Work Sheet 1.7

Role-play

Work with a partner. Use Focus Sheet 1.8, and practice the following dialogue.

A: Well, we don't have much time before the video store closes. Have you seen any movies lately?

B: No, not really. How about you?

A: Me neither. We could rent a good () movie staring ().

B: Oh, (strong no)! I detest () movies. How about ()?

A: (expressing reservations). Let's get ().

B: (stronger no)!

A: OK, OK... How about ()?

B: Oh, that's stupid!

A: Well, what about ().

B: Well, (weaker yes). But I always know the solution after five minutes.

A: Hey, what about ()?

B: (strong yes)!

Source: Adapted from Diaz-Rico, L. (2001). Skill building through task chaining. Unpublished Manuscript, California State University, San Bernardino.

Focus Sheet 1.8

Role-play Expressions

Strong Yes:

Certainly!
Definitely!
For sure!
Great!
I'll say!
Of course!
Okay! (strength of response indicated by intonation)
Nothing could stop me!
Sure!
Sure thing!
You bet!

Weaker Yes:

I think so.
I'm considering it.
I'm thinking about it.
Most likely I will (would).
Okay. (weakness of response indicated by intonation)
Okay, if you really want me to.
Probably.
That might be a good idea.

Stronger No:

Are you kidding?
Forget it!
I wouldn't touch it with a ten-foot pole!
Never!
Never in a million years!
No chance!
No way!
Not even if you (they) paid me a million dollars!
Not for all the tea in china!
Not me!
Not on your life!
Nothing doing!

Focus Sheet 1.8 (con't)

Role-play Expressions

Weaker No:

Informal

I don't think so.

I doubt it.

Not likely.

Probably not.

That's probably not such a good (hot) idea.

Acquiescing:

Do whatever you think is best.

I'm putting myself completely in your hands.

I suppose you must know best.

I trust you completely.

If you think that's best.

Whatever you say.

Expressing Reservations:

Let me think it over.

How long do I have to think it over?

I'd like to get a second opinion.

Possibly, but...

Yes, but the question really is...

What bothers me is...

What I'm afraid of is...

Source: Ferrer-Hanreddy, J., & Whalley, E. (1996). Mosaic II. A listening/speaking skills book. New York: McGraw-Hill.

Assessment Sheet 1.9

Name: _____ Date: _____ Score: _____

Which film would you recommend to someone who....
(10 pts.)

- _____ is a fan of disaster movies?
- _____ wants to watch a romance?
- _____ prefers science fiction?
- _____ likes to watch westerns?
- _____ enjoys animated cartoons?
- _____ does not like movies with serious drama.

A. American Pie

This film is the very funny story of four high school seniors in a fictional Michigan town, and their desperate attempts to have sex with several beautiful girls in their school.

B. Shrek

Although this film is both a cartoon and a fairy tale, it was clearly made as much for adults as for children. This particular fairy tale is about the adventures of Shrek, an irritable ogre who is actually lonely and even kind-hearted. One day Shrek meets Donkey, and Shrek agrees to try and rescue the beautiful Princess Fiona from the castle where she is living, trapped by a fire-eating dragon.

C. Titanic

On April 15th, 1912, the Titanic, the largest and most luxurious passenger ship built until that time, struck an iceberg in the North Atlantic Ocean while on its maiden voyage from Southampton, England to New York City. 1,517 of the ship's 2,207 passengers died when the great ship went down to the bottom of the ocean floor just two hours after striking the iceberg.

Assessment Sheet 1.9 (con't.)

D. Unforgiven

This film is considered one of the truly great Westerns. It is the story of Will Munny, a poor Kansas pig farmer who had been considered one of the cruelest and best gunfighters in the West, but who had become much less violent and gentler ever since he got married.

E. Planet of the Apes

This film, one of the truly great science fiction movies, tells the story of George Taylor, a cynical, intelligent and determined American astronaut who takes off in a spaceship in the early 1970s, only to discover that he has woken up hundreds of years later, relative to life on earth.

F. Sleepless in Seattle

This film is a romance about Sam Baldwin and Annie Reed, two people who have never really met each other. Ultimately, this is a sweet little movie about the nature of life in general, and whether the things that happen to us are because of what some people call destiny or simply a series of events with no particular cause.

Source: <http://www.eslnotes.com/synopses.html>

Role-play Assessment Sheet 1.10

Name: _____ Date: _____ Score: _____

Always	Usually	Sometimes	Rarely	Never
5	4	3	2	1

<u>Component</u>	<u>Point Value/Critiques</u>				
Speaks clearly and loudly	5	4	3	2	1
Listens carefully and respectfully	5	4	3	2	1
Uses expressions appropriately	5	4	3	2	1
Stays on task	5	4	3	2	1
How can I improve my role-play?	5	4	3	2	1

Rubric 1.11
Grading Role-play

<u>Component</u>	<u>Point Value</u>
Expressiveness	enthusiastic monotonous 5 4 3 2 1
Clarity	clear poor 5 4 3 2 1
Audibility	audible cannot be heard 5 4 3 2 1
Expression usage	appropriate usage no usage 5 4 3 2 1

Source: Adapted from District 214 speaking rubric. (n.d.)
Unpublished Manuscript, Illinois Township District
214.

Lesson Two

The View of the Critic

Target Level: Intermediate EFL High School Students

Objectives:

1. To identify different reading skills and apply them to the different reading materials
2. To develop active reading strategies using a movie review
3. To identify key vocabulary words using the context and to read a film critique

Materials:

Work Sheet 2.1
Work Sheet 2.2
Focus Sheet 2.3
Work Sheet 2.4
Assessment Sheet 2.5
Self-assessment Sheet 2.6

Warm-Up:

The instructor asks students about what types of reading they do in Japanese. The instructor writes different categories of written materials on the board showing students various reading materials such as news papers, magazines, novels, journals, brochures, personal letters, business memos, train schedules and so forth. The instructor asks students questions about different reading materials. Students prepare answers in pairs, and then share the information with the whole class.

1. Do you read every word in the TV schedule?
2. Do you understand every word you read when reading a novel?
3. How much time do you spend reading the newspaper?

Task Chain 1: Identifying Different Reading Skills

1. The instructor distributes Work Sheet 2.1 and explains it. Students may feel that they must understand each and every word in order to understand the content. Thus, it is useful to help students to become aware of identifying reading skills they have already applied when reading in Japanese. When approaching an English

- text, students first identify what type of reading skill needs to be applied to the specific text.
2. Students are asked how they read materials in different situations in Work Sheet 2.1 while identifying and applying their reading strategies to their reading in English.
 3. The instructor points out that there is often no single correct reading skill; several choices are possible according to the reading purpose. Then, students may think of possible reading skills that correspond to reading skills on Work Sheet 2.1.

Task Chain 2: Developing Active Reading Strategies

1. The instructor divides students into groups of five and asks students to brainstorm what is important when reading a movie review using Work Sheet 2.1. The instructor writes students' ideas on the board using a graphic organizer.
2. The instructor distributes Work Sheet 2.2 and explains it.
3. The instructor distributes Focus Sheet 2.3 and chooses one paragraph from the movie review and reads it with students while showing the example of active reading strategies.

Task Chain 3: Read a Film Critique

1. The instructor distributes Work Sheet 2.4 and introduces two vocabulary words, critic and critique. Students are asked to look up meaning of them. Then, instructor explains the difference between them. Students are asked to find ten vocabulary words that they want to know the meaning of or that they think are important to understand the movie.
2. The instructor divides students into groups of five and asks them to guess the meaning of vocabulary words using the context of the review.
3. The instructor identifies and selects several vocabulary words that students have to understand in order to comprehend the text.
4. The instructor presents the words in isolation by writing them on the board, pronouncing them, and asking students to provide a definition of each word. This activity demonstrates difficulty

- in determining the meanings of words presented in isolation.
5. The instructor points out that the meaning of vocabulary words are determined by the context.
 6. The instructor asks students to read the rest of the review as homework.

Assessment:

1. The instructor distributes Self-assessment Sheet 2.6 and asks students to evaluate how well tasks have been accomplished.
2. The instructor evaluates Work Sheet 2.4 and Assessment Sheet 2.5.

Evaluation Criteria:

Over 100 pts.	Excellent	A
80-89 pts.	Good	B
70-79 pts.	Fair	C
60-69 pts.	Acceptable	D
Below 59 pts.	Inadequate	F

Work Sheet 2.1

Reading Skills

<u>Reading Skills</u>	<u>Definition</u>	<u>Example</u>
Skimming	Reading rapidly for the main points	
Scanning	Reading rapidly through a text to find specific information required	
Extensive Reading	Reading longer texts, often for pleasure and for an overall understanding	
Intensive Reading	Reading shorter texts for detailed information with an emphasis on precise understanding	

Identify the reading skills required in the following reading situations.

1. The TV guide for Friday evening
2. An English grammar book
3. A good friend's homepage on the Internet
4. The opinion page in your local newspaper
5. The weather report in your local newspaper
6. A novel
7. A poem
8. A bus timetable
9. An advertising email-so called "spam"
10. An email or letter from your best friend
11. A recipe
12. A short story by your favorite author

Source: <http://esl.about.com/library/lessons/blreadtypes.htm>

Work Sheet 2.2

Strategies for Reading

	<u>Strategies</u>	<u>Definition</u>	<u>Example</u>
	Underline important ideas	Underlining or highlighting what you consider the main idea will help you later to remember what you have read.	
	Write your reactions	Write agree or disagree with an idea, write yes or no next to it. Record questions and comments.	
	Prepare questions	Write questions in order to remind you to ask a classmate or the instructor for an explanation.	
	Note effective or powerful writing	Underlining, circles, and highlighting those particular lines that strike you. Be selective.	
	Set your own pace	Skim the material. However, you will take more time on difficult materials.	
	Reread	You may notice significant new points and details. It helps to change your mind concerning ideas you originally agreed or disagreed with.	

Work Sheet 2.2 (con't)

Strategies for Reading

	<u>Strategies</u>	<u>Definition</u>	<u>Example</u>
	Unfamiliar Word	Circle it, look it up, and write the definition immediately. However, when you can get a general sense of what the word means from the context, look it up when you have finished reading the entire section.	

Source: Fawcett, S., & Sandberg, A. (1998). Evergreen with readings. Princeton, NJ: Houghton-Mifflin.

Focus Sheet 2.3

Critique of the Movie

Los Angeles Times

August 3, 2001

Movie Review

Finding "Princess" Charming

Author: Kevin Thomas; Times Staff Writer

The Princess Diaries places three-dimensional human beings in a fairy-tale plot in a most beguiling fashion and teams a radiant Julie Andrews with appealing screen newcomer Anne Hathaway (of TV's "Get Real"). Though preteen girls, especially those who have read the Meg Cabot novel upon which the film is based, clearly form the film's target audience, this stylish Disney production is an ideal family film. As its director, Garry Marshall, demonstrated with "Pretty Woman," he has a special gift in making make-believe seem real. Make the improbable possible, advised Aristotle, and you've got the audience hooked.

Hathaway's Mia is a 15-year-old San Franciscan at that awkward age, with too much hair and unattractive glasses hiding her beauty. She's resigned to being regarded as a nerd by her classmates at a posh private school but has a firm friendship with the brainy Lily (Heather Matarazzo), an outspoken outsider. Mia lives with her divorced artist mother Helen (Caroline Goodall) in a charming--and surely pricey--converted former firehouse in the Mission District. Helen is a loving mother, and although shy and feeling overlooked, Mia is essentially happy and certainly hopeful.

Out of the blue Helen tells Mia that her grandmother--her father's mother--is in town and wants to meet her. Mia knows that she was the product of a college romance that led to a short-lived marriage. Mia receives loving letters and gifts from the father she has never met, and that's it. When Mia dutifully arrives at the consulate of Genovia, a small European principality that is the country of her father's birth, she does not know that her grandmother (Andrews) is its widowed queen.

Focus Sheet 2.3 (con't.)

Critique of the Movie

It seems that although Helen loved her husband she balked at life as a royal, and she and her ex agreed that Mia should not be told of her royal parentage until she turned 18. But her father has been killed in an accident, and Queen Clarisse of the House of Renaldi is eager to announce Mia as heir to the throne, which will otherwise fall to some dreaded distant relatives. Without an heir, Genovia would simply go out of existence.

Suddenly, Mia is told she is a crown princess, expected to rule a country, yet she invariably gets tongue-tied when she asks to address her classmates. Queen Clarisse is the epitome of poise, elegance and self-assurance, while Mia is gangly and klutzy. The queen has three weeks to transform the ungainly--not ugly--duckling into a swan; in the meantime, Mia must decide whether she will renounce or accept her royal title and all the responsibilities that go with it.

All this is to happen in secrecy, but of course Mia swiftly becomes the center of a media storm, intensifying her predicament greatly but giving her some invaluable lessons in human nature and the importance of self-knowledge, regardless of what her decision will be. Looking more like the mother than the grandmother of a teenager, Andrews is irresistible. Andrews' Clarisse is a strong but loving and understanding woman, a thoroughly modern monarch, astute at business as well as diplomacy. She's chic, formidable, awesomely disciplined yet warm and humorous.

She's also a stunner, and the filmmakers subtly suggest that her bodyguard Josef (Hector Elizondo, a Marshall perennial) is more than just a key servant. What a sly, witty actor is Elizondo, who heads a nifty supporting cast that includes an unbilled Larry Miller as a world-renowned--and don't you forget it--hairstylist and Sandra Oh as Mia's celebrity-loving vice principal.

Focus Sheet 2.3

Critique of the Movie (con't.)

The Princess Diaries is polished in all aspects, but production designer Mayne Berke deserves special credit for resourcefulness.

The film has been skillfully adapted by Gena Wendkos so that it takes place mainly in three settings, with the Doheny mansion on Figueroa serving as the Genovian consulate, Sierra Madre's Alverno High standing in for Mia's private school and the whimsical interior of the firehouse created on a Disney sound stage. Yet Berke and cinematographer Karl Walter Lindenlaub make the film seem like it's happening entirely in San Francisco and environs.

The Princess Diaries has the sheen and scope of films far more costly--and often not as enjoyable.

Source: http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_action=doc&p_docid=0EDB1DC181B751A6&p_docnum=2&p_nbid=L57L50REMTA2OTE4MzE2Ni4yMTIyOTI6MT03OjEzOS4xODI&p_queryname=700

Work Sheet 2.4

Building Knowledge of Vocabulary Words

Name: _____ Date: _____ Score: _____

Write words in the first column, write definitions of the word in the second column, and write a sentence for the word in the third column (2 pts.).

<u>Word</u>	<u>Definition</u>	<u>Sentence</u>

Assessment Sheet 2.5

Name: _____ Date: _____ Score: _____

Match the reading skill and its definition (5 pts.).

_____ Scanning

_____ Skimming

_____ Intensive reading

_____ Extensive reading

1. reading rapidly through a text to find specific information required
2. reading shorter texts for detailed information with an emphasis on precise understanding
3. reading rapidly for the main points
4. reading longer texts, often for pleasure and for an overall understanding

Give examples of the reading skill that you will apply (5 pts.).

I will use scanning when _____

I will use skimming when _____

I will use intensive reading when _____

I will use extensive reading when _____

Assessment Sheet 2.5 (con't)

Name and describe one reading strategy that you have learned that is not one of the four listed above (5 pts.).

Self-assessment Sheet 2.6

Name: _____ Date: _____ Score: _____

Always	Usually	Sometimes	Rarely	Never
5	4	3	2	1

Did I identify various reading skills?	5	4	3	2	1
Did I determine the meaning of the vocabulary words from context?	5	4	3	2	1
Did I actively participate in the group/class discussion?	5	4	3	2	1
Did I apply some strategies and tactics such as brainstorming and a graphic organizer to help me learn?	5	4	3	2	1
Did I enjoy the class and have a good time discussing with my classmates?	5	4	3	2	1

Lesson Three

The Princess Diaries

Target Level: Intermediate EFL High School Students

Objectives:

1. To develop affective listening strategies and note-taking skills while watching a movie
2. To apply appropriate learning strategies to construct knowledge
3. To analyze characters in the movie, and match characters' personality traits with a list of vocabulary words

Materials:

- Focus Sheet 3.1
- Focus Sheet 3.2
- Focus Sheet 3.3
- Work Sheet 3.4
- Focus Sheet 3.5
- Work Sheet 3.6
- Assessment Sheet 3.7

Warm-Up:

The instructor asks students the following questions to connect the content of previous lesson and their prior knowledge:

1. Who is the main character of the movie?
2. What is the movie about?
3. Is it a real story or fictional story?

Task Chain 1: Developing Affective Listening and Note-taking Strategies

1. The instructor distributes Focus Sheet 3.1.
2. The instructor explains what affective listening strategies are.
3. The instructor distributes Focus Sheet 3.2.
4. The instructor explains what note-taking skills are.

Task Chain 2: The Princess Diaries

1. The instructor explains that students are going to watch the movie The Princess Diaries.
2. The instructor distributes Focus Sheet 3.3 and explains the elements of a story.

3. The instructor asks students to use affective listening and note-taking strategies while watching the movie.
4. The instructor distributes Work Sheet 3.4, and asks students to take notes and try to understand the general plot.
5. The instructor plays the video material to watch the movie.

Task Chain 3: Character Analysis

1. The instructor divides students into groups of five and asks them to collaborate with other group members to complete Work Sheet 3.4.
2. After sharing the information in the group, the whole class shares the information to complete Work Sheet 3.4.
3. The instructor distributes Focus Sheet 3.5 and explains unfamiliar vocabulary words.
4. The instructor distributes Work Sheet 3.6 and asks students to work on it with group members in order to generate traits of characters in the movie.

Assessment:

1. The instructor distributes Assessment Sheet 3.7 and asks students to match given vocabulary words to the characters.

Evaluation Criteria:

Over 100 pts.	Excellent	A
80-89 pts.	Good	B
70-79 pts.	Fair	C
60-69 pts.	Acceptable	D
Below 59 pts.	Inadequate	F

Focus Sheet 3.1

Affective Listening Strategies

1. Don't panic. Everyone gets confused time to time. Some of your classmates are probably having problems understanding, too.
2. Continue to take notes. Even though your notes may not be perfect, words that you write down will be useful in helping you determine where you got confused.
3. Continue your effort. Try to concentrate on the topic.
4. Listen for the nouns and verbs in the next several sentences. These words convey the essence of meaning. Also jot down any negative words such as "never" and "not." Without these words, your notes later may mean the opposite of what the speaker intended.
5. Try repeating to yourself a sentence you haven't grasped. If this does not help, you might try punctuating the sentence differently or changing the rhythm, stress, or intonation patterns as you repeat it to yourself. Sometimes this is all it takes to jump from the muddle of incomprehension to understanding.
6. Familiarize yourself with the topic beforehand. Complete the assigned readings before the lecture.

Source: Ferrer-Hanreddy, J., & Whalley, E. (1996). Mosaic II. A listening/speaking skills book. New York: McGraw-Hill, p. 116.

Focus Sheet 3.2

Note-taking Strategies

1. Prepare to take notes: The notes should be short and clear.
2. Listen to keywords: When taking notes, it is not necessary to write every word. Listen to the most important ideas or focus on key words.
3. Use abbreviations and symbols: Using shorten words and symbols allows listeners to save time and focus on the important ideas.

The list of symbols

=	Equal, means, is like	%	percent
≠	not, is unlike	\$	money
#	Number	?	question
<	Less than	{	include
>	More than	↑	increase, go up
~	About, approximately	↓	decrease, do down
&/+	and, in addition, plus	→	means, cause
@	Each	∴	therefore

The list of abbreviations

W/	With	w/o	without
Btwn	Between	e.g.	for example
Am	Morning	Pm	afternoon, evening
i.e.	That is	Yr.	year
re:	concerning, regarding	Mo.	month
Etc.	And so on	Wk.	week
vs.	Versus	No.	number
ch.	Chapter	Hr.	hour
p./pp.	Page	Pd.	paid
Ib.	Pound	Ft.	foot

Source: Ferrer-Hanreddy, J., & Whalley, E. (1996). Mosaic II. A listening/speaking skills book. New York: McGraw-Hill, pp. 39-40.

Focus Sheet 3.3

The Elements of a Story

<u>Element</u>	<u>Meaning</u>
Setting	Where did this story take place? When did the story occur?
Characters	Who was the story about? Who were the characters (people/animals) in the story? Who was the most important character in the story?
Problem	Did the characters in the story have a problem? What was the big problem that the whole story was about? What did you think the characters were trying to do?
Action	What were the important things that happened in the story?
Resolution	How did the story end? How did the characters in this story finally solve their problem?
Theme	What was this story really trying to tell us? What lesson could be learned from this story?

Work Sheet 3.4

Story Map

Name: _____ Date: _____

Setting

Place:

Characters:

Time:

Problem:

Events

How the Problem was Solved:

Focus Sheet 3.5

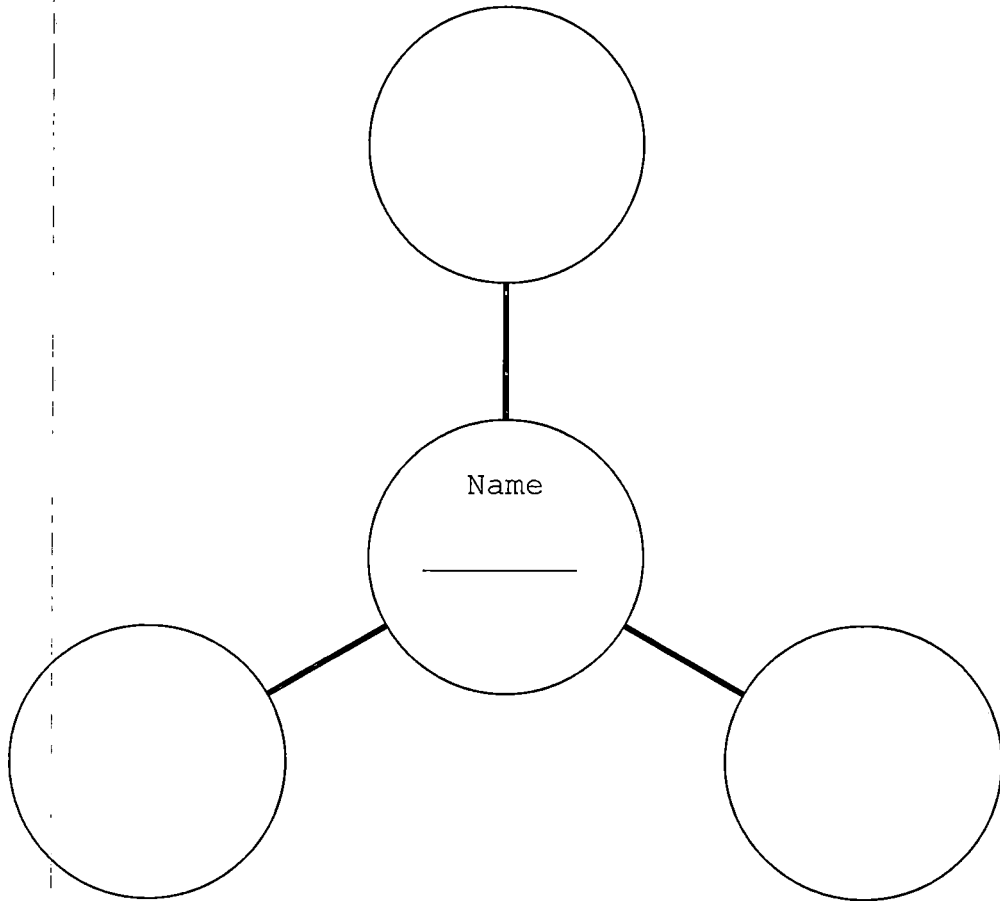
List of Vocabulary Words

aggressive	noisy
ambitious	original
annoying	passive
anxious	patient
bold	petty
brave	protective
calm	rational
caring	realistic
cheerful	relaxed
clever	reserved
cold	respectful
confident	responsible
controlled	selfish
cranky	sensitive
critical	serious
demanding	shy
dependent	silly
determined	spontaneous
dreamy	trustworthy
energetic	unfriendly
extroverted	unconfident
foolish	unique
friendly	warm
greedy	wise
helpful	
idealistic	
immature	
impatient	
inconsiderate	
independent	
insensitive	
intelligent	
introverted	
insensitive	
irresponsible	
irrational	
jealous	
kind	
lazy	
mature	
modest	
naïve	

Work Sheet 3.6
Character Cluster

Name: _____

Date: _____



Assessment Sheet 3.7

Name: _____ Date: _____ Score: _____

Match the words in the first column and the words that are related in the second column. (5 pts.)

_____ Main Character	A. boy
_____ Setting	B. girl
_____ Time	C. animals
_____ Ending	A. city
_____ aggressive	B. mountains
_____ noisy	C. farm
_____ original	A. olden
_____ patient	B. modern
_____ irresponsible	C. future
_____ bold	A. happily ever after
_____ rational	B. unfortunate
_____ caring	C. obtain treasures
_____ realistic	1. kind
_____ wise	2. dependent
_____ foolish	3. warm
_____ cold	4. irrational
_____ confident	5. unfriendly
_____ responsible	6. mature
_____ sensitive	7. impatient
_____ extroverted	8. silly
_____ friendly	9. intelligent
_____ helpful	10. idealistic
_____ immature	11. selfish
_____ independent	12. calm
	13. introverted
	14. irresponsible
	15. insensitive
	16. unconfident
	17. reasonable
	18. passive
	19. brave
	20. unique

Lesson Four

Cinderella

Target Level: Intermediate EFL High School Students

Objectives:

1. To develop active speaking strategies
2. To compare a movie and a fairy tale
3. To analyze and differentiate the movie and the fairy tale

Materials:

Focus Sheet 4.1
Focus Sheet 4.2
Work Sheet 4.3
Focus Sheet 4.4
Assessment Sheet 4.5
Self-assessment Sheet 4.6

Warm-Up:

The instructor asks these questions to review students' prior knowledge about the previous lesson:

1. In what ways are a movie and a fairy tale similar or different?

Students create answers in pairs and then share the information with rest of the class.

Task Chain 1: Developing Active Speaking Strategies

1. The instructor divides students into groups of five and asks them to brainstorm what is important when speaking English. The instructor writes students' ideas on the board.
2. The instructor distributes Focus Sheets 4.1 and 4.2 and explains them.
3. The instructor asks students to discuss what they think about the movie using active speaking strategies. Do you like it? Why? Or Why not?

Task Chain 2: Comparative Analysis of the Movie and the Fairy Tale

1. The instructor distributes Work Sheet 4.3 and asks students to find similarities and differences between the movie and the fairy tale based on students' notes which were taken in the previous session.

2. The instructor divides students into groups of five and asks students to discuss and share their findings.
3. The instructor asks each group the findings in each category and writes these findings on the board.

Task Chain 3: Content Analysis of the Movie and the Fairy Tale

1. The instructor divides students into groups of five, and asks students to pick one of three questions in Focus Sheet 4.4 in order to discuss it.
2. The instructor asks students to imagine that the main characters in The Princess Diaries and Cinderella are not young women but rather young men in the similar situations. How would the story be different if they were men? Students discuss their opinions using Focus Sheet 4.2.
3. The instructor asks students what they see concerning gender role issues in the movie. Students compare views on the role of women between the old fairy tale and the modern movie.

Assessment:

1. The instructor evaluates Work Sheet 4.3.
2. The instructor grades Assessment Sheet 4.5 and Self-assessment Sheet 4.6.
3. The instructor circulates and observes each student's role-playing using scoring rubric.

Evaluation Criteria:

Over 200 pts.	Excellent	A
180-189 pts.	Good	B
170-179 pts.	Fair	C
160-169 pts.	Acceptable	D
Below 159 pts.	Inadequate	F

Focus Sheet 4.1

Strategies for Active Speaking

<u>Phase</u>	<u>Strategies</u>
Before you speak	<ol style="list-style-type: none">1. Lower your anxiety.2. Identify the purpose of the task.3. Activate your background knowledge.4. Predict what is going to happen.5. Plan what you will say.
While you speak	<ol style="list-style-type: none">1. Feel in control.2. Concentrate on the task.3. Be involved in the conversation.4. Monitor your speech.5. Compensate for any difficulties you have.
After you speak	<ol style="list-style-type: none">1. Reward yourself.2. Evaluate how well the activity was accomplished.3. Identify the problem areas.4. Plan for how you will improve the next time.5. Ask for help or correction.6. Keep a learning log.

Source: Adapted from Alcaya, C., Lybeck, K., Mougel, P., & Weaver, S. (1995). Some strategies useful for speaking a foreign language. Unpublished Manuscript, University of Minnesota.

Focus Sheet 4.2

Useful Expressions

If you need the speaker to repeat something:

1. Pardon?
2. Excuse me?
3. Could you please repeat that?
4. Would you mind repeating your questions?

If the speaker is talking too quickly:

1. I'm sorry. Could you please speak a little more slowly?
2. Would you mind speaking more slowly? I couldn't quite follow what you said.

If the speaker is talking too softly:

1. Sorry, I didn't hear what you said.
2. Would you mind speaking a little louder?

If you do not understand the speaker:

1. I'm sorry, but I'm not sure I understand.
2. Sorry, but I don't understand what you mean.
3. I'm not sure I follow you. Did you say that...?

Asking for clarification:

1. What do you mean?
2. I'm not sure what you mean.
3. Sorry, but I don't understand what you mean.
4. Could you explain what you mean by...?
5. Are you saying that...?
6. I'm not sure I follow you. Did you say that ...?

Clarifying or restating:

1. I mean....
2. In other words...
3. The point I'm trying to make is....

Checking for understanding:

1. Do you understand what I mean?
2. Is that clear?

Asking for an opinion:

1. What do you think of...?
2. How do you feel about...?
3. What's your opinion of...?

Focus Sheet 4.2 (con't.)

Useful Expressions

Giving an opinion:

1. In my opinion....
2. Personally, I think....
3. It seems to me....
4. As far as I'm concerned....
5. As I see it....
6. I believe....

Agreeing:

1. That's right.
2. You're right.
3. I think so, too.
4. I agree with you.
5. I definitely agree.

Expressing reservations:

1. Yes, but....
2. Possibly, but....
3. Yes, but the problem is....

Disagreeing:

1. I don't really agree with you.
2. I'm afraid I don't agree with you because....
3. I'm not sure I agree with you. The reason is that....
4. Yes, that may be true, but....
5. Well, I can see your point, but....
6. I see what you mean, but....

Expressing doubts:

1. Well, I'm not really sure.
2. I don't know-maybe.
3. Well... maybe.

Rejecting a suggestion:

1. I'm not sure that will work because...
2. I'm afraid that might not be such a good idea because ...

Source: Matthews, C. (1994). Speaking solutions: Interaction, presentation, listening, and pronunciation skills. Englewood Cliffs, NJ: Prentice Hall Regents, pp. 3-93.

Work Sheet 4.3

Comparison of the Movie and the Fairy Tale

Name: _____ Date: _____ Score: _____

Describe similarities and differences between the movie The Princess Diaries and the fairy tale Cinderella (5 pts.).

	<u>Cinderella</u>	<u>The Princess Diaries</u>
Name		
Age		
Occupation		
Family or Background		
Appearance		
Personality		
The rescuer's description (Age, occupation, appearance...)		
Where the story takes place		
The ending		

Focus Sheet 4.4

Critics of Cinderella

1. Some people argue that Cinderella is not a good story for children to be learning because of the stereotype portrayed: a woman who is in trouble but is rescued by a man. These people might not like fairy tales because the woman is almost always saved by a man. This teaches young girls that men are superior to women. What do you think about this?
2. Some people argue that Cinderella and other fairy tales are not good for young children because the endings are unrealistic, i.e., the endings are always good no matter how difficult the situation is. What do you think about this?
3. Some people argue that Cinderella is not a good story for children to be learning because it teaches that beautiful and handsome are good and ugly and poor are bad; in other words, it teaches that outward appearance is a very important aspect in judging a person's worth. What do you think about this?

Source: Folse, K. S. (1996). Discussion starters: Speaking fluency activities for advanced ESL/EFL students. Ann Arbor: University of Michigan Press.

Assessment Sheet 4.5

Name: _____ Date: _____ Score: _____

Match the active speaking strategy and its component
(5 pts.).

Before you speak	
While you speak	
After you speak	

1. Lower your anxiety.
2. Identify the purpose of the task.
3. Activate your background knowledge.
4. Predict what is going to happen.
5. Plan what you will say.
6. Concentrate on the task.
7. Be involved in the conversation.
8. Monitor your speech.
9. Reward yourself.
10. Evaluate how well the activity was accomplished.
11. Plan for how you will improve the next time.
12. Keep a learning log.

Self-assessment Sheet 4.6

Name: _____ Date: _____ Score: _____

Always	Usually	Sometimes	Rarely	Never
5	4	3	2	1

Do I understand how to use strategies speaking in English?	5	4	3	2	1
Did I identify similarities and differences between the two stories?	5	4	3	2	1
Did I speak clearly and loudly during the discussion?	5	4	3	2	1
Did I listen carefully and respectfully during the discussion?	5	4	3	2	1
Did I actively participate in the group/class discussion using active speaking strategies?	5	4	3	2	1
Did I enjoy the class and have a good time while discussing with my classmates?	5	4	3	2	1

Scoring Rubric for Discussion

<u>Component</u>	<u>Point Value</u>
Expressiveness	enthusiastic monotonous 5 4 3 2 1
clarity	clear poor 5 4 3 2 1
Audibility	audible cannot be heard 5 4 3 2 1
Expression usage	appropriate usage no usage 5 4 3 2 1
Listening	respond interpretation 5 4 3 2 1
Collaboration	share ideas show no interests 5 4 3 2 1
Participation	thoughtful comments no comments 5 4 3 2 1

Source: Adapted from District 214 speaking rubric. (n.d.)
 Unpublished Manuscript, Illinois Township District
 214.

Lesson Five

The Music of Romance

Target Level: Intermediate EFL High School Students

Objectives:

1. To develop listening skills for obtaining information by using music
2. To identify the way in which music interacts with students to create meaning in the movie
3. To analyze and compare differences between various types of romantic music

Materials:

Focus Sheet 5.1
Focus Sheet 5.2
Work Sheet 5.3
Work Sheet 5.4
Focus Sheet 5.5
Work Sheet 5.6
Work Sheet 5.7
Assessment Sheet 5.8
Assessment Sheet 5.9

Warm-Up:

The instructor asks these questions in order to stimulate students' interests and prior knowledge:

1. What kind of music do you listen to?
2. Can you list different types of music?
3. Can you remember the songs from the movie?
4. What different roles does music play in the movie?

Task Chain 1: Developing Listening Skills

1. The instructor explains that students are going to listen to a song from the movie.
2. The instructor asks students to use affective listening and note-taking strategies while listening to the song.
3. The instructor asks students to listen to the song first without the lyrics.
4. The instructor asks students to try to write down all the words and phrases that they hear.
5. The instructor divides students into groups of five and asks students to share their notes with other group members.

6. The instructor distributes Focus Sheet 5.1 and plays the song again and asks students to share their notes with other group members.

Task Chain 2: Identifying the Way in Which Music Interacts with Students to Create Meaning in the Movie

1. The instructor distributes Focus Sheet 5.2 and divides students into groups of five. Then, the instructor asks students to look up the unfamiliar vocabulary words or ask each other.
2. The instructor explains the purpose of the music in the movie using Focus Sheet 5.2.
3. The instructor plays the song again and distributes Work Sheet 5.3.
4. The instructor asks students to complete the questions on Work Sheet 5.3 with other group members.
5. The instructor plays the segment of the movie which contains the song.
6. The instructor distributes Work Sheet 5.4 and asks students to identify the way in which music interacts with students to create meaning in the movie.

Task Chain 3: Comparative Analysis of Music in Romance

1. The instructor distributes Focus Sheet 5.5.
2. The instructor explains that students are going to listen to the several popular romantic songs.
3. The instructor plays the audiotape material, and distributes Work Sheets 5.6 and 5.7, and asks students to complete them with other group members.
4. The instructor asks students to share their answers with the whole class.

Assessment:

1. The instructor distributes Assessment Sheets 5.8 and 5.9 and asks students to complete them after they hear the song.

Evaluation Criteria:

Over 100 pts.	Excellent	A
80-89 pts.	Good	B
70-79 pts.	Fair	C
60-69 pts.	Acceptable	D
Below 59 pts.	Inadequate	F

Focus Sheet 5.1

Lyrics of "What Makes You Different"

You don't run with the crowd
You go your own way
You don't play after the dark
You light up my day
Got your own kind of style
That sets you apart
Baby, that's why you captured my heart

I know sometimes you feel like you don't fit in
And this world doesn't know what you have within
When I look at you, I see something rare
A rose that can grow anywhere (grow anywhere)
And there's no one I know that can compare

What makes you different, (alright) makes you beautiful
(alright)
What's there inside you, (alright) shines through to me
In your eyes I see, all the love I'll ever need
You're all I need, oh girl
What makes you different, makes you beautiful to me

Hey, yeah yeah yeah
You got something so real
You touched me so deep (touched me so deep)
See material things
Don't matter to me
So come as you are
You've got nothing to prove
You won me with all that you do
And I wanna take this chance to say to you
(Repeat Chorus)

Focus Sheet 5.1 (con't.)

Lyrics of "What Makes You Different"

You don't know (you don't know) how you touched my life
(touched my life)

Oh in so many ways (so many ways) I just can't describe

You taught me what love is supposed to be

You saw the little things that make you beautiful to me
(so beautiful)

Oh yeah, yeah

(Repeat Chorus)

Everything you do is beautiful (so beautiful)

Love you give shines right through me (shines right
through to me)

Everything you do is beautiful (ooh, ooh ooh ooh oh)

Oh, you're beautiful to me (to me)

Focus Sheet 5.2

Music in the Movies

Music helps to establish a sense of the accompanying scene. Music reinforces the emotional mood of the scene. Also music can hold together the separate images, scenes, and sequences.

Background music is asynchronous music which accompanies a film. Normally, it is not intended to be noticeable. Conventionally, background music accelerates for a chase sequence, and then becomes louder to underscore a dramatically important action.

Foreground music is often synchronous music which finds its source within the screen events (e.g. from a radio, TV, stereo, or musicians on the screen).

Source: Konigsberg, I. (1999). The complete film dictionary. Hudson, New York: Penguin Reference.

Work Sheet 5.3

Song Analysis

Name: _____

Date: _____

Answer the following questions.

What is the main idea or message in the song?

What is the major theme of the song?

What emotions are expressed?

Are there any historical or cultural allusions in the song?

Does the song address any issues that are relevant to society?

What makes her different?

What kind of love did he have with her?

Source: <http://www.rockhall.com/programs/plans.asp>

Work Sheet 5.4

Song Analysis in the Movie

Name: _____

Date: _____

Answer the following questions.

How did you feel when you heard the song in the movie?

Describe the musical elements such as the instruments used, the vocal style, melody, rhythm.

How these elements affect the movie?

What scenes accompany the song?

Does the movie contain symbolic image of the song?

How the movie help set the mood of the song?

How does the movie impact the meaning of the song?

What does the song tell you about the movie?

Focus Sheet 5.5

Lyrics of "My Heart Will Go On"

Every night in my dreams, I see you, I feel you.
That is how I know you go on.

Far across the distance and spaces between us
You have come to show you go on.

Near, far, wherever you are,
I believe that the heart does go on.
Once more you open the door
And you're here in my heart,
And my heart will go on and on.

Love can touch us one time and last for a lifetime,
And never let go till we're gone.
Love was when I loved you, one true time I hold to,
In my life we'll always go on.

(Repeat Chorus)

You're here, there's nothing I fear,
And I know that my heart will go on.
We'll stay forever this way,
You are safe in my heart,
And my heart will go on and on.

Work Sheet 5.6

Song Analysis

Name: _____

Date: _____

Answer the following questions.

What is the main idea or message in the song?

What is the major theme of the song?

What emotions are expressed?

Are there any historical or cultural allusions in the song?

Does the song address any issues that are relevant to society?

What does "go on" mean in this song? (What other meanings does it have?)

How does she know he "goes on"?

What kind of love did she have with him?

Source: Cleary, L. (1998). Content-based instruction using current rock and role. Paper presented at the 32nd annual conference of the Teachers of English to Speakers of Other Languages, Seattle: WA.
<http://www.rockhall.com/programs/plans.asp>

Work Sheet 5.7

Song Analysis

Name: _____

Date: _____

Describe similarities and differences between the songs
"What Makes You Different" and "My Heart Will Go On."

<u>Elements</u>	<u>What Makes You Different</u>	<u>My Heart Will Go On</u>
Singer (male/female)		
Theme		
Mood/Emotions		
Vocal style		
Melody/Rhythm		

Assessment Sheet 5.8

"My Heart Will Go On"

Name: _____ Date: _____ Score: _____

Fill in the blanks when you hear the song (2 pts.).

Every night in my dreams, I () you, I () you.
That is how I () you go on.
Far across the distance and spaces between us
You have () to () you go on.

Near, far, wherever you (),
I () that the heart does go on.
Once more you () the door
And you're here in my heart,
And my heart will () on and on.

Love can () us one time and () for a lifetime,
And never () go till we're ().
Love was when I () you, one true time I () to,
In my life we'll always go on.

(Repeat Chorus)

You're here, there's nothing I (),
And I () that my heart will go on.
We'll () forever this way,
You () safe in my heart,
And my heart will go on and on.

Assessment Sheet 5.9

"What Makes You Different"

Name: _____ Date: _____ Score: _____

Fill in the blanks when you hear the song (2 pts.).

You don't () with the crowd
You () your own way
You don't () after the dark
You () up my day
() your own kind of style
That () you apart
Baby, that's why you () my heart

I () sometimes you () like you don't () in
And this world doesn't () what you () within
When I () at you, I () something rare
A rose that can () anywhere (grow anywhere)
And there's no one I know that can ()

What makes you different, (alright) makes you beautiful
(alright)
What's there inside you, (alright) () through to me
In your eyes I (), all the love I'll ever ()
You're all I (), oh girl
What makes you different, makes you beautiful to me
Hey, yeah yeah yeah
You () something so real
You () me so deep (touched me so deep)
See material things
Don't () to me
So () as you are
You've () nothing to ()
You () me with all that you do
And I wanna () this chance to say to you

(Repeat Chorus)

Assessment Sheet 5.9 (con't.)

Lyrics of "What Makes You Different"

You don't know (you don't know) how you () my life
(touched my life)
Oh in so many ways (so many ways) I just can't ()
You () me what love is supposed to be
You () the little things that make you beautiful to me
(so beautiful)
Oh yeah, yeah

(Repeat Chorus)

Everything you () is beautiful (so beautiful)
Love you give () right through me (shines right through
to me)
Everything you () is beautiful (ooh, ooh ooh ooh oh)
Oh, you're beautiful to me (to me)

Lesson Six

Conventions of Movie Critiques

Target Level: Intermediate EFL High School Students

Objectives:

1. To examine the conventions of movie critiques
2. To identify the purpose of movie critiques
3. To express one's opinions about the movie by writing a movie review

Materials:

Focus Sheet 6.1
Focus Sheet 6.2
Work Sheet 6.3
Focus Sheet 6.4
Focus Sheet 6.5
Work Sheet 6.6
Focus Sheet 6.7
Assessment Sheet 6.8
Self-assessment Sheet 6.9

Warm-Up:

The instructor asks students the following questions in order to stimulate their prior knowledge and interests:

1. Do you read a movie review before seeing a movie?
2. What kind of information do you like to get from the movie review?
3. Where do you find the movie review? Is it reliable or not?

Task Chain 1: Examining the Conventions of Movie Critiques

1. The instructor divides the whole class into two groups.
2. The instructor distributes Focus Sheet 6.1 for one group and Focus Sheet 6.2 for the other group.
3. The instructor asks students to find a partner in their group and read the movie review using a dictionary. They are asked to help each other to understand the content.
4. The instructor encourages students to take notes while reading the movie review.
5. The instructor asks students to find a partner

from the other group to compare the conventions of their movie reviews.

6. The instructor asks students to see a pattern or a format in the way a movie review is written.
7. The instructor distributes Work Sheet 6.2 and asks students to answer the questions after the whole class has compared two movie reviews.
8. The instructor distributes Focus Sheet 6.3 and explains it.

Task Chain 2: Identifying the Purpose of Movie Critiques

1. The instructor distributes Focus Sheet 6.4 and asks students to read it.
2. The instructor explains the purpose of the movie critiques.
3. The instructor distributes Work Sheet 6.5 and asks students to answer the questions.

Task Chain 3: Expressing the Opinions about the Movie

1. The instructor distributes Work Sheet 6.6 and asks students to complete it.
2. The instructor asks students to write a movie review.

Assessment:

1. The instructor evaluates students' movie reviews using scoring rubric.
2. The instructor asks students to evaluate their movie reviews using Self-assessment Sheet 6.9.

Evaluation Criteria:

40-50 pts.	Excellent	A
30-39 pts.	Good	B
20-29 pts.	Fair	C
10-19 pts.	Acceptable	D
Below 9 pts.	Inadequate	F

Focus Sheet 6.1

Movie Critiques

A Modern-Day Fairy Tale "Princess"

By Michael O'Sullivan

Washington Post Staff Writer

Friday, August 3, 2001

Doesn't every little girl want to become a princess when she grows up? With the release of the frothy, feel-good, squeaky-clean comedy The Princess Diaries, Walt Disney Pictures is certainly hoping she does.

Hey, you get to wear a tiara, dress in froufrou skirts and live in a castle. People bow to you and cater to your every whim and tantrum. You never have to do the dishes or make the bed or set the table or take out the trash.

Heck, I want to be a princess (okay, minus the tiara and the skirt... my ears are too big and my legs too hairy).

Despite the fact that evidence exists to suggest that a few of today's girls and young women might actually aspire to become, oh I don't know, an astronaut, a brain surgeon, a movie critic (hey, a girl can dream, can't she?), "Princess" is banking on the hope that the classic female wish-fulfillment of the Cinderella/Diana Spencer story (at least up to the part about the bulimia and infidelity) will still resonate with the post-women's-lib audience of today's empowered female teens and 'tweens. Based on audience reaction to this fitfully amusing comedy from director and one-time sitcom king Garry Marshall, the fantasy is alive and well among little girls of all ages (the crowd ranged from giggly middle-school students and college coeds to tittering women in their fifties).

Here's the story: When her divorced father dies, shy, gawky 15-year-old San Franciscan Mia (played by Anne Hathaway, a sort of Julia Roberts in a training bra) finds out she's next in line to inherit the crown of Genovia, a tiny European principality modeled on Monaco and ruled by her imperious grandmother, Queen Clarisse Renaldi (Julie Andrews).

Focus Sheet 6.1 (con't)

Movie Critiques

That's it.

Of course, there are the requisite mean classmates, led by the blonde Lana (pop singer Mandy Moore), a misdirected crush on the wrong boy (Erik von Detten) while the right boy (dreamy Robert Schwartzman) waits in the wings, and a smart and smart-mouthed best friend (the ever-welcome Heather Matarazzo), whose jaundiced view of "the A crowd" serves as a much-needed tonic to the film's Up with People tone. Most of the comedy mileage comes from the "My Fair Lady" scenario, in which Mia's initially frumpy appearance and klutzy manner are eliminated through a regime of industrial-strength cosmetology and boot camp-style finishing school.

Did I like it? Well, I'm not exactly the target demo, now am I? Still, for a G-rated film, there's enough bile and phlegm souring up the sweet main story to appeal to even those of us with more mature tastes. Check out Mia's cynical next-door neighbor Mr. Robutusen (sound it out), a jaundiced TV writer who never changes out of his bathrobe, as well as such throwaway lines as this "M*A*S*H"-style gem, announced over the P.A. system of Mia's high school:

"Will the Feng Shui Club please stop rearranging the tables on the lawn?"

Source: [http://proquest.umi.com/pqdweb?index=10&did=000000076989406&SrchMode=3&sid=2&Fmt=3&VInst=PROD&VTy
pe=PQD&RQT=309&VName=PQD&TS=1069184554&clientId=17861](http://proquest.umi.com/pqdweb?index=10&did=000000076989406&SrchMode=3&sid=2&Fmt=3&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1069184554&clientId=17861)

Focus Sheet 6.2

Movie Critiques

The Princess Diaries

1/2 (G)

August 3, 2001

By Roger Ebert

Haven't I seen this movie before? The Princess Diaries is a march through the swamp of recycled ugly duckling stories, with occasional pauses in the marsh of sitcom cliches and the bog of Idiot Plots. You recall the Idiot Plot. That's the plot that would be solved in an instant if anyone on the screen said what was obvious to the audience. A movie like this isn't entertainment. It's more like a party game where you lose if you say the secret word.

The film takes place in the present day, I guess, if through some kind of weird "Pleasantville" time warp the present day had the values and behavior of the "Andy Hardy" movies. It is about a 15-year-old girl who doesn't realize she's really the princess of Genovia, which is "between France and Spain" and needs an heir from its royal bloodline if it is not to (a) go out of business, or (b) be taken over by the evil baron and baroness, I'm not sure which. Turns out that Mia Thermopolis (Anne Hathaway) is the daughter of the Prince of Genovia, but has never learned this fact, because her mother Helen (Caroline Goodall) wanted to lead a normal life and thus left Genovia and her husband, never told Mia about her real father, and raised her normally--i.e. in a San Francisco firehouse where she slides down the pole every morning.

Focus Sheet 6.2 (con't)

Movie Critiques

The prince has come to an untimely end, and now his mother comes to recruit Mia to take up her royal duties. The mother is Queen Clarisse Renaldi, played by Julie Andrews as a nice woman with very, very, very good manners. The suspense involves: Will Mia accept the throne? And will she choose as her boyfriend the snobbish jerk Josh (Erik Von Detten) or the nice Michael (Robert Schwartzman), the older brother of her best friend Lilly (Heather Matarazzo). And, for that matter, is there any possibility that Josh will dump a glamorous cheerleader (Mandy Moore) after he sees how Mia looks once she takes off her glasses and does something with her hair? Anyone who doesn't immediately know the answers to these questions either lives in a cave or wrote this screenplay.

The words "why don't you do something about your hair" have inspired movie transformation scenes since time immemorial, but rarely has the transformation been more of a set-up than here. Garry Marshall, the director, hasn't had the nerve to cast a real 15-year-old as Mia, but supplies us instead with Anne Hathaway, who is almost 21 years old, and is a classic beauty in the Daphne Zuniga tradition. We're expected to believe that this character gets so nervous in class that she throws up while trying to make a speech, and yet the rest of the time is as effortlessly verbal as a stand-up comedian.

One of the creaky problems thrown in the way of the plot is a "scandal" when Mia is photographed in what is not really a very scandalous situation at all, and so perhaps must renounce the throne. Queen Clarisse seems reconciled to this. What do you think the chances are that the ruling family of a lucrative tax shelter--Monaco, for example--would abandon their principality because of a newspaper photo of the heir kissing a boy? In the interests of keeping the loot in the family, any heir--even Phoolan Devi, the late Bandit Queen of India--would be considered a viable candidate.

Focus Sheet 6.2 (con't)

Movie Critiques

Marshall made the wonderful *Pretty Woman*, but what was his thinking here? Some of the editing is plain sloppy. We are informed, for example, that when a kiss is magical, a girl's heel curls up off the floor. Cut to a heel curling up, but stuck to a strand of chewing gum. Whose heel? Whose gum? Nobody's. This is simply an isolated, self-contained shot. Later, at a dinner party, Marshall spends time establishing one of the guests as a drunk, but then the guest disappears without a payoff.

As *The Princess Diaries* creeps from one painfully obvious plot destination to another, we wait impatiently for the characters onscreen to arrive at what has long been clear to the audience. If the movie is determined to be this dimwitted, couldn't it at least move a little more quickly? The metronome is set too slow, as if everyone is acting and thinking in half-time.

Source: http://www.suntimes.com/ebert/ebert_reviews/2001/08/080303.html

Work Sheet 6.2

Examining the Movie Review

Name: _____

Date: _____

Work with your group members, and answer the following questions.

Is there a movie title in the review?

How does the review start?

Does the movie review author write about the plot (what happened in the movie)?

Does the review mention the actors/actresses' acting?

Is there a conclusion?

Do you know what the author of the review thinks about this film?

Source: <http://www.cwu.edu/~freemanr/moviereview.html>

Focus Sheet 6.3

The Conventions of Movie Critiques

Most reviews include certain kinds of information and organize that information in similar ways. Knowing what to expect can help you get the facts you need and understand the writer's opinions. Here's what you can expect in a typical movie review.

Title and deck	The title of the review and the deck (a sentence in special print above the review) suggest the reviewers' opinion – whether he or she thinks the movie is worth seeing or not.
Where	At the top of the review is the name the movie and the places where it can be seen.
Introduction	Here the reviewer tells us why he or she thinks the movie is good or not. There is also often a brief summary of what the movie is about, the story line and what kind of movie it is – adventure, horror, romance, for example.
Actors' roles	This part gives a short description of the main characters and names the actors who play the parts. Reviews refer to roles the actors have played in other movies.
Story line	In this part you find out more about the story line and also where and when the movie takes place and what the setting or mood is. There may be more information about the roles as the reviewer talks about the story line.
Conclusion	The reviewer may conclude with an interesting or thought-provoking question or statement to tempt you to see the movie for yourself. Our local reviewer sometimes makes a link with a local situation or social attitude.

Source: <http://www.bangkokpost.net/education/movies.htm>

Focus Sheet 6.4

The Purpose of Movie Critiques

Most of us love to go to the movies--but if there are many movies in town to choose from, the choice can be difficult. Movie reviewers like to help with that choice.

Movie reviews are written, not to tell you what to see, but to help you decide whether or not you would like to see a certain film. Movie critics offer their opinions on the qualities of a particular movie. Sometimes their reviews are positive and other times they are negative. Different reviewers may have very different opinions about the same movie. What one movie reviewer finds entertaining, another may find disappointing.

Besides offering their opinions, movie critics also tell a little about the story line to catch our interest and perhaps encourage us to venture to the theatre to see the movie for ourselves.

Source: <http://www.bangkokpost.net/education/movies.htm>

Work Sheet 6.5

The Purpose of Movie Critiques

Name: _____

Date: _____

Answer the following questions.

What is the purpose of movie critiques?

What do movie critics offer?

Work Sheet 6.6

Writing the Movie Review

Name: _____ Date: _____

This worksheet is to help you organize your thoughts about the movie.

Title of the movie

Title of the review

Year of the movie

Setting: where and when the story takes place

In your opinion, should someone watch this movie? Why?

Write major characters and their brief descriptions.

Write a summary of the plot.

What do you think of acting in the movie?

Write your opinions of the movie (what the best or the worst part was).

Source: <http://www.cwu.edu/~freemanr/moviereview.html>

Self-assessment Sheet 6.7

Name: _____ Date: _____ Score: _____

Always	Usually	Sometimes	Rarely	Never
5	4	3	2	1

Did my review have a title of the movie?	5	4	3	2	1
Did I discuss the plot of the movie?	5	4	3	2	1
Did I discuss the characters of the movie?	5	4	3	2	1
Did I discuss the actors and actresses in the movie?	5	4	3	2	1
Did I find anything that was good or bad in the movie?	5	4	3	2	1
Did I discuss if the movie was effectively filmed and directed?	5	4	3	2	1
Did I discuss the quality of actors and actresses' performances in the movie?	5	4	3	2	1
Did I express honest opinions about the movie?	5	4	3	2	1
Did I give good reasons or support for my opinions?	5	4	3	2	1

Source: <http://www.bangkokpost.net/education/latest/ptse0699.htm>

Scoring Rubric

5 points	<p>Writes single or multiple paragraphs with clear introduction, fully developed ideas, and a conclusion</p> <p>Uses appropriate verb tense and a variety of grammatical and syntactical structures; uses complex sentences effectively; uses smooth transitions</p> <p>Uses varied, precise vocabulary words</p> <p>Has occasional errors in mechanics (spelling, punctuation, and capitalization) which do not detract from meaning</p>
4 points	<p>Writes single or multiple paragraphs with main idea and supporting detail; presents ideas logically, though some parts may not be fully developed</p> <p>Uses appropriate verb tense and a variety of grammatical and syntactical structures; errors in sentence structures do not detract from meaning; uses transitions</p> <p>Uses varied vocabulary words appropriate for the purpose</p> <p>Has few errors in mechanics which do not detract from meaning</p>
3 points	<p>Organizes ideas in logical or sequential order with some supporting detail; begins to write a paragraph</p> <p>Experiments with a variety of verb tenses, but does not use them consistently; subject/verb agreement errors; uses some compound and complex sentences; limited use of transitions</p> <p>Vocabulary words are appropriate to purpose but sometimes awkward</p> <p>Uses punctuation, capitalization, and mostly conventional spelling; errors sometimes interfere with meaning</p>

Scoring Rubric (con't)

2 points	<p>Writes sentences around and idea; some sequencing present, but may lack cohesion</p> <p>Writes in present tense and simple sentences; has difficulty with subject/verb agreement; run-on sentences are common; begins to use compound sentences</p> <p>Uses high frequency words; may have difficulty with word order; omits endings or words</p> <p>Uses some capitalization, punctuation, and transitional spelling; errors often interfere with meaning</p>
1 point	<p>Begins to convey meaning through writing</p> <p>Writes predominately phrases and patterned or simple sentences</p> <p>Uses limited or repetitious vocabulary words</p> <p>Uses temporary (phonetic) spelling</p>

Source: Adapted from ESL teachers portfolio assessment group. (n.d.). Sample holistic scoring rubric for writing samples. VA: Fairfax County Public Schools.

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