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A Video Curriculum for the Listening Comprehension Classes of the Center for Intensive English Language Studies in Islamabad, Pakistan

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A VIDEO CURRICULUM
FOR THE LISTENING COMPREHENSION CLASSES
OF THE
CENTER FOR INTENSIVE ENGLISH LANGUAGE STUDIES
IN ISLAMABAD, PAKISTAN

by

John J. Hagedorn

Submitted in partial fulfillment of
the requirements for
the Master of Arts in Teaching Degree
at the School for International Training,
Brattleboro, Vermont

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This project
by John J. Hagedorn
is accepted in
its present form.

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Having worked as a video specialist at the School for International Training in Brattleboro, Vermont, I saw the opportunity to augment the listening comprehension curriculum at the Center for Intensive English Language Studies (CIELS) in Islamabad, Pakistan, with a supplementary curriculum based on the use of video materials while working there as an intern teacher in June - October, 1986. The curriculum was designed in answer to a demand for interesting materials that would aid in fulfilling one of CIELS' curricular goals to further prepare their students, all officials of the Pakistan government, both culturally and academically, for study in the United States. My proposed curriculum called for developing an operations manual to assist the CIELS teachers in running the video equipment, establishing a videocassette library for ready access to materials, developing a series of lesson plans for presenting some of the materials in the library, and conducting two in-service trainings for the CIELS staff on operating the videotape equipment and teaching with video as a medium. In addition to this, I wrote a paper justifying the use of video as a medium for teaching language and explaining the process I went through in writing the Supplementary Video Curriculum for CIELS Listening Comprehension Classes.

Descriptors - Curriculum Development, Creative Teaching,
Video Equipment, Cross-Cultural Training,
English Instruction

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THE MAKING OF
THE SUPPLEMENTARY VIDEO CURRICULUM
FOR CIELS
LISTENING COMPREHENSION CLASSES

I. Introduction

The United States Agency for International Development (USAID) in cooperation with the government of Pakistan has for the past two years been providing scholarship opportunities for study in the United States to Pakistani government officials in all fields of study from agricultural engineering to zoological science. The Pakistani candidates, mostly men in their late thirties to early forties, have all completed their masters degrees in their respective fields and are being sent to the United States to complete a second masters degree, a doctoral degree, or special supplementary training courses related to their jobs.

When this program was established as a part of USAID's Human Resource Training Project, it was soon discovered that the English competency levels of the Pakistani candidates, although some of them had been speaking English fluently for twenty years or more, was too low for them to pass the Test of English as a Foreign Language (TOEFL), an English competency test required by most American universities for foreign students applying for admission. While an overall score of 500 to 550 is accepted by most of these universities, the Pakistani scholarship candidates were averaging scores of 440 to 490, and were thereby falling short of the admission requirements of the universities where USAID intended to send them.

For this reason, USAID has recently contracted the Academy

for Educational Development in cooperation with the Experiment in International Living to establish the Center for Intensive English Language Studies (CIELS) in Islamabad. The goals of this institution are threefold. Primarily, it seeks to further prepare the Pakistani scholarship candidates for the TOEFL and, ideally, raise each candidate's score an average of 25 to 30 points over an eight-week session. Secondly, the institution seeks to prepare the students, both academically and culturally, for study in the United States by creating an American classroom environment and conducting classes in cultural orientation. The medium of instruction is exclusively English, and the students are taught exclusively by native English speakers. Finally, CIELS seeks to further the students' competency in every-day English language usage and, through practice and exercise, improve on each of their four basic language skill areas (ie; reading, writing, speaking, and listening).

In order to fulfill these goals, the staff at CIELS has divided the content of their curriculum over three classes: grammar, reading, and listening comprehension. By dividing the curriculum in this manner, each class addresses a specific section of the TOEFL examination. In order to familiarize the students with the types of questions asked in the grammar section of the TOEFL and teach strategies necessary to answer them, the grammar class utilizes the textbook series by Betty Azar (Prentice Hall, 1981, 1984, 1985) as well as several TOEFL-specific exercise books, such as Barron's. Reading class,

through implementing two levels of the SRA Reading Laboratory (Science Research Associates, Inc., 1959), as well as a variety of reading textbooks, seeks to increase the students' reading speed and comprehension and also teaches them to recognize the main ideas of reading passages so that they can answer TOEFL-type reading questions about them. Finally, listening class implements several textbook/tape combinations in order to further the students' listening comprehension skills. Students listen to several TOEFL-type cassettes as well as academic lectures and stories about which they are to answer objective questions to measure the amount of information that they are effectively able to recall. By reviewing this curriculum, it is easy to see just how TOEFL-specific it is.

In order to reduce the redundancy and ennui caused by the repeated usage of monotonous cassette tapes and answering the same types of questions over and over again, listening classes have been augmented by periodic cultural orientation and conversational English lessons. Students enjoy the variety that these classes provide, and the teachers also have an opportunity to design more involved, active lesson plans in which they play a greater role than simple button pressers starting and stopping the cassette machines. While these additional lessons are not designed to fulfill CIELS' primary goal of providing TOEFL-specific practice, they do play a large part in fulfilling the other goals set by the institution.

Such was the design of CIELS' curriculum when I began

working with them as an intern teacher with the School for International Training (SIT) in June, 1986. Having worked as a video specialist with SIT during my studies there, I realized the opportunity to augment CIELS' listening classes even further by utilizing the videotape equipment stored in a supply closet and rarely used other than to screen cultural programs for the entire student body on American holidays. Knowing several advantages to using video as a tool for English language instruction, I designed and implemented a mini-curriculum based on the use of video as supplementary material intended to fulfill CIELS' secondary goals.

II. Why Use Video?

Using video is a valuable technique in English language classes because of several advantages that it provides. It ties English to its first language cultures and brings them to life both in a very broad manner and on an individual level. In addition, video vividly illustrates several of the extralinguistic features of the language that are lost through the presentation of language via simple cassette tapes or contrived classroom situations. Video provides students with an endless variety of natural situations in which English is used. Therefore, video is a valuable tool to use with a notional-functional English teaching curriculum. Its versatility as a teaching tool provides the teacher with a wide variety of interesting and effective techniques compatible with many different

approaches. Finally, video is enjoyable and entertaining and holds the students' attention while building their anticipation.

A. Video Brings Cultures to Life

For English classes designed to prepare the students for study in an English-speaking country, using video is an indispensable technique primarily because of its ability to provide students with a combination of visual and aural information related to the target culture. It is a unique way to present pictures to inspire the students' imagination, accompanied by a spoken text to elaborate on them. While this may also be partially accomplished by the students' flipping through picture books, video is a better alternative as it adds the realism that books cannot provide. Popular films, television sitcoms, and documentaries about the target culture are the students' introduction to daily life within the culture. Films, for example, may illustrate cultural subtleties that classroom teachers may overlook, such as the food the characters eat for breakfast, the way the table settings are arranged, the side of the road on which the characters drive their cars, and so forth. Television sitcoms, such as the popular Bill Cosby series, with whose characters the students can become familiar through repeated showings of different episodes, can provide the students with culture-specific sociolinguistic information about how the characters interact with each other on a daily basis, such as the ways that young people approach their elders, parents address their children, young people address their peers, and people who

don't know each other greet and interact. Documentaries or travelogues, of course, provide more specific information about a place, event, or group of people. One video that we used at CIELS, for example, was of the Washington Symphony's Fourth of July concert complete with renditions of "The Star Spangled Banner" and "The Stars and Stripes Forever", all performed under a sky constantly illuminated by colorful fireworks, giving our students a good idea about the gala atmosphere created when Americans celebrate their independence. All of these things about the target culture, whether subtle or overt, are brought to life more effectively through the use of video and are, therefore, apt to make greater impressions on the students.

In addition to presenting the target culture in a very broad way, video also illustrates the similarities and differences displayed by individual members of the target culture. People are easier to know and understand if they can be seen in motion and heard at the same time. The versatility of the video camera is such that it can capture the images of different people in all walks of life from several different locations throughout the country and package them all neatly into a videocassette ready for viewing. This is extremely valuable, especially when the students are about to enter a heterogeneous culture like that of the United States. Rather than taking a group of people or a subculture and describing it via pictures and a written text as book authors are limited to doing, video can take individuals from the group being studied and give them voices, dialects, and

personalities. It can take the students through the people's front doors and into their kitchens. It can run with them through busy city streets or ride with them on the backs of their tractors as they plow their cornfields. In short, video can effectively demonstrate that a culture is made up of individuals.

B. Video Illustrates Extralinguistics

In addition to bringing a target culture and its people to life, video brings the target language to life as well by allowing students to observe and experience extralinguistic features of the language that would otherwise be lost if presented through traditional dialogs, textbooks, and cassettes. As students view, they receive information about how far away interlocutors stand from each other, how much eye contact is made between them, the volume at which they speak to each other, and so on. Viewing the target language in action familiarizes students with real language encounters, thereby reducing the shock they might experience in their own interlocation with members of the target culture.

Other extralinguistic features that video helps learners to interpret are the subtle messages a speaker unconsciously sends through facial expression and/or body position. Because communication involves both spoken and unspoken messages, it is important that students both hear and see dialogs in the target language. Television commercials are fine material for presenting extralinguistic messages to the students since they all carry definite messages. Students can decide on how the message

of the commercial is enforced through the facial expressions or body positions that the characters in the commercials assume. The presentation of a simple dialog is also enhanced when the students can see the expressions and gestures that occur simultaneously with the language. The traditional "Hello-how-are-you-where-are-you-going" dialog that is presented in the first lesson of most textbooks and ESL classes, for example, is potentially rich with extralinguistic information that can add deeper meaning to the dialog, such as the degree of familiarity in the initial handshake when the speakers meet (or even the quick kiss on the cheek if the situation calls for it), the slight frown or shrug displayed when a speaker answers that s/he's feeling fine (but indicating, perhaps, that s/he's not all that fine), and the quick point down the road and slight tilt of the head when the speaker says s/he's going to the market (possibly indicating that it's not too far away). All of these gesticular subtleties are just as important as the spoken language in communicating the intended message, yet they are lost unless presented in a format that provides students with active visual information.

Many English courses make it a point to teach the different tonal patterns used in regular conversation (ie; a rising tone for yes/no questions, a falling tone for simple statements, etc.) since a good deal of the meaning of spoken information comes through the application and interpretation of these patterns. If what a speaker had to say were accompanied by the speakers' facial expressions, however, students would be able to decipher

an even deeper meaning than tonal patterns alone provide. In simply listening to a speaker say, for example, "Come here a minute", students are immediately able to recognize the tonal pattern as that of a statement, in this case a command, and perhaps decipher the speaker's emotion or intent. By allowing the students to see the speaker repeating the same sentence, students could see precisely what the speaker's emotion and intent were.

C. Video Depicts Natural Situations

Another advantage in using video that is missing in most traditional techniques, including playing many of the cassette tapes that are commercially available, is that the dialogs and situations presented through video are much more natural and closer to native speech. Even though some cassette tapes may come close to reproducing native speech, the same language situations depicted on video are augmented through the visual effects. Most learners of second languages believe that it is advantageous to learn the target language from native speakers. I would add that it is even more advantageous to learn from native speakers in natural, every-day situations. While language teachers may do their best in the classroom to recreate a restaurant scene, for example, in which two people sit down at a table, decide on their order, and then place it with the waiter, their attempts are unable to depict the realism that a camera is able to capture in an actual restaurant setting either with professional actors (if taken from a movie or TV clip) or other native speakers (if produced by the teacher). Analysis of the

repeated clip will familiarize the students with the situation enough that they may attempt to use it in their own real experiences or in a mock-up restaurant situation in the classroom later on.

D. Video in a Notional-Functional Curriculum

Teachers may use video for presenting any new verb tense, sentence pattern, or vocabulary item that they wish simply by locating examples of the material within the text of video programs and playing them to the class. Students may then work inductively to decipher the new structure and/or meaning of the vocabulary items in the dialog presented before the teacher elaborates on the material himself. The advantage that the students have in deciphering video material is that it is presented in a natural, situational manner complete with extralinguistic clues.

With this in mind, it's easy to see how video plays an invaluable role in a notional-functional language teaching curriculum. From a practically unlimited library of materials to work with, teachers may find situations for any language function that they wish to teach. A substantial improvement on working with pictures and dialogs, video not only depicts real language situations, but also presents the students with real people to whom they may attach personalities.

E. The Versatility of Video

Another valuable advantage to using video in language classes is that the videocassette player/recorder is a versatile

tool. It may be stopped and started just like a cassette player in order to review clips that the students may have missed. It's easy to manipulate and and can run a limitless library of material offering language teachers a wide variety of potential techniques. One effective technique, for example, may be used within the notional-functional approach discussed above. It calls upon the students to predict the language that will be used in a selected situation with a good dialog -- a young man asking a young lady out for a Saturday night date, for example. The teacher briefly explains the situation and then begins the videotape. After a short dialog of small-talk between the two characters, the young man finally asks his all-important question at which point the teacher stops the video and makes two columns on the blackboard labeled "Accept" and "Refuse". Students are then to brainstorm on their own for five to ten minutes thinking of different ways that the young lady might answer and then place their suggestions under the appropriate columns on the board when the teacher asks for them. Unlike working with pictures, the real situation depicted by the videotape limits the students to functions that the characters may say according to their respective personalities and/or the situation. After the students' suggestions have been discussed, the teacher starts the tape again to discover the young lady's actual answer. This technique may be adapted for any language function that the teacher wishes to present by selecting different situations and/or characters.

These language situations, in addition, may be exploited to

teach tone and intent as discussed previously. One possible way to do this would be to play only the sound of a particular video segment (do this by covering the TV screen, turning the TV around, or turning the brightness control all the way down) in which a speaker utters a selected sentence. Again, let's use "Come here a minute" as an example. The video can be stopped at this point and the students asked to tell which kind of sentence was spoken according to the tonal pattern. Once this is determined, they can predict several situations in which the sentence may have been spoken. The TV screen is then made visible to the students once again and the video segment repeated. New meaning is added to this simple command when the students can see, perhaps, an angry adult standing next to a broken window with a baseball in one hand and beckoning a frightened young boy over to him with the other. Through this technique, the language expands in meaning when the students recognize the intent behind a particular speech act seeing it in the context of a real situation, accented by the speaker's facial expressions and gestures.

Video may even add new life to the traditional audio-lingual approach to teaching. For example, a teacher may show a selected dialog on video several times and then go over the dialog with the students himself using backward buildup, etc. until the students have the dialog memorized. The natural situations depicted on the video clip and the presence of different actors for each different dialog to be learned can reduce the boredom that I have experienced both as a teacher and a learner of languages using

this approach.

F. Video Adds Variety

One final and very important reason for implementing a video curriculum or using video as a tool in language classes is that video adds variety, entertainment, and enjoyment to the class. Listening to one teacher speaking in class day after day familiarizes students with the way that only one native speaker communicates. Video, on the other hand, exposes students to innumerable speakers, each with individual dialects, characteristics of expression, and other linguistic idiosyncracies.

Video is also, as I discovered at CIELS, a nice break from the norm. When textbooks, lectures, and cassette tapes become routine classroom practice, it's nice for the students to have a different, entertaining medium in which the target language is presented. Even if video cannot be used on a daily basis, it is good to establish a weekly Video Day for the class to help build their anticipation. Video Day becomes a special treat for the students to look forward to and, at the same time, ensures that each teacher will have a chance to use the equipment at least once a week.

G. Summary

It is advantageous to use video in a supplementary curriculum or as a tool in language classes, especially in classes where students are about to begin studies in a new culture in which the target language is spoken. The most obvious advantage to using video lies in its ability to bring cultures to life from

a very broad level to an individual one. Video also adds life to the target language by providing visual information related to its extralinguistic features. Additional meaning can be deciphered by seeing the way speakers exhibit body language, and meanings are enforced by associating the tone of the language with facial expressions and gestures. In addition, video gives the students the opportunity to experience the target language in natural situations bettered only by actual immersion into the target culture rather than in seemingly contrived situations produced in class or on most commercially available language tapes. For this reason, video is the ideal tool for a notional-functional curriculum in that so many different situations may be chosen from and implemented. The versatility of the videotape equipment provides the teacher with an endless variety of techniques, almost to the extent that the same technique need never be repeated in the same class over an eight-week session, and this variety of techniques combined with the endless selection of available materials makes video entertaining and enjoyable adding fun to the language class while creating anticipation among the students for its use.

III. Three Reasons for Video at CIELS

The main reason why I wrote the Supplementary Video Curriculum for CIELS Listening Comprehension Classes (henceforth SVC) was that while the existing curriculum at CIELS provided the necessary practice for improving the students' TOEFL scores,

thereby satisfying CIELS' primary goal, additional material was required to fulfill the two remaining goals, particularly that of preparing the students culturally and academically for study in the United States.

Beyond an occasional culture class and the few cultural items they ran across in their readings, students were getting very little to actively develop their cultural awareness of the U.S. Development of the SVC was, I believed, the best way for the students to get the opportunity to learn more about American culture and provide teachers with ample materials to present it. To be culturally specific in its design, all of the materials selected for the SVC are strictly American in their subject matter and range from cartoons to academic documentaries. Each corresponding lesson written for the individual video programs includes a specific objective for furthering cultural awareness and, in addition, suggests appropriate avenues for fulfilling the objective.

A second reason for creating the SVC for the CIELS curriculum was because of the limitations of cassette tapes, which have been the medium of choice in the listening comprehension classes. Listening to a cassette left little for the students to do other than to sit in their seats taking notes on a lecture orated by a faceless electronic box. After this, they would answer a series of objective questions about what they had listened to. The format of the individual lessons in some of the cassette series being used in the CIELS listening curriculum and the voices of

those who had recorded them were somewhat redundant and, as a result, were apt to become quite boring. Also, using cassette tapes like this left little for the teacher to do as students listened. While it was possible for him to go over the exercises with the students at the end of the lessons or stop the cassette on occasion to clarify a particular point or passage, the student/teacher interaction (and student/student interaction as well) was limited only to discussing the objective subject matter at hand. The SVC counters both of these limitations by providing students and teachers materials that can be worked with and discussed extensively once they have been presented. The teacher's role broadens as he may become discussion facilitator, debate coordinator, or even an active participant, in cross-cultural role plays.

The final reason for using videotape equipment in the CIELS listening comprehension classes was, quite simply, because it was there. Since its inception, CIELS has had access to two fully featured, multi-system videocassette player/recorders, one beautiful Sony color monitor, and also a versatile video camera. There was little reason for the equipment not to be used for the purposes it was capable of, especially when it could be used so effectively in the CIELS listening class curriculum. Once the equipment came out of the closet, returns on the purchase investment became apparent immediately. Both students and teachers began to enjoy video classes.

In addition to the ready access to videotape equipment,

CIELS is conveniently located near a shopping center with several videotape rental shops providing a wealth of material ready to be tapped. These shops each contain hundreds of titles from the classic films of the 40's to the most recent releases that are available in the U.S. Besides these commercial outlets, the the United States Information Service (USIS) library is located just four blocks from CIELS and has on its shelves a videocassette selection of American travelogues, short stories, historical documentaries, etc. The supply of videocassettes in Islamabad is a resource virtually untapped by the local English language centers which, I believe, constitutes a pedagogical crime no less severe than ignoring an in-class blackboard.

IV. The Process of Writing the SVC

The video curriculum that I intended for CIELS was to include an operations manual for the equipment, a library of video programs, and a volume of lesson plans designed for use with these programs. In addition, I proposed two workshops for the CIELS staff, one on how to use the equipment, and the other on designing lesson plans with video programs. Before I could begin writing, however, I had to learn how to operate the video equipment that was on hand myself. Since the operations manuals for the equipment had long been given up for lost, the learning process became one of trial and error. But, having worked with video previously, I accomplished the task during the course of one late afternoon after school and I was prepared to write an

operations manual of my own that would instruct the teachers at CIELS how to use the equipment for playing back and recording their own videotapes.

A. The Operations Manual

The operations manual was designed especially with the CIELS teachers in mind. After I became familiar with operating the equipment, I went about setting it all up and writing down each part of the process step by step to make it easy for someone with no previous experience with videotape equipment to understand. Each cable necessary for operation was labeled by letter so that I could refer to Cable A, Cable B, etc. in the instructions rather than to audio patch cords, coaxial video cables, and mini-to-mini plug patch cords. I also drew diagrams of CIELS' video-cassette machines on which I labeled the appropriate jacks and inputs by number to avoid confusing terms like video jack in, audio jack out, and camera remote jacks in and out. As a result, the operations manual for the video equipment is full of instructions like "Plug the male end of Cable B into VCR #3" instead of "Plug the mini-plug end of coaxial video cable into VCR video jack in". On the whole, this made for a much more comprehensible manual for everyone to use.

To ensure that everyone understood the manual and the equipment, I designed the first of two video workshops for the teachers around hooking all of the equipment up and troubleshooting potential problems. I distributed complete copies of the manual at the beginning of the workshop and walked the

teachers through each step of every operation that the machines are capable of. Rather than simply lecture about how the set-up is done, however, I had the videotape equipment on tables in front of the class and gave each teacher a chance to plug it all together in order to ensure their familiarity with the equipment through hands-on learning.

B. The Video Library

Once the teachers were able to run the equipment, I began concentrating on collecting materials for a video library about which to write the SVC. The material was selected based on the criteria that the video programs would further the students' cultural awareness of the United States, hold the students' interest and attention, and exercise the students' basic skills in English language use. To determine whether a program fit the criteria or not, I previewed each selection twice and took extensive notes on its content. If a video was able to pass the previewing test, I recorded it for CIELS' files.

Looking back in retrospect, having received some feedback from the teaching staff at CIELS regarding selection criteria, I would establish additional criteria for further selections. First of all, the recording quality of a selection should not be so poor that it interferes with understanding or program flow. This has apparently been a problem at CIELS resulting in broken attention spans on the part of the students. Furthermore, the level of English used in each selection should be taken into consideration. Because CIELS takes in students of different

English proficiencies, the level of English could be marked on each recorded selection so that too difficult a program is not shown to students who are unable to understand it. Finally, the teachers should select programs for their classes that they are interested in themselves. A teacher has a better chance of bringing material to life that he is comfortable with. Were I to continue working on recording material for CIELS now, these new criteria would be taken into consideration.

When the original recordings that I had intended for CIELS' library were completed, I had five programs pertaining to studies in the U.S., three American cartoons, four dramatized American short stories, two American family sitcoms, and one documentary on TV newsmaking. Each of these videos fit nicely into the CIELS curriculum to help achieve the goals for furthering cultural awareness and practicing English skills.

The first five videos were recorded from tapes on file in the USIS library and deal specifically with graduate study in the United States. These programs, the "Dialogue" series, are presented in interview format with an American facilitator and a group of foreign students, university presidents, or foreign student advisers, depending on the content of each one. Each program addresses questions pertaining to a foreign student's studies in the U.S. including specifically the expectations of the American university, the foreign students' adaptation to the American system and to American culture, and the role of the foreign student adviser in facilitating these adaptations. This

series of programs proved to be invaluable to the students at CIELS, who had questions of their own much like these. That the questions in the series are answered by actual foreign students in the U.S. or by American university administrators makes it even more valuable since the material comes from first-hand experience instead of through a lecturer or talk show host.

The cartoons were recorded both to entertain and interest the students. They vividly show the type of programming that American children are brought up on and give the students the opportunity to critically analyze what makes cartoons so attractive to children in all cultures. The cartoons are also full of explicit actions and gestures that often speak louder than the dialog. For teaching extralinguistics, cartoons with highly stylized gestures are among the most valuable tools a teacher may use.

The four American short stories recorded cover a broad range of of American authors, culture, and language. They include "Almos' a Man" by Richard Wright, "The Barn Burning" by William Faulkner, "The Man That Corrupted Hadleyburg", by Mark Twain, and "The Greatest Man in the World" by James Thurber. Each of these represents a different time period in the history of the U.S. and is situated in a different location. As well, the videos focus on specific cultural aspects of American life, such as rites of passage into manhood, family unity, purity against corruption, and the American hero. Different dialects of English are also presented in this series and one of the lesson plans in the SVC

focuses on the study of one of them (Black English from "Almos' a Man"). This literature series was designed not only to further students' cultural awareness, but also to familiarize them with some of America's most prominent authors. Given even this brief background in American literature, students do not go into the American university system with no knowledge at all of American authors.

Finally, the documentary, "The Process of Television News", was included to supplement the advanced listening class curriculum which was largely based on listening to news broadcasts. The two textbooks for the course, Tune In Tonight (Newbury House, 1985) and American Kernel Lessons, Advanced (Longman Inc., 1981), both present a behind-the-scenes look at the process of making a TV news broadcast. The video also describes the inner workings of a television news studio and follows the making of a news story from beginning to broadcast. In so doing, the video familiarizes the students with the hows and whys of the broadcasts that they listen to on cassette tape or on TV. Beyond the applications to the present advanced listening class curriculum, this video program is also useful for the other listening classes at CIELS since watching the news in their homes and on videotape at the USIS library after class and on weekends is quite popular among the Pakistani students. One possible tie-in with this video might include a homework assignment at the USIS library involving a news broadcast and making a report on the people involved with it or on a the making and production of a

particular news story.

C. The Lesson Plans

As well as including many different types of programs in the SVC, I also attempted to include various teaching techniques and activities to make the curriculum interesting. All of these were selected with CIELS' goals in mind and are varied enough that the students rarely need to repeat the same activity for any two sequential lessons. In addition, two or three activities are suggested in most of the lessons so that the teachers may select one, none, or all of them for use depending on how much time they wish to spend on a particular video.

Each lesson plan begins with a discussion that compares one aspect of the students' own culture with what they already know about American culture. After notes about the discussion are collected via one of several different methods (ie; on the blackboard, on newsprint, or in the students' personal notebooks), students view the video for further information about the culture item in question. A final comparison between the two cultures is made in another brief discussion at the end of the viewing. Discussion in this format utilizes both the students' speaking and note-taking skills.

Once the cultural aspects of the video have been thoroughly discussed, several other exercises are suggested for further exploitation of the video material. These activities include objective quizzes, debates, role plays, essay writing, and games that all actively involve both the students and the teacher.

The quizzes, which check the students' objective comprehension of the material, may be given immediately after viewing a video. They follow several different formats, such as true/false, sequential ordering, matching, and multiple choice in order to check the students' competency in each quiz format, to give those who don't do well with one format a chance to do well in another, and to avoid the boredom that a redundant format may create (as we discovered with some of the audio cassette lessons). While these quizzes are not designed to further cultural awareness as the greater portion of each lesson does, they do exercise the students' skills in listening for specific details and thereby go as far as to aid in achieving CIELS' TOEFL goals. The quizzes are checked in class immediately after they are completed in order to provide students with immediate feedback to their answers.

Where a potential issue is encountered in the video material, such as the responsibility that a young man has to his immediate family ("The Barn Burning"), debate is usually the technique suggested to work towards a class consensus that resolves it. The teacher acts as the facilitator during the debate and may even act as the final judge in determining the winner if he so chooses. Debate calls on the students' ability to produce and make use of evidence that they've gathered pertaining to a particular issue while encouraging them to present their arguments in clear, understandable English (a task not too easily performed when Pakistani emotions begin running

high).

Role plays help the students to remove the real situations in the videos and reenact them in the classroom. Again, the teacher often plays an active part in these as many of the role plays in the SVC are cross-cultural encounters. Placed in a simulated cross-cultural situation, students are confronted with their own reactions to them and are encouraged to express themselves throughout the continuation of the role play or in a discussion immediately following.

Essay writing gives the students the opportunity to organize their ideas about cultural information and express them in written form. Most of the essays suggested in the SVC implement process writing or freewriting as techniques to get the students thinking about their topics. Clues for paragraphing are also suggested to aid students in organizing their ideas.

Finally, the games suggested in the SVC encourage students to be more light-hearted about the language they're learning and utilize it in playful situations. As well as exercising skills in speaking and language manipulation, the games are culturally oriented to aid in the realization of CIELS' goals, just as all of the activities in the SVC are intended to do.

As I prepared each lesson, I gave them trial runs in my own listening classes in order to ensure that students remained interested and to see where modifications in the plans could be made. I began with "Almos' a Man" and presented almost nothing in the way of background information or characterization by which

to build an adequate schema for students to work with. As a result, students lost the story line quickly due to their unfamiliarity with the language being used, the historical setting, and the character types enacted. This error on my part led to the development of the Video Worksheet, which became an integral part of each lesson plan thereafter.

The purpose of the video worksheet is to provide students with all of the information they need to augment their schema prior to the viewing of a video. It is presented in each lesson after the discussion elaborating on the issue or conflict that the video presents. Once the students become familiar with the theme of a video, the worksheet provides the information they need to follow the story line. This information includes essentials such as new vocabulary, characterization, setting, and a short synopsis of the story. In addition, a set of comprehension questions is provided at the end of the worksheet to which students jot down brief answers in note form during the viewing to be used for discussion afterwards.

Because each class' discussion of a particular topic or issue is bound to be different depending on the attitude and make-up, I found it helpful to experiment with the discussions prior to writing the plans in final form. This gave me ideas for which discussion questions to include on the final plan and also provided me with ideas for different techniques of displaying and collecting some of the important points mentioned.

As soon as I had several plans tested and written in final

form, I gathered a few of them together and typed up a sheet of additional plan ideas (included in the SVC) and presented them to the CIELS teachers in the second video workshop. I walked the teachers through these plans to describe the purpose of each part of the lesson and to explain what the expectations for the students were. One lesson using cartoons was presented as if the workshop were an actual classroom. I then turned the workshop into an open forum to collect the teachers' ideas about using video and to discuss other techniques for presenting video material. In addition, we discussed some of the possible advantages to using video and produced a list similar to the justifications presented in this paper. Some of the ideas that the teachers presented in this workshop were included in following plans that I wrote for the SVC.

Before the plans were rewritten, I presented them in rough form to Laurie Emel, ESL specialist for USAID in Islamabad, for a final reading. Having Laurie to edit and provide suggestions for these plans proved extremely helpful, especially as I wrote the instructions to the teacher in each plan so that they were understandable. As my project reader, Laurie provided useful feedback and helped ensure that the CIELS teachers would have no trouble utilizing the SVC in their classrooms.

As Laurie returned each plan to me, I typed them in their final form along with the accompanying worksheets, quizzes, and additional materials. From these, I printed fifteen copies of the completed SVC and distributed them to the teachers at CIELS

with three additional copies placed in the resource room. The SVC was then ready to be used in the CIELS listening comprehension classes.

V. Other Applications for the SVC

Because a large portion of the material selected for use in the SVC comes from the USIS library, the applications for using the SVC extend much further than listening comprehension classes at CIELS. I discovered from Mr. Larry Schwartz, Director of the USIS library in Islamabad, that the video material on file there comes from master tapes on file at USIS in Washington, D.C., and that USIS libraries worldwide all carry basically the same videotape materials. The "Dialogue" series, for example was produced by USIS in Washington in answer to a demand for a video series that addressed questions concerning study in the United States. This video series, therefore, has been distributed to most of the USIS information centers around the world.

I have found, much to my delight, that many of the programs selected for the SVC, including the "Dialogue" series, are on file at the USIS library in Kuala Lumpur, Malaysia, where I am presently working in a program that sends government scholarship students to the U.S. for studies and, therefore, need the same cultural orientation that the CIELS students in Pakistan did.

While the SVC was designed specifically with CIELS goals in mind, the material is non-specific enough that it can be used in any ESL program of similar design. The SVC, then, can be used

wherever there is a USIS library with those programs available. Future follow-up on this project, therefore, will focus on distributing copies of the SVC to USIS centers internationally.

VI. In Short...

Because the listening comprehension classes at CIELS in Islamabad, Pakistan, had become the theater for lessons in cultural orientation, the need to augment this segment of the curriculum and thereby come closer to the fulfillment of their cross-cultural goals was answered by the development of a supplementary curriculum designed around the use of video as a medium. Video was chosen because of its advantages in presenting both culture and language in a natural and lifelike manner while providing students with an interesting and entertaining way to study English. The wide availability of video material also influenced its choice as a teaching medium. In writing the curriculum, I followed a process that included previewing the material, writing first draft plans, testing the material in class, and rewriting the plans according to the suggestions of Laurie Emel, the project reader, before typing them up in final form and distributing a copy to each CIELS teacher. Because the potential applications for using the SVC go far beyond Islamabad, it is my intention that the SVC will appear on the shelves of USIS libraries worldwide.

OPERATIONS MANUAL
FOR
CIELS VIDEOTAPE EQUIPMENT

I. TO PLAY BACK VIDEOCASSETTE TAPES

1. Plug television and Panasonic NV-630 VCR into individual power outlets.

2. Plug female end of CABLE A into VCR RF OUT ([4] on Diagram A).

3. Plug male end of Cable A into television VIDEO IN (located in lower left corner at back, labeled $\overline{\text{V}}$)

4. Turn television on (green button) to channel 26, volume low.

5. Turn VCR on (located in lower left corner of front panel, labeled VTR). Red indicator light will appear.

6. Select VCR operating system format (usually PAL). Yellow indicator light will appear.

7. Insert videocassette and rewind to desired program. Hit PLAY.

8. Adjust television volume control. Ensure that green PAL light appears on television control panel.

II. TO RECORD VIDEOCASSETTE TAPES FROM VCR TO VCR

1. Plug television and both VCR's into individual power outlets.

2. Plug one end of Cable C into Sharp VC 477E VIDEO OUT and the other end into Panasonic NV 630 VIDEO IN (both [1] on diagrams A and B).

3. Plug one end of second Cable C into Sharp AUDIO OUT and the other end into Panasonic AUDIO IN (both [2] on diagrams A and B). The Sharp VCR is now set up to play back while the Panasonic VCR records.

4. To view tape as it is recording, plug female end of Cable A into Panasonic VCR RF OUT ([4] on diagram A) and male end into television VIDEO IN (located in lower left corner at back, labeled $\bar{\Pi}$).

5. Turn television on channel 26.

6. Insert program tape into Sharp VCR at desired location and blank tape into Panasonic VCR.

7. Hit PLAY on Sharp VCR and immediately hit PAUSE/STILL.

8. Hit RECORD on Panasonic VCR and immediately hit PAUSE/STILL.

9. To begin recording, hit PAUSE/STILL on both VCR's simultaneously. Picture should appear on television screen.

10. To stop recording, hit STOP on both VCR's and remove tapes. Follow playback instructions in I to review recorded tape or simply rewind tape in Panasonic VCR to beginning of program and hit PLAY.

III. TO RECORD VIDEOCASSETTES WITH PANASONIC WP 55E CAMERA

1. Repeat steps 1-6 in I as if playing back videocassette tapes.
2. Plug Panasonic Power Supply into 220v power outlet through foreign converter.
3. Plug large end of Cable B into Power Supply VIDEO OUT and small end into Panasonic NV630 VCR VIDEO IN ([1] on diagrams A and C).
4. Plug one end of Cable C into power supply AUDIO OUT RIGHT and the other into VCR AUDIO IN ([2] on diagrams A and C).
5. Plug one end of Cable D into Power Supply REMOTE PAUSE and the other into VCR CAMERA REMOTE ([3] on diagrams A and C).
6. Plug camera into power supply CAMERA IN on front panel. Screw tightly. Remove camera lens cap 3 - 4 minutes after supplying power ONLY.
7. Turn Power Supply and camera on. Picture should appear on television screen after lens cap is removed.
8. Switch camera to INDOOR or OUTDOOR for lighting conditions.
9. Set WHITE BALANCE by looking through camera eyepiece at INDOOR light. Point camera at white surface and switch WHITE BALANCE to SET until INDOOR light stops flashing, then switch back.
10. Look through eyepiece to ensure that RECORD light is off. If on, press camera trigger (or button if camera is on tripod) and release.

11. Load tape into VCR and hit RECORD. The tape should not move forward until camera trigger is pressed and RECORD light appears in eyepiece.

12. To stop recording, press camera trigger and record light will go off. Hit STOP on VCR and remove tape.

IV. SPECIAL CAMERA FEATURES

A. Automatic Zoom Lens

1. To zoom in close on a subject, press the T (telephoto) side of the button marked W/T on top of camera.

2. For a wide angle shot, press the W (wide) side of the button.

B. Fade In/Out

1. To fade in on a picture, before recording, look through the eyepiece and press FADE button on bottom left side of camera. Yellow FADE light will appear in eyepiece. FADE light will go off after picture appears on screen.

2. To fade out on a picture, press FADE button while recording. Yellow FADE light will appear in eyepiece. Press camera trigger to stop recording. Picture will fade on screen and FADE and RECORD lights will go off simultaneously.

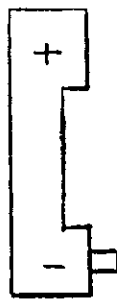
C. Lighting

1. In insufficient lighting conditions, yellow LIGHT light will appear in eyepiece before recording. Remedy by using hi-intensity lamp.

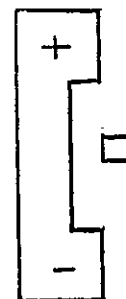
2. Ensure that white tab on the left side of screen in the eyepiece is between + and - on the scale.



Too much light



Too little light



Ideal light

V. TROUBLESHOOTING

A. Playing Back Videocassettes

1. No picture
 - a. Television on? Channel 26?
 - b. VCR on?
 - c. Cable A properly connected?
 - d. Tape in?
 - e. PAL lights on both VCR and television? (If not on television, try using channel 3 or hitting UHF SEARCH on control panel).

2. No sound

- a. Television volume up?
- b. Cable A properly connected?
- c. PAL lights on?

B. Recording Tapes from VCR to VCR

1. No picture
 - a. Cable A properly connected?
 - b. Cable C to VIDEO IN/OUT properly connected?
 - c. PAL lights on? (If not, try hitting UHF search on control panel once or twice).
 - d. Television on?
2. No recording on blank tape
 - a. All cables properly connected?
 - b. Both VCR's on in operational mode?
 - c. Program tape properly rewound?

3. Fuzzy picture

- a. Open VCR control panels and adjust TRACKING.
- b. Cables crossing power lines?

C. Recording Tapes with Camera

1. No picture

- a. Lens cap off?
- b. All power on?
- c. Camera off STANDBY?
- d. Cables A - D properly connected?
- e. Camera connected to power supply?

2. Not recording

- a. Camera trigger pressed?
- b. VCR on RECORD?
- c. Tape in, rewind to beginning?
- d. Camera and cables properly connected?

3. Not recording sound

- a. Microphone connected?
- b. Television volume up?
- c. Cable C properly connected?
- d. Plug earphone into camera EARPHONE jack. Sound

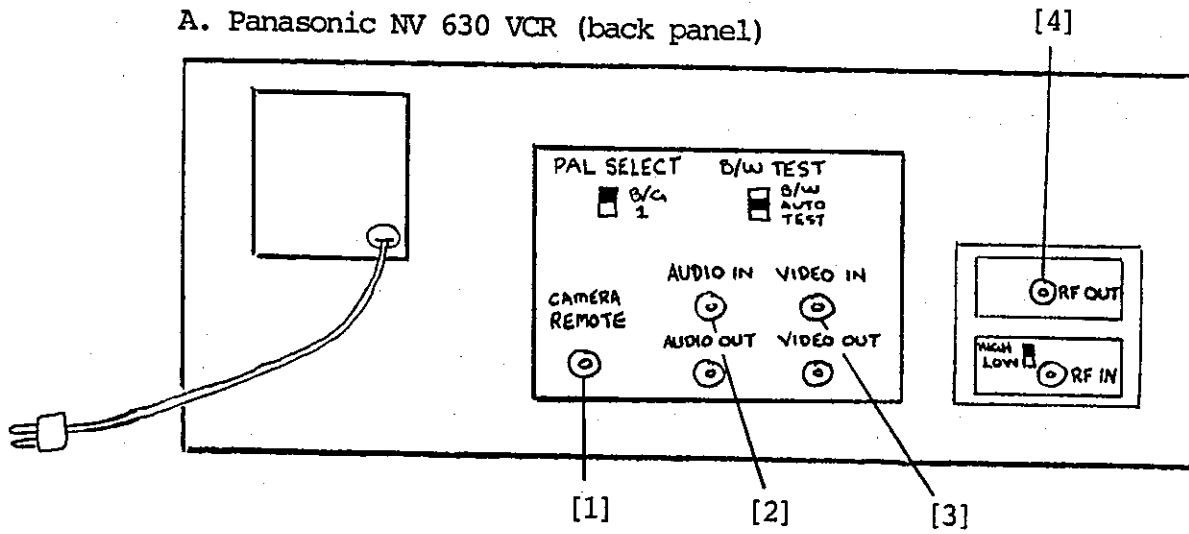
should be audible through earphone.

4. Color strange

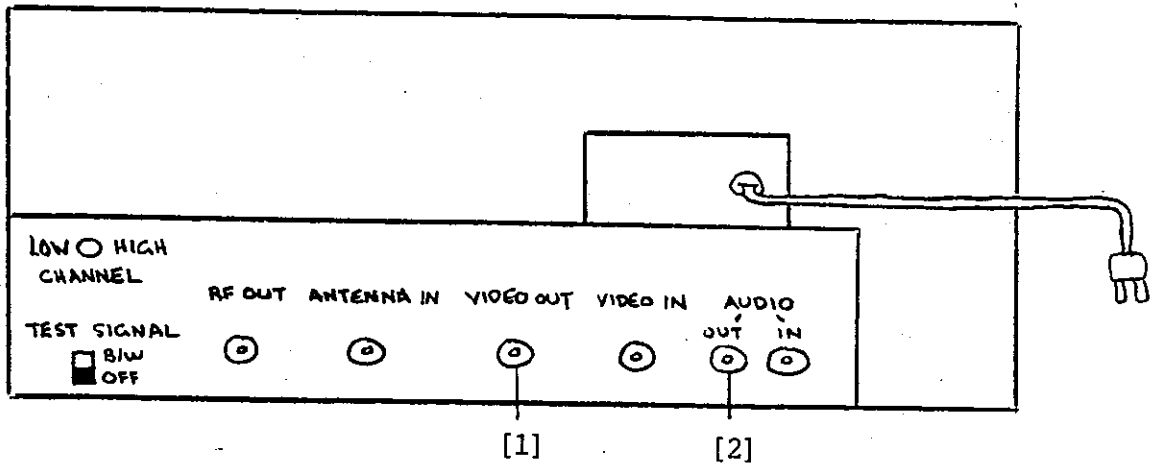
- a. White balance adjusted?
- b. Light sufficient?
- c. RED/BLUE balance properly adjusted?
- d. Color on television properly adjusted?

VI. DIAGRAMS

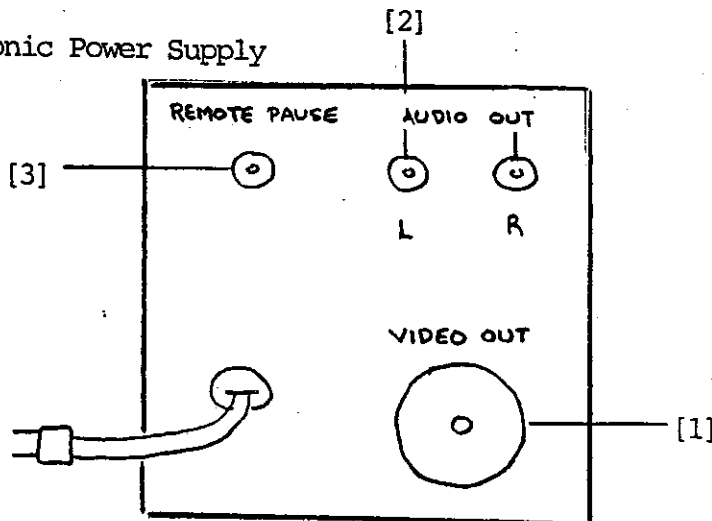
A. Panasonic NV 630 VCR (back panel)



B. Sharp VC 477E VCR (back panel)



C. Panasonic Power Supply



SUPPLEMENTARY VIDEO CURRICULUM

FOR CIELS

LISTENING COMPREHENSION CLASSES

VIDEO PLAN ONE

"Dialogue 1: Higher Education in the United States"

Level: Intermediate/Advanced

Skill Areas: Listening for global meaning, Speaking, Writing,
Note-Taking

Objectives: 1) To further prepare students for academic study in the United States that explains the purposes and structure of the American university system and the students' role within it.

2) To further cultural awareness by determining how the values of American society are reflected through its university system.

3) To compare the university system of the United States with that of the students' own country in order to bring fundamental differences to light.

4) To improve skills in listening, speaking, and writing through the completion of specific tasks designed to exercise them.

I. Pre-viewing (30-45 min.)

A. Discussion

Have students volunteer what they already know about the American university system with regard to a) student/teacher relationships, b) the students' role in the classroom, and c) the types of courses that may be required in any given course of

study. Write some of the comments on the board for later use.

B. Introduce the video by handing out the Video Worksheet. Ask students what information they can provide about any of the schools listed. Read each of the seven questions listed and discuss any unfamiliar vocabulary. Refer to comments written on the board from the discussion about the American university system and categorize them according to which questions on the worksheet they pertain to. Write these comments on the worksheet in the appropriate places before viewing the video.

C. Divide students arbitrarily into small groups of two or three and assign each group one or two of the seven worksheet questions to be answered in detailed report form. Have the groups get together before viewing the video to discuss what they already know about their respective questions from information gathered during the discussion or from personal experience. All of the information should be recorded by a group secretary.

D. View the video together (35 min.). Students should take careful notes on their assigned questions in order to gather as much information as possible for their oral reports.

II. Post viewing (30-45 min.)

A. Allow groups ten to fifteen minutes together to organize all of the information that they've gathered for their oral report and to decide how they will present the information to the class. Encourage usage of the blackboard or newsprint to provide visual as well as aural information.

B. Have each group come up to the front of the class one at a time to present their findings and to lead any class discussion following their reports. Students listening to the reports should continue to take notes on their worksheets for each question answered.

C. After all of the reports have been given, allow the groups to get together once again to organize all of the information into essay form. These essays may be typed and xeroxed by the teacher so that each student will have one essay for each question addressed.

III. Activity

A. Writing I (30-45 min. or homework)

Before viewing the video, have each student quickly answer all seven questions as they pertain to their own country's university system either individually or in groups. After they are answered, view the video and have students take notes on it. Compare the answers given by the participants in the video about the American university system with those about their own country's system. Write an essay based on this information comparing and contrasting the two systems with regard to purpose, student/teacher relationships, and the concept of "total education".

B. Writing II (15 min. discussion and homework)

Briefly discuss the concept of total education" with the students. Is it something they're aware of? Have any of them

experienced this type of education before? Once the students become somewhat familiar with the concept, have them write a short essay (2 paragraphs) discussing both the advantages and disadvantages of total education.

C. Debate (30-45 min.)

Divide the class into two debate teams assigning one to argue for total education on the graduate school level and the other to argue against it. Give each team twenty minutes to prepare their arguments. Points are to be brought up and argued in standard debate format with the teacher acting as facilitator. As arguments are presented, the teacher writes the main points on the board for discussion at the end of the debate. Based on all of the information offered and discussed, come to a class consensus as to whether or not total education should be necessary on the graduate school level.

VIDEO WORKSHEET

"Dialogue 1: Higher Education in the United States"

The purpose of this video is to familiarize you with what some of the goals and ideals of the American university system are according to the presidents of six of America's foremost universities. Questions and answers will address the student/teacher relationship in American classrooms, the concept of "total education", the purpose of the American university system, and some of the characteristics that make the American university system unique.

Sharing their views in this video will be:

Derek C. Bok - Harvard University

Richard L. Sproull - University of Rochester

Clifton R. Wharton - Michigan State University

John Corbally - University of Illinois

Lorene Rogers - University of Texas

John R. Hubbard - University of Southern California

Following are the questions that you will hear the participants address during the course of the video. Jot down notes for each question based on the answers they give for discussion immediately following the video.

1. What is unique about American education and what makes it different from other educational systems in the world?

2. How would you characterize the fundamental purpose of the American university?

3. Is it possible for a university to balance its independent research activities with its needs to educate the students?

4. Why do American universities stress the concept of total education even in graduate schools?

5. How can foreign students make the time that they've studied at American universities successful or most rewarding?

6. What do you consider most important for a student in an American university?

7. How important is a student's individual initiative and independence at an American university?

VIDEO PLAN TWO

"Dialogue 2: Expectations of the American University"

Level: Intermediate/Advanced

Skill Areas: Listening for global meaning, speaking, writing,
note-taking

Objectives: 1) To further prepare students for study in the United States by viewing a video that explains the expectations that American universities have of their students.

2) To further cultural awareness by coming to know the importance of the foreign student within the American university system.

3) To practice listening comprehension skills by completing specific tasks designed to exercise them.

4) To practice spoken English through participation in class discussions.

I. Pre-viewing (30-45 min.)

A. Interviews

Have students pair off with someone they've worked with before. One student from each pair is to act as the interviewer while the other responds to his questions. The topic of the interview should address the following questions: 1. During your years as a graduate or undergraduate student, what were your roles and/or responsibilities? 2. What expectations did your

institution have of you as a student? These broad questions should be made more specific to individual situations in the interviews. Give the students fifteen minutes to prepare their interviews and have them present them to the class. As the interviews are presented, have the other students listen for recurring themes or answers and jot them down. When the interviews are completed (each no more than 3-4 minutes long), instruct students to look back over their notes and cite which answers were most recurrent in the interviews. The teacher should write these down on the board. Based on the information collected from the interviews, what generalizations can the students make about the expectations that universities have of students in their own country? Do they think that these expectations will be different from the expectations that American universities will have of them? Which ones will be different and in which ways? Which expectations will be the same? Which expectations do they think will be difficult to live up to and why?

B. Introduce the video by handing out the Video Worksheet. Read the summary and the list of participants together? Allow students to offer any information they can about the schools represented. Read the questions together to ensure that the meanings are clear. Instruct the students to jot down brief notes to the questions as the participants address them. Have them pay special attention to any issues that were raised in the discussion following the interviews if similar issues are

addressed in the video.

C. View the video together (35 min.). When finished, the students should be able to make a list of the expectations American universities have of their students and compare these with the expectations of universities in their own country.

II. Post-viewing (30 min.)

A. Refer to the list of expectations that the local universities have of their students and compare it with the list of American university expectations based on the information just collected from the video. Divide the class into small groups of three or four and have each group discuss these similarities and differences. As they discuss, their objective is to account for these differences or offer explanations as to why expectations in their country are higher or lower than those in the United States. Allow groups ten to fifteen minutes for discussion and then have each group select a representative to report on their findings.

III. Activity

A. Writing (30-45 min.)

Guide students through the writing process by following these steps:

1. Choose one aspect of the American university system that you feel you may have difficulty with.
2. For three minutes, list all of the aspects of this

expectation that you find difficult.

3. For five minutes, give the reasons why you expect these aspects to be difficult.

4. For three minutes, write whether or not you think these expectations would be difficult for American students to fulfill and explain your reasons for your answer.

5. For three minutes, list the things you could possibly do to help you overcome these difficulties.

6. Organize the information you've written into an essay of four paragraphs beginning with these words respectively:

Par. 1) "One expectation of the American university system is..."

Par. 2) "This expectation will be difficult for me to fulfill because..."

Par. 3) "A native American student would also/not find this expectation difficult because..."

Par. 4) "I could possibly live up to this expectation if I..."

When the essays are complete, either collect them or give the students the opportunity to read them to the class.

VIDEO WORKSHEET

"Dialogue 2: Expectations of the American University"

The purpose of this video is to further prepare you for study in the United States by coming to know what the university you choose to attend expects of you as a student. Six presidents of some of America's foremost universities participate in the video to address questions regarding what their respective institutions expect you to learn and what your part is in achieving these goals. Some of the questions addressed regard your participation as a foreign student, the universities' expectations of you as a graduate student, and the value of American education to students from other countries.

Participating in the video will be:

John R. Hogness - University of Washington

David S. Saxon - University of California at Berkeley

William S. Boyd - University of Iowa

Cary Sanford - Duke University

William G. Bowen - Princeton University

Abram L. Sacher - Brandeis University

Following are the questions that the participants will address. Jot down notes based on the answers that they give for you to refer to during the discussion immediately following the video.

1. Do international students contribute to the value of higher education in the United States?

2. Is the quality of education a student receives at a state university any different than that of a privately endowed university?

3. From an academic point of view, what does the American university expect of its students?

4. Would you say that the graduate foreign student, or the graduate program, consists of independent work or are the graduate students expected to take a regular (required) program of courses?

5. What does the university expect to be the ideal relationship between the student and his professors?

6. If American universities place emphasis on individual, independent achievement, does this perhaps weaken the relevance of a foreign students' education in terms of his returning home?

VIDEO PLAN THREE

"Dialogue 3: Adjusting to Graduate Study"

Level: Intermediate/Advanced

Skill Areas: Listening for global meaning, note-taking speaking,
writing

Objectives: 1) To further prepare students for study in the United States by having them view a video on the American university system and the potential problems that they as foreign students may encounter.

2) To further cultural awareness by comparing the American university system with that in the students' own country by way of class discussion.

3) To improve skills in listening and speaking by completing specific tasks designed to exercise them.

I. Pre-viewing (30-45 min.)

A. Discussion

Have students recall their days of undergraduate study in their own countries. Discuss the classroom situations. How many students were there in your classes? What was your relationship with the teacher like? Were your teachers generally males or females? Were your fellow students males or females? Were you able to meet with your teachers outside of class? Could you ask questions during class about the information being presented?

What did you do if the teacher raised a point you disagreed with? Is it polite in your country to express your disagreements during class time? As students provide answers, list them in a column on the board labeled "Local Universities". Compare the system in which the students have studied compared with what the students consider to be the ideal university system. What changes would they have made in the classroom situation? In their relationships with the teachers? In teacher expectations? In classroom procedure? Write the students' comments in a second column labeled "Ideal University" next to each corresponding item in column one.

B. Introduce the video by handing out the Video Worksheet. Read the introduction together. Read the list of participants in the video discussion. What (if anything) can the students contribute about the universities listed? From simply reading the list of countries from which the participants come, which participant do the students think they will be able to relate to the closest and why? Read all of the questions on the worksheet together to ensure that the students understand them all.

C. Tell students to listen carefully to information that relates to the points under columns one and two that surfaced during the discussion. Have them compare this information with what they discover about the university system in the United States and prepare to create a third column labeled "American Universities". A final comparison of all three systems will be made after viewing the video. Also, point out that the students

will be speaking English in a variety of foreign accents in the video. Listening carefully will serve as good practice when they are confronted with this situation in the United States as a good deal of the students as well as the teachers speak in foreign accents.

D. View the video together (35 min.). Have students jot down brief notes on their worksheets in answer to the questions that the participants in the video address.

II. Post-listening (20-30 min.)

A. Comparison

Referring to the first two columns of information on the board, have students compare the American university system with that of their own country and the one that they considered to be ideal according to the information gathered from the video. How do the three compare? Are there any sharp contrasts apparent? Write the information about the American university system on the board in the third column as students offer it, again, next to the information that the information corresponds with in the first two columns, in order to facilitate comparison.

B. Go back to the predictions made about the participant with whom the students felt they would relate to the closest. Did the predictions hold true? Why or why not? If not, which participant did the students relate to the closest? Why?

III. Activity

A. Writing (35 min. or homework)

Using the information on the board as a guideline, have the students choose a composition topic from the board for a compare/contrast assignment. They may write papers comparing/contrasting:

a) their own educational experience with their own idea of an ideal experience.

b) their own educational experience with an American experience according to their own expectations.

c. their ideal educational experience with the American experience according to the information presented in the video.

Write these options on the board so that the students may choose from them. The compositions should be no more than three to four paragraphs long so that they don't take a lot of time to read before the class. For this reason, instruct students to take only a portion of the information to use in their essays and not try to cram all of the information in. When the compositions are completed (either individually or in pairs), they may be read before the class to be discussed.

B. Impromptu speeches (30 min.)

Have each student imagine that he is a university president about to announce changes in university policy or procedure in response to recent student demands. They must explain the policy changes and justify them as well. Give each student an index card describing the procedural change they must explain and

justify giving them no more than two minutes to prepare and organize their speeches. Completed speeches should be no more than three minutes long.

Some suggestions for policy changes may be:

1. Addition of two mandatory elective classes from a field of study other than the students' own.

2. An increase in the amount of work and research that must be completed outside of class.

3. Implementation of quizzes at regular intervals and a mid-term examination in addition to the traditional final.

4. At least one hour a week of open offices so that students can meet with teachers outside of class without an appointment.

5. Hiring of additional qualified teachers to decrease the present size of classes.

6. At least one class per week to be used strictly for the purpose of questions and discussions.

VIDEO WORKSHEET

"Dialogue III: Adjusting to Graduate Study"

The purpose of this video is to further prepare you for graduate study in the United States. Since the system of education may be different from that in your country, this video provides information about the American university system and exposes some of the difficulties that you as a foreign student may have when you first enter. Issues that the video addresses include expectations on the part of the university, student/teacher relationships, class participation, and the expectations of the seven students participating in the video and whether or not these expectations were met.

Appearing in this video will be:

Raymond Chen (Taiwan) - University of Florida
Maria Romanivk (Poland) - Virginia Polytechnic Inst.
Ramaswamy Ramkumar (India) - Virginia Polytechnic Inst.
Mehrad Mashayeki (Iran) - Case Western Reserve Univ.
Joko Sengova (Sierra Leone) - University of Wisconsin
Patricia Osoro (Peru) - Rice University
Emile Okal (France) - California Inst. of Technology

The students will address the following questions during the course of the video. Jot down as much of the information as possible in the space after each question.

1. What has impressed you most about American graduate education?
2. Are there any aspects of graduate study in the United States that you find difficult to adjust to?
3. Do you find it difficult to adjust to the fact that you had to take required courses in graduate school?
4. What does the university expect from you as a student?
5. Does the teacher expect you to participate in class, to enter into discussions?
6. Is there some way you can explain the open relationship that exists between students and teachers in this country?
7. What about independent research and outside reading? Do you have to do a lot of that on your own?
8. Has university graduate study in the United States lived up to the expectations that you might have had before you arrived here?

VIDEO PLAN FOUR

"Dialogue 4: Adjusting to American Life"

Level: Intermediate/Advanced

Skill Areas: Listening for global meaning, speaking, note-taking

Objectives: 1) To further prepare students for study in the United States by viewing a video addressing some of the problems that foreign students may face adjusting to American life.

2) To further cultural awareness by discussing some of the cultural differences between the students' country and the United States that could lead to potential adjustment problems.

3) To improve skills in listening and speaking by completing specific tasks designed to exercise them.

I. Pre-viewing (30-45 min.)

A. Discussion

Ask the students general questions about which potential problems they think they will face as foreign students in the United States. From the comments given, focus on the ones that are culturally rather than academically oriented and compare the point in question with the students' own culture in order to determine why that particular aspect may be difficult. For example, a student might be worried about whether or not he will be able to eat American food. When the food question is related to the Pakistani culture, it is discovered that in the Moslem

religion, all meat must be prepared in a certain way before it can be eaten. Thus, the potential food problem in the United States is caused because of a fundamental religious difference. Determine the cause of each potential adaptation problem in a similar manner and list the problems on newsprint next to their causes.

B. Introduce the video by handing out the Video Worksheet. Read the summary together and briefly read over each question to ensure that they are understood. Try to predict what each participant in the video may have a difficult time with in the United States according to their native countries. The Kenyan, for example, may have a difficult time because of racial tension in some areas of the U.S. List these predictions on the board for later use.

C. Divide the class arbitrarily into small groups of two or three and assign each group a question or two from the Video Worksheet. Have the groups meet together briefly before viewing the video to organize any information that they may have gathered during the discussion pertaining to their assigned questions. All of the information should be recorded by a group secretary.

D. View the video together (35 min.) Students should take careful notes on their assigned questions in order to gather as much information as possible to be used in oral reports.

II. Post-viewing (30-45 min.)

A. Compare the predictions made about the potential problems

made for the participants in the video with their actual problems. How many predictions were accurate? Which ones were different? What was different about the information presented in the inaccurate predictions? How do you account for the differences? What additional information about individual adjustment problems that is not mentioned on the list?

B. Allow the groups ten to fifteen minutes together again to organize the information they've collected from the video pertaining to their respective questions and to decide how to present it to the class. Encourage creative presentations such as staged interviews or discussions that make use of the board or other visual aids. When reports are organized, have groups come to the front of class one at a time to present them. Students listening should continue to take notes to add to their worksheets.

C. After all reports have been given, discuss as a class which cultural conclusions they may arrive at based on the presented information and list these on the board. Next to each conclusion, list the information that was presented in the video that helped the students' arrive at it. For example, one student may conclude that American life is always fast-paced and busy. This may be concluded in that everyone is always eating fast food and are too bust to sit down and relax over a meal.

D. Go back to the first list on newsprint from Pre-viewing A. Now that the topic has been thoroughly discussed and much information has been presented based on other people's exper-

ience, ask students if they there are any other problems that they think they might encounter while adjusting to life in the United States. When the list is complete, have each student choose the adjustment problem they think they will have the most difficulty with and in a letter to the teacher (or a journal entry if they keep them), have them explain their reasons for feeling this way. The teacher should respond appropriately in a return letter.

III. Activity

A. Role Plays (1 hour)

Using the situations described below (and others you may think of) have the students act out (impromptu) what they would do in each situation. The situations may be written out on index cards and each student required to choose one. The teacher may play the part of the American (underlined) with whom the student has the "cultural encounter". After each encounter, discuss the possibilities that each student may have had for his particular situation. The teacher may also provide an opinion of the student's performance given as an impartial Westerner.

Situations:

1. In the food line in the cafeteria, the cook places meat on your tray and you're not sure whether or not you can eat it.
2. An American woman from one of your classes asks you if you'd like to join her for lunch in her room to discuss a

lecture.

3. You are invited to the home of one of the school administrators who knows little about your culture and serves forbidden food as the main dish.

4. One of your teachers speaks English in an accent that you cannot understand and as a result, you're not getting all the notes.

5. You live with a roommate in the college dormitories. He is friendly, but talkative and he interrupts your studies.

6. As you sit eating your lunch in the cafeteria, you see a classmate standing and looking for a seat.

7. After looking for a seat in the busy cafeteria, you finally find a seat next to a person you don't know.

8. You are introduced to someone by a friend and you do not understand the first thing your new acquaintance says to you.

9. A student from one of your classes that you want to get to know walks by you on campus. You stop and say "Hello!" Your classmate says "Hi, how are you?" and keeps on walking.

10. A classmate invites you to lunch at a small restaurant one day after classes. The waiter places the check on the table between you.

VIDEO WORKSHEET

"Dialogue 4: Adjusting to American Life"

The purpose of this video is to familiarize you with some of the problems you might confront as a foreign student in the United States coping with life in an unfamiliar environment. While it's true that academic life in and of itself will be difficult to adjust to, the problem is complicated even further when combined with the challenges of an unfamiliar culture. Seven foreign students in the United States share their ideas about social customs, making friends, American family life, and American food in an effort to prepare you for some of the things you may not expect to find.

Appearing in this video will be:

Amphon Rugchati (Thailand) - University of Indiana

John Leung (Hong Kong) - Brown University

Fernando Andrade (Brazil) - Columbia University

Richard Ochillo (Kenya) - Vanderbilt University

Kofi Offul (Ghana) - Vanderbilt University

Sadoun Nafisee (Saudi Arabia) - University of Arizona

Rudi Hendl (Germany) - University of Oregon

During the course of the video, the students will address the following questions. Jot down notes on what each student says and compare notes with those of your classmates for discussion.

1. What do foreign students have the most difficulty with when they first arrive?

2. Have you found the social customs very much different from those in your own country?

3. Do you think that a foreign student believes that when a girl comes up to speak to him that she has romantic ideas, or does he think she's too aggressive?

4. Is it very easy to make friends with American students, or is it difficult to get to know them very well?

5. Before you came to the United States, were you aware that there might be some discrimination about blacks here? Were you worried that life may be too difficult for you?

6. Don't most universities have a special host family program to help you to get to know the people in your community better?

7. Was it difficult for you to adjust to the housing or living arrangements at the university?

8. Is it difficult to get used to eating American food?

9. Do you think the quality of a student's total educational experience can be enhanced through through active participation in the life of the university and the community?

10. Do you have any further words of advice?

VIDEO PLAN FIVE

"Dialogue 5: The Foreign Student Adviser"

Level: Intermediate/Advanced

Skill Areas: Listening for global meaning, speaking, note-taking

Objectives: 1) To further prepare students for study in the United States by viewing a video that explains the roles and responsibilities of the foreign student adviser.

2) To further cultural awareness by discovering how some members of the college administration feel about foreign students in the United States.

3) To practice listening skills by taking notes on the video and discussing the information in class.

4) To practice spoken English through in-class discussion.

I. Pre-viewing (30-45 min.)

A. Discussion

Have students think back to their high school or college days and recall either a curriculum adviser or guidance counselor. Have them write down all of the incidents that they remember in meetings with their counselors for advice of any sort. When this is completed, have them select the one incident that they remember the most and then call on three or four students to share the incident with the class. What was the

problem or advice that the counselor was consulted for? Why, in this situation did the student go to that particular counselor instead of someone else? Was the counselor very helpful in this situation? In what way?

B. Imagine now that the semester of study has begun in the United States and that the students have been there for two or three weeks. Referring back to the video on adjustment to American life ("Dialogue 3"), which of the problems discussed in that video would students feel comfortable discussing with a foreign student adviser? (If this video has not yet been seen, have students imagine some of the problems that they may encounter in adjusting to life in the United States.) Ask the students if they think that some problems are meant for the foreign student adviser while others are not. What kinds of problems would they not discuss with a foreign student adviser? As students differentiate between problems and offer them, write them on the board under two columns labeled "Problems for FSA" and "Problems not for FSA".

C. Introduce the video by handing out the Video Worksheet. Discuss the schools represented in the video and see what information the students have to offer about any of them. Read over the questions to ensure that their meaning is clear. Instruct students to make a list of the services that the foreign student adviser's office provides as they view the video. Also, have them list the problems that the foreign student adviser is willing to discuss and compare this list with the one on the

board after the video.

D. View the video together (35 min.). Tell students to record their first impressions of each foreign student adviser that they are introduced to on the screen. After all of the schools and their respective advisers have been introduced, stop the tape and have the students discuss what their first impressions were. This may be done individually or in groups. What adviser do the students think they would feel the most/least comfortable with and why? Which one appears the most/least friendly? Record these first impressions to be discussed again after viewing the video. As they view, students should jot down any information that they hear relevant to the questions on the Video Worksheet.

II. Post-viewing (20-30 min.)

A. Compare the list of problems on the board made before viewing the video with new information collected during the video. Which new problems not mentioned before should be added to the list and under which column should they be placed? Which of the problems cited during the discussion are to be shifted to a different column. Students will be surprised to find that the list of problems not for the student adviser will be minimal as compared to the other.

B. Have students refer to their notes on their first impressions of the foreign student advisers. Which of these are still valid? Which of them have changed and why? Have any of the first impressions been strengthened after viewing the video?

How? How are first impressions important when you meet someone? Is it good to let a first impression continue to effect your opinion of a person? How can first impressions be dangerous things?

III. Activity

A. Role play (45 min.)

Divide the class into two sides calling one the Students and the other the Advisers. Have the Students each choose a problem that has been mentioned in the class discussion or the video OR assign each student a problem written on an index card. Suggestions for problems may be:

1. You are a smoker and your roommate is not. Although you've agreed to smoke only when he's not in the room, he still complains about the smell and lectures you about ruining your health.

2. Because of religious reasons, you are unable to eat the food in the cafeteria, yet you are required to pay to eat there.

3. You miss your home and family so much that it's beginning to affect your studies.

4. Due to an error on the part of your sponsoring organization, you suddenly find that you have no money to pay your tuition and you have barely enough to buy food for the week.

5. You are devout in your religion and need to pray several times a day, but there is noise everywhere you go and you are unable to find the privacy you need.

6. You detect prejudice and discrimination against the people of your race and religion. One of your best friends was even assaulted on his way to class for no apparent reason.

When each person on the Students' side has a problem, pair them off with members of the Advisers' side and have them come up to the front as a pair to role play the situation. After the student states his case, the adviser should offer some advice to remedy the problem. The student, however, must counter the suggestion with another argument to which the adviser must offer a better suggestion. Each role play should be no more than five minutes long. Open the class to discussion after each role play to elaborate on it.

VIDEO WORKSHEET

"Dialogue 5: The Foreign Student Adviser"

The purpose of this video is to familiarize you with the different roles and responsibilities of the university foreign student adviser. Because foreign study in the United States will be a new adventure in a new culture already complicated by the demands of graduate study, the foreign student adviser is there to answer many of your questions and to help make your adjustment in the United States easier for you. Six foreign student advisers from six different American universities explain their positions in the university and the services that their offices have to offer to the foreign students studying there.

Participating in this video will be:

Ann Morgan - Texas Technical University

Eugene Smith - University of Colorado

Maxwell Epstein - University of California at L.A.

Kenneth A. Rogers - Washington University

Martha Ciesielsky - University of Pittsburgh

Eugene Chamberlain - Massachusetts Inst. of Technology

During the course of the video, the advisers will address these questions. Jot down information that pertains to them to be used for discussion after the viewing.

1. What are some of the roles assumed by the foreign student adviser to assist the foreign students on campus?

2. From your experience working with foreign students, how can they best overcome the cultural shock of living and studying in the United States?

3. If the student is unprepared to face culture shock or is having trouble adjusting to life in the United States, what can the foreign student adviser do to help?

4. Is it difficult for a foreign student to see a foreign student adviser? Does he have to have an appointment a long time in advance?

5. What should a student be aware of about American education before deciding to study in the United States?

6. What is meant by a teaching award or assistantship? What responsibilities does this award require of a student?

7. Is there anything else a student should consider first about American education?

8. How can a student best prepare himself for study in the United States?

9. Don't most universities have literature prepared which is sent to potential students before they leave home?

VIDEO PLAN SIX

Video cartoons

Sound Only

Level: Low Intermediate - Advanced

Skill Areas: Predicting, Speaking, Interpreting aural information

Objectives: 1) To practice listening comprehension by gathering information from the soundtracks of cartoons.

2) To practice interpreting aural information by supplementing it with predicted visual information.

3) To isolate aural and visual information and recognize the importance of receiving the two simultaneously.

4) To practice spoken English through class discussions.

I. Pre-listening (50 min.)

A. Discussion

Discuss cartoons with the class by asking students which ones they've seen which characters they're familiar with and to describe them and what it is about cartoons that children (as well as adults) find so entertaining. How is it possible that a child can sit and watch TV for hours if they're watching cartoons while this would not be the case if they were watching TV news or a documentary of some sort? Write some of the comments on the board during the discussion.

B. Tell students that they are about to listen to a cartoon soundtrack without viewing the picture. Using their imaginations collectively, they are to come up with answers to the following questions and should be prepared to discuss their answers after listening. Explain each question as you write them on the board and have students copy them.

1. Describe the first character that you hear.
2. What is the character doing?
3. What sounds or noises do you hear besides the dialog?
What do they mean?

4. What does the music say about the action on the screen?

C. Play the cartoon soundtrack one section at a time stopping periodically to discuss the questions as a group OR divide the class into groups of three or four and have them discuss the questions independently after each segment to see if they can tell what happened on the screen to go with the soundtrack they've heard. When the cartoon soundtrack is finished, listen to the predictions from each group and discuss the differences.

D. View the entire cartoon with the sound and picture together to see what actually happened on the screen. Decide as a class which group came the closest with their prediction.

II. Post-viewing (30-45 min.)

A. Interview (45 min.-1 hr.)

Have the students write interviews based on the characters of the video cartoon they've just seen. Do this by pairing

students together arbitrarily and leaving it to them who will be the cartoon character and who will be the interviewer. Questions for the interview should be based on the character's part in the cartoon, such as his reasons for doing some of the things he did or the emotions that he felt during particular scenes. Give students 15 - 20 minutes to prepare the interviews and then to present them individually to the class. Interviews should be no more than four to five minutes long.

B. Debate

Call on students to summarize the original discussion about cartoons particularly about the points dealing with television and children. Question students as to whether or not it's good for children to watch long hours of TV. Elicit justification for all of the answers and get a feel for how all of the students think. Divide the class into two teams based on how they stand on the children and TV issue, one side arguing that extended TV viewing does not benefit children and the other arguing that it does. Allow the teams twenty minutes to meet and to formulate their arguments. When the teams are ready, have them offer their points in standard debate format. Teacher should write points on the board to aid in coming to a class consensus when the debate is over.

VIDEO PLAN SEVEN

Video Cartoons

Picture Only

Level: Low Intermediate - Advanced

Skill Areas: Predicting, Speaking, Interpreting visual information

Objectives: 1) To practice interpreting visual information by supplementing it with predicted aural information.

2) To study gestures and other bodily clues of communication within their cultural context.

3) To isolate aural and visual information and study them independently to recognize the importance of recognizing the two simultaneously.

4) To practice spoken English through participation in class discussions.

I. Pre-viewing (50 min.)

A. Discuss cartoons with the class by asking them which cartoons they've seen and which characters they're familiar with. Have them explain some of their characteristics and why they're important for defining each character. Refer to the process of cartoon making and see how much information the students can provide. In order for the characters to move or make a gesture, what must be done in the animation process? Why is movement

important in a cartoon? Why are gestures important? What kinds of movements or gestures do the characters make? What information do the characters convey with their gestures?

B. Tell students that they are going to view a cartoon without listening to the soundtrack. As they watch, they should prepare to answer the following questions based on the visual information. Write each question on the board and explain them as you do so as students copy them in their notebooks.

1. Describe the first character you see on the screen. Is he the main character?

2. What is he doing?

3. What do you suppose he's saying and to whom?

4. What gestures does the character use to help convey his meaning? Are the gestures angry or friendly?

C. Play the cartoon in short segments. Stop when there has been enough visual information for a short discussion. Refer to each question during the discussion periods. If the students miss any important or interesting gestures during the viewing or if they are unclear as to their meaning, rewind the tape and play the cartoon again.

D. After viewing the cartoon in its entirety, have the students meet together in small groups to discuss a possible dialog to use with the cartoon. Each group may be assigned a small segment of the cartoon, or it may be worked on as a whole. Have students attempt to imitate the voices of certain characters or to describe what their voices may be like. Listen to the

predictions offered by each group.

E. View the cartoon again with picture and sound to determine what was actually said by the characters. If the groups worked on separate segments, have them meet again to discuss their predictions with the actual dialog. If the whole cartoon was assigned and discussed together, have the whole class decide which group came the closest with their prediction.

II. Post-viewing

A. Gestures (40 min.)

Discuss the meaning of some very common gestures used in American culture (such as waving, beckoning, nodding or shaking the head, etc.) and compare their meanings with those in the local culture. Pay special attention to the ones that are different. How do the students express the meaning of these gestures? Divide the class into groups of four or five and give each group a few pictures (either from magazines or your own) of people making gestures. See if students can decipher the meaning of them. If the students are having problems, refer to the pictures of American gestures taken from The ESL Miscellany (Pro Lingua Associates, 1983 pp. 259-270) to see if students can match the gestures and get their meaning. For those gestures that are unfamiliar, have students decide whether they carry a positive or negative intention. Have students practice these gestures and then present those from their pictures to the class.

B. Body language (30 min.)

Divide the class down the middle so that there are two sides. Assign each student on one side a partner from the other. Distribute index cards with messages on them to each student on both sides. By using facial expressions and gestures only, have the students from one side send the message on their cards to their partners on the other. Have the partners write down the message they receive and then switch roles. When this is completed, have the partners get together briefly to compare the intended messages with the ones recorded. What are the differences and similarities? Come together as a class again to have students report on their results. Compare similar words in other messages to see if students used similar gestures to convey them. For example, in the messages suggested below, did the senders use the same gesture to convey the word "go" in numbers 5, 8, and 9?

1. I found some money on the floor. Is it yours?
2. You have a big hole in your pants.
3. There is a big black stain on your shirt.
4. I'm hungry because I had no time for breakfast.
5. Go to the library for me and check out a book on cats.
6. Please buy me four apples, two bottles of 7up, and a chicken.
7. Can I borrow your radio tonight?
8. I'm going shopping to buy a new bicycle today.
9. I want to go to the cinema with you tonight at 8:00 P.M.

VIDEO PLAN EIGHT

"Almos' a Man" by Richard Wright

Level: Advanced

Skill Areas: Listening for specific details, Listening for global meaning, Speaking, Writing

Objectives: 1) To enjoy the dramatization of an American short story and thereby gain further exposure to American literature.

2) To develop cultural awareness by viewing a video on black sharecroppers in the American South during the 1930's.

3) To practice listening comprehension skills through a series of listening activities highlighting listening for specific details, listening for global meaning, and predicting.

3) To practice spoken English through participation in class discussions.

I. Pre-viewing (20-40 min.)

A. Discussion

Ask students what a boy within their culture must do to become a man. At what age does this occur? Is manhood achieved through age alone, or also through accomplishment? What "rites of passage" are necessary to go through? Write down some of these responses on the board or on newsprint.

B. Introduce the video by handing out the Video Worksheet. Go over the summary and the new vocabulary together. Ensure

understanding of the vocabulary by challenging individual students to make sentences using the new words.

C. Instruct the class to pay special attention to the way people around David treat him. Do they treat him like a man at all? What does each character do to illustrate how they feel about David's manhood? Also have them pay attention to the sequence of events in the story that makes David choose as he does in the end. Remember that most of the dialog in the story is in black English and therefore may be difficult to understand. Advise the students of this and tell them to listen especially close and to take the meaning from context when they don't understand what is said.

D. View the video together (approx. 50 min.). As students view, have them jot down brief notes in sections III and IV (Characters and Setting) of the Video Worksheet for discussion following the viewing.

II. Post-viewing (30-45 min.)

A. Give the class Comprehension Quiz I immediately following the viewing. Allow them time to complete it and then go over it together. Notice that some of the questions have more than one possible answer as they refer to different points in the story. For this reason, have the students cite exactly where it was in the video that made them choose as they did.

B. Allow the class 10 - 15 minutes to complete their video worksheets and to think about their answers to the questions.

This may be done individually or in small groups.

C. Discuss the Video Worksheet together. Take time to discuss what they've written down about each character and the different aspects of the setting. If answered in groups, have a spokesman from each one justify his group's answering the way they did. As an alternative, have students answer the questions in section V for homework.

D. Look again at the character section of the worksheet. How did each character treat David? Do they treat him like a man or like a boy? Elicit specific scenes from the video to illustrate each point.

III. Activity

A. Writing (30-40 min. or 15 min. with homework)

Lead students in a discussion as to what possibilities David has on his own. What will he do when he reaches his destination? What is his destination? What will become of the gun? What will be some of David's triumphs and failures? Write some of the responses on the board for students to see then have them write their own ending of David's story according to their own imaginations. This story should be no more than three or four paragraphs long.

B. Drama (30-45 min.)

Show the part of the video in which David tries to convince his mother to let him buy the gun. Discuss the situation as to the types of words that are used and the arguments that are

presented. What does David do to finally convince his mother to let him borrow the money? When the scene is sufficiently discussed, have the students pair off and begin working on situations in which a young person approaching adulthood must ask something of his parent who does not yet consider him an adult. Write a three minute dialog of the situation using some of the structures or phrases brought up during the discussion. Present these dialogs to the class in drama form. Some suggestions for situations from an American point of view may involve a boy asking his father for the car keys on a Saturday night; a young lady trying to convince her parent to let her stay out till midnight on her first date with a nineteen-year-old boy; or a boy trying to convince his parents that he doesn't want to go off to college, but would rather go on working at his job at the service station on the corner. Students may use these suggestions, or better still, those more closely associated with their own culture.

VIDEO WORKSHEET

"Almos' a Man" by Richard Wright

I. Summary

David, a young, black fieldhand working in a rural area of the United States South sometime around 1930, considers himself too old to be a boy anymore, but it seems that everyone around him does not yet consider him a man. To prove himself, David convinces his mother to give him the money he needs in order to buy a gun. In his eagerness to use his newly purchased weapon and thereby exercise his manhood, David causes a fatal accident. The results of this eventually make David decide to leave and to go out into the world on his own and continue to prove his manhood.

II. Pre-viewing Vocabulary

- a) fieldhand -
- b) mule -
- c) creek -
- d) catalog -
- e) "boy" (in the black English sense) -

III. Characters

Jot down some of the words you might use to describe these characters as they appear in the story:

- a) David (the main character) -
- b) Jenny (the mule) -
- c) Mr. Robinson (field boss) -
- d) Mr. Hawkins (landowner) -
- e) Mr. Joe (storekeeper) -
- f) Bob (David's father) -
- g) Essie (David's mother) -
- h) Booker (David's brother) -

IV. Setting

Jot down down the things you see in the video and think about how the setting is important to the story

- a) scenery -
- b) homes and buildings -
- c) background objects -

V. Discussion Questions

Jot down brief notes to these as you view the video.

- 1) How do each of the characters challenge David's manhood?
What things do they say or do?

- 2) What does David feel that he needs in order to prove his manhood? Why do you think he needs this?

- 3) What decision does David make at the end of the story?
What brings him to this decision?

COMPREHENSION QUIZ I

"Almos' a Man" by Richard Wright

1. David blames his poor job of plowing on _____.
 - A. Jenny
 - B. the plow
 - C. the dry earth
 - D. the rain
2. Mr. Joe is a _____.
 - A. farmer
 - B. railroad engineer
 - C. shopkeeper
 - D. land owner
3. David is _____ years old.
 - A. thirteen
 - B. just over fourteen
 - C. eighteen
 - D. almost sixteen
4. David hides the gun _____.
 - A. under his pillow
 - B. in the ground by the barn
 - C. by the riverside
 - D. by the railroad track
5. David said that Jenny's wound came from _____.
 - A. the plow
 - B. a snake
 - C. the gun
 - D. a rock
6. Jenny is a _____.
 - A. grey horse
 - B. white mule
 - C. black truck
 - D. old plow
7. David said that the gun was _____.
 - A. out by the barn
 - B. thrown into the creek
 - C. hidden in the house
 - D. returned to Mr. Joe

8. David has _____ in his family.
- A. a younger sister
 - B. two brothers
 - C. an older brother
 - D. one younger brother
9. During the film, David fires the gun a total of _____.
- A. three times
 - B. four times
 - C. five times
 - D. six times
10. David jumps on a train heading for _____.
- A. the North
 - B. Mr. Joe's store
 - C. a place we don't know
 - D. the deep South

VIDEO PLAN NINE

"Almos' a Man" by Richard Wright

Black English

Level: Advanced

Skill Areas: Listening for dialectic differences, Listening for specific details, Reading, Speaking

Objectives: 1) To study black English by viewing a video about black fieldhands in the American South during the 1930's.

2) To compare and contrast some of the lexical and grammatical differences that exist between black English and standard English.

3) To further cultural awareness by studying two American English dialects and the cultural aspects that perpetuate them.

I. Pre-viewing (30-40 min.)

A. Discussion

Begin talking about the linguistic differences that exist between students in the class. It will help if the students are from different parts of the same country or if they speak different first languages. Discuss some of these differences and list some of the more interesting ones on the board for students to see (using Roman script) using criteria such as different words for the same things, different pronunciations for the same

word, and differences in sentence structure. How do the students account for these differences? How are these differences perpetuated, especially for students with dialectical differences within the same country? How did these differences come about in the first place? Conclude the discussion by drawing the point that even within the same borders of one country, subtle differences in the language may occur according to geographical location and that English in the United States is no exception to this rule.

B. Hand out copies of "Little Brown Baby" by Paul Lawrence Dunbar, black American poet, and have students read it silently for about five minutes. After this, have them break into small groups of three or four to see if they can decipher some of the meanings of the black English words according to the context. Regroup as a class and go through the poem together to compare answers.

C. Introduce "Almos' a Man" by handing out the Video Worksheet. Draw students attention to the spelling of the word "almos'" and elicit comments on it. Is it misspelled? Why or why not? Go over the vocabulary section together. Have students practice the vocabulary by creating sentences using the words. Read sections III, IV, and V together to ensure that students understand all of the questions.

D. View the video together (approx. 50 min.). Have students jot down notes on the characters and the setting according to the instructions on the worksheet. In addition, have them record as

best as they can any words or phrases they hear and do not understand. As most of the dialog is in black English, advise students to pay careful attention to enhance comprehension.

II. Post-viewing (15-30 min.)

A. Give the class Comprehension Quiz II immediately following the viewing. In addition to the words on the quiz, see if students can decipher the meanings of other words or phrases that they remember from the video. Go over the answers together.

B. Briefly go over the Video Worksheet to enhance the students' understanding of the story. While going over the characters, pay special attention to any particular patterns of speech that the characters exhibited, such as a tendency to talk through clenched teeth, a certain attitude projected in each speech act, or the tone in which a character spoke. Also discuss what it was about each character easy/difficult to understand. Which character was the easiest/most difficult to understand? Why?

C. Based on the amount of black English that the students have had exposure to so far, what generalizations can they make? Refer to specific grammar points to facilitate generalizations. What does black English do with the BE verb? Present perfect tense? Negatives? Write these generalizations on the board as students offer them.

III. Activity

A. Translation (20-30 min.)

Distributed copies of selected passages of Mark Twain's The Adventures of Huckleberry Finn and read them together. For best results, the teacher should read them in black English. Draw special attention to Twain's spellings of black English pronunciations and elicit students' comments on them. Which letters does he often omit? Which letters or letter combinations do users of black English pronounce differently from users of standard English? After discussing the passages, have the students go back over them to determine how they would sound if written in standard English and then choose a paragraph or two to translate into written standard English.

B. Reading (20 min. and homework)

Distribute the chapter on the history of black English by J.L. Dillard (Black English, Random House, 1972) and assign it for homework. On the next class day, briefly discuss the article together. Elicit general impressions and discuss them. Ask students to explain the differences between a "pidgin" and a "creole". Under which category does black English fall? After the discussion, write the following questions on the board for the students to answer. This may be completed individually in essay form or in groups to discuss the answers together.

1) According to the article, what were the two leading factors that lead to the establishment of the black English dialect?

- 2) How did the black English dialect continue to expand?
- 3) Why does the dialect still exist today despite the teaching of standard English in the American schools?
- 4) What other languages can you think of with a history similar to that of black English?

COMPREHENSION QUIZ II

"Almos' a Man" by Richard Wright

I. Match the words from black English in column a with the corresponding words from standard English in column B.

- | A. | B. |
|-----------------------------|--------------------------|
| 1. _____ dad blame truck | a. beat him |
| 2. _____ no lip, no whinin' | b. creek, stream |
| 3. _____ foolin' | c. stop |
| 4. _____ backin' down on me | d. don't complain |
| 5. _____ crik | e. god damn truck |
| 6. _____ tan his hide | f. joking |
| 7. _____ hold up | g. breaking your promise |

II. As well as its own words, black English also has its own grammar. The following sentences are taken from the video. How would they be rewritten in standard English?

1. I be glad it is.
2. I hates it when it gets this way.
3. I seen you too.
4. I ain't got time to be foolin'.
5. I didn't do nuthin'.
6. I done heard that story five times.
7. He ain't nuthin' but a boy.

VIDEO PLAN TEN

"The Barn Burning", by William Faulkner

Level: Advanced

Skill Areas: Listening for specific details, listening for global meaning, Speaking, Writing

Objectives: 1) To enjoy the dramatization of an American short story and thereby receive further exposure to American literature.

2) To further cultural awareness by viewing a video about rural American shortly after the American Civil War.

3) To practice listening comprehension skills through a series of lesson plans designed to exercise them.

4) To practice spoken English by participating in class discussions.

I. Pre-viewing (30-45 min.)

A. Discussion

Lead a class discussion on the importance of the family in the students' culture. Ask questions regarding the role and position of the extended family in their society, such as whether or not family members share the same home or children go off to establish their own homes. Discuss the consequences of breaking away from the family unit or going against the general consensus of what the family thinks is right. Once this is established and

some of the important comments have been written on the board to summarize the discussion, present the students with a dilemma. What course of action should a family member take if s/he believes that one of the senior members of the family is behaving in a manner different from what s/he believes to be right? Are there differences between the possible courses of action for men and women? Can a person ever be justified in leaving the family, or is it a person's duty to stand by the family no matter what?

B. Introduce Colonel Sartoris Snopes (Sarty), a young boy who faces a similar dilemma living with his arsonist father.

C. Introduce the video more completely by handing out and reading the Video Worksheet together. Check students' comprehension of the vocabulary by having them create their own sentences using the words. Read over the remaining sections and make sure the students understand all of the questions. Have them to jot down notes in sections III and IV (Characters and Setting) as they view. They will be given time to complete their worksheets and think about the answers in section V after viewing. Instruct students to listen carefully and pay special attention to contextual clues as the characters are at times difficult to understand due to a thick Southern accent and poor enunciation.

D. View the video together (approx. 50 min.). Jot down required notes during the viewing. Stop the video after the flashback to the courtroom scene and have students summarize what

has happened. If the students don't get the beginning of the video, they'll have trouble towards the end.

II. Post-viewing (30 min to 1 hr.)

A. Give the class the Comprehension Quiz immediately after the viewing. Give them ten to fifteen minutes to work on it and then go over the answers together in class. Draw students attention to the types of connectors that are used to clue them in to the proper sequence of the sentences. Have students point out the connector (if present) used in each sentence. Write these connectors on the board and ask for other logical connectors that may appear in sentences to join them to others. List these on the blackboard for further study.

B. Review class' answers on the worksheet and discuss them thoroughly. Be choosy about the descriptions that the students give to the characters. Look for good, descriptive adjectives. If they can't come up with any of their own, lead them on to the adjectives that you think best describe the characters. Play on any conflicting answers from questions in V and discuss all possibilities for each answer. If the class runs short of time before the questions can all be discussed, have the students do the remaining questions for homework.

III. Activity (30 min. to 1 hr. or homework)

A. Present these topics for students to write on either individually or in groups:

1) Sarty decides at the end of the story that he no longer wishes to live with his vengeful father despite the lesson that "blood sticks to blood". What is it that ultimately causes him to make this decision?

2) When Sarty leaves his family, he walks away into the woods until he can no longer be seen. Where is Sarty going? What awaits him there? Will he be happy from now on? How will he support himself?

3) Sarty's family leaves the de Spain farm without going out to search for him and force him to come along. Describe what life in the family without Sarty will be like from now on.

4) David (from "Almos' a Man") and Sarty both seem to make similar decisions at the end of their respective stories. Compare the decision that David makes with the one that Sarty makes. How are they the same/different? Are either of the two boys justified in their decisions? Of the two boys, which one do you think has a better chance of success?

VIDEO WORKSHEET

"The Barn Burning" by William Faulkner

I. Summary

A. We see this story about a share-cropping family in the American South shortly after the Civil War through the eyes of Sarty, the youngest son. The Snopes family has been thrown out of one town where Mr. Snopes has been accused of burning down a landowners barn. While Sarty knows that these vengeful acts by his father are wrong, he can't bring himself to leave him because of their family bondage. The family begins another job on the farm of Major de Spain who mistreats Mr. Snopes. In retaliation, Snopes soils and ruins de Spain's rug and is told in a court of law that it must be paid for. To get revenge, he plans to burn down de Spain's barn. Sarty runs to warn de Spain, but the damage is already done and the family is forced to move once again. The decision that Sarty makes at the end of the story comes as a result of his realizing that his father is never going to change.

II. Vocabulary

Discuss the meanings of these words or phrases as they relate to the video:

- a) share-cropper -
- b) "stick to your own blood" -
- c) cavalry -

- d) barn -
- e) "up yonder" -
- f) "the law" -

III. Characters

What words would you use to describe each of these characters?
What is it they do or say to make you feel this way?

- a) Sarty Snopes (main character) -
- b) Mr. Abner Snopes (Sarty's father) -
- c) Sarty's family members -
- d) Major de Spain (landowner) -
- e) the town judges -

IV. Setting

Answer the following questions bases on the aural and visual information in the story.

- a) During what period of time is the story taking place?
- b) How would you describe the scenery of the area?
- c) Is the story set during an industrially advanced time?

Explain your answer.

- d) What seems to be the predominant occupation of the people in the area?
- e) What methods of transportation do the people use?
- f) How educated are the members of the Snopes family?

V. Questions

a) What is the role of Mr. Snopes in the family? Why do the other family members never question what he says or does?

b) What is meant by "blood sticks to blood"? What expressions exist in your native language that express the same thing? Why does Mr. Snopes feel it is important for Sarty to learn this lesson?

c) What changes does Sarty go through that eventually make him decide as he does at the end of the story?

d) Does Mr. Snopes soil Major de Spain's rug on purpose, or is it an accident caused by his limp? Explain your answer.

e) Why does Sarty run off to warn de Spain of his father's intentions despite his father's orders to stay in the house?

COMPREHENSION QUIZ

"The Barn Burning" by William Faulkner

Take each of the events listed below and put them in correct chronological order.

_____ As the family travels to Major de Spain's farm, Sarty's father tells him to stick to his own blood.

_____ Mr. Snopes is accused in a court of law of burning down a man's barn.

_____ After arriving at de Spain's farm, Mr. Snopes soils de Spain's rug and ruins it.

_____ Mr. Snopes is told by the court to leave the area.

_____ The judge reduces the charges requested by de Spain, but Snopes is not satisfied.

_____ Snopes takes de Spain to court to challenge the damages for the ruined rug.

_____ At the end of the video, Sarty decides to leave his family and his vengeful father.

_____ To get the satisfaction that he needs, Mr. Snopes decides to burn down de Spain's barn.

_____ Because the barn is burned, the family is forced to move once again.

_____ Sarty runs off to tell de Spain of his father's intentions.

VIDEO PLAN ELEVEN

"The Man That Corrupted Hadleyburg"

Level: Advanced

Skill Areas: Listening for specific details, Listening for global meaning, Writing, Speaking

Objectives: 1) To enjoy the dramatization of an American short story and thereby receive further exposure to American literature.

2) To further cultural awareness by viewing a video based on a typical American small town just after the turn of the century.

3) To practice listening comprehension skills through a series of activities designed to exercise them.

4) To practice spoken English by participating in class discussions.

I. Pre-viewing (30-45 min.)

A. Discussion

Ask students whether or not they think revenge is ever justified. Can they think of some situations in which they think that revenge is the best or the only situation? When is revenge harmful? Choose two members of the class to use in an example. Imagine that one has verbally offended the sister of the other. Will the offended party ignore the remark or attempt some sort of

retaliation? What sort of retaliation might be taken? Do you think that this type of action might prevent the offending party from committing these types of offenses in the future? How does the offending party feel about this action? Are there better ways of dealing with an offending party than getting revenge?

B. Introduce the video by distributing the Video Worksheet. Read the summary together and go over the new vocabulary. Have students practice the new words by using them in their own sentences. Introduce each character briefly to familiarize students with the names. For this section and for section IV (Setting) instruct students to take down brief notes as they view the video to use later on during the discussion. For section V, read each question so that the students understand them and have the students prepare to discuss each one of these at the end of the video.

C. Play the opening segment of the video (the stranger on the hill) three or four times to ensure that the students understand the character, his intentions, and the events that took place before he formed these intentions. Outline this opening monologue and have students copy it on the backs of their worksheets for later reference.

D. View the video together (approx. 50 min.) and have students jot down notes on the worksheet as they watch according to instructions.

II. Post-viewing (45 min-1 hr.)

A. Present students with the Comprehension Quiz immediately following the viewing. Allow them 10 - 15 minutes to complete it and then go over the answers together in class. Have students justify their answers and correct information in statements marked "False".

B. Discuss the students' answers on the worksheets. Go over the questions together and discuss the answers in section V. Save the characterizations for later unless you don't intend to use Activity C.

C. Discuss Hadleyburg's "Nineteeners". Why are they important people? Do they seem to have any other function within Hadleyburg society other than being important? Can you think of other people in real life who are important for no apparent reason? Discuss the meaning of the statement, "She is famous for being well-known".

III. Activity

A. Language Study (1-1½ hr.)

View the video together again and take note of every greeting or farewell that takes place. Have students jot down every incident that occurs and describe it with the following information: a) Between which people did the incident take place? b) Exactly what was spoken between those involved? c) What was the environment in which the incident took place? When all of this information is written down, discuss it together. Mention

the status of each person involved in the encounter. Is one of higher status than the other? Does this affect the words that were chosen for the encounter? Are there different ways to greet/say farewell to people of different status or in different situations? What factors make each situation different?

B. Writing (45 min. or homework)

Revenge, or taking justice into one's own hands, is a key theme in this video as it is in "The Barn Burning". Using the actions of Mr. Stranger in this video and those of Mr. Snopes in the latter, have students choose one of the following topics on which to write an essay of no more than four paragraphs:

1) The actions of Mr. Stranger compared/contrasted with those of Mr. Snopes.

2) An incident of revenge from personal experience compared with the actions of Mr. Stranger.

3) An incident of revenge from personal experience compared with the actions of Mr. Snopes.

Essays should tell the differences/similarities between how people got their revenge and what the results were. Were either of the two incidents justified? Was one incident more harmful than the other?

C. Characterization (45 min.)

Have the students each choose a character from their worksheets or a different character from the video if they prefer. Guide students through the writing process by following these steps:

- 1) Write for two minutes on what the character looks like.
- 2) Write for two minutes on some of the key things s/he says.
- 3) Write for two minutes on some of the key things s/he does.
- 4) Write for five minutes about any additional information they want to include about the character.
- 5) Rewrite all of the above information in an organized manner with correct sentence structure and clear, distinct paragraphs.
- 6) Reread the characterization.
- 7) Correct any awkward structures.

When all of the characterizations are complete, have students read their own in front of the class omitting the name in order to see if the students in class can guess which character it is. A competitive edge may be added by awarding a point for every character a student/team is able to guess.

VIDEO WORKSHEET

"The Man That Corrupted Hadleyburg"

I. Summary

A stranger once passing through the town of Hadleyburg was somehow offended by the people living there. To get revenge, he plots to destroy the town's image of incorruptibility. He leaves a sack of gold with Mary and Edward Richards which is to be claimed by the one man who knows "the remark" sealed in an envelope and included in the sack. All of the town's leading citizens, the "Nineteeners", are tricked into laying claim to the gold. All of them except Mary and Edward are embarrassed before the whole town.

II. Vocabulary

Discuss the meanings of these words as they relate to the video.

- a) vengeful -
- b) temptation -
- c) "ride him out of town on a rail" -
- d) "gilded disks of lead" -
- e) incorruptible -

III. Characters

Identify each of the characters by providing the following information:

Character	Appearance	Quotations	Actions
a) Mr. Stranger			
b) Rev. Burgess			
c) Mary Richards			
d) Edward Richards			

IV. Setting

Hadleyburg may be described through several different points of view according to physical, observable characteristics or through those not so readily apparent. Try to describe Hadleyburg through these two points of view.

On one hand, what are the buildings like? How do the people travel? What sorts of things do the men and women wear that tell you something about them? What features and establishments does the town of Hadleyburg have?

On the other hand, of what are the citizens of Hadleyburg so proud? What reasons might they have for their poor treatment of strangers? What is it about the town of Hadleyburg that caused the Rev. Burgess to lose his congregation?

V. Questions

Get down notes as you view the video to aid you in discussing these questions later on.

a) What does Hadleyburg's slogan, "Lead Us Not Into Temptation", mean?

b) How much gold is there and what is it worth? Why does it affect Edward and Mary Richards as it does?

c) Explain the debt that Rev. Burgess owes to Edward Richards.

d) Who are the "Nineteeners"? Of what importance are they to the town? How do they receive their positions as Nineteeners?

e) How do Mary and Edward manage to receive praise from all of the townspeople while all of the other Nineteeners are condemned?

COMPREHENSION QUIZ

"The Man That Corrupted Hadleyburg" by Mark Twain

Mark each of the following statements with a T if true, an F if false, or an I if there is insufficient information in the video to determine.

1. _____ The original motto of Hadleyburg was "Lead us into temptation.
2. _____ The stranger wanted to return to Hadleyburg because he had offended the townspeople on a previous visit.
3. _____ The people of Rev. Burgess' congregation were put to sleep because of his monotonous speaking voice.
4. _____ The stranger suggests that Mary and Edward advertise in order to find the true owner of the gold.
5. _____ The newspaper editor and his wife wanted to give all of the money to local charities.
6. _____ Edward had at one time warned the Rev. Burgess that the townspeople were plotting against them.
7. _____ The Nineteeners had received their positions in Hadleyburg society through democratic elections.
8. _____ Reverend Burgess was given one envelope from each of the Nineteeners.
9. _____ Deacon Bilsen accused Lawyer Wilson of attempting to steal the money.
10. _____ The envelope submitted by Edward and Mary was hidden and ripped up by Reverend Burgess.

VIDEO PLAN TWELVE

"The Greatest Man in the World" by James Thurber

Level: Advanced

Skill Areas: Listening for specific details, Listening for global meaning, Speaking, Writing

Objectives: 1) To enjoy the dramatization of an American short story and thereby receive further exposure to American literature.

2) To further cultural awareness by comparing what it takes to create an American hero with what it takes in the students' own culture.

3) To practice listening comprehension skills through a series of activities designed to exercise them.

4) To practice spoken English by participating in class discussions.

I. Pre-viewing (45 min.)

A. Discussion

Go around the class and ask each student his and write these names on the board. When all of these names are collected, discuss what it is about each person that makes them heroes. Select the "cultural heroes" from the list. What characteristics make a cultural hero? How is a cultural hero different from an ordinary hero? Who are some of the other cultural heroes from

the students' country? Which heroes do they know of from the United States? What qualities do they have that makes them heroes? What characteristics are desirable/undesirable in a hero?

B. Before viewing the video, introduce Jackie Smurch, the "hero" of the video the class is about to see. Describe his appearance, social etiquette, and his family situation. Is he of the stuff from which heroes are made?

C. Introduce the video by handing out the Video Worksheet. Read the summary together and go over the new vocabulary. Have the students practice the new words by using them in their own sentences. Read over the rest of the worksheet so that the students are clear on its instructions and to ensure that the meaning of the questions is clear. Students should jot down brief notes in sections III and IV (Characters and Setting) as they view the video to be used in the discussion at its completion.

D. View the video together (approx. 50 min.). Take notes on the questions as instructed.

II. Post-viewing (30 min.)

A. Give the class the Comprehension Quiz immediately after viewing the video. Allow them 10 - 15 minutes to complete it and then go over the answers together. Discuss conflicting answers and have students justify their answers by citing specific scenes in the video.

B. Discuss the information collected on the Video Worksheets. Take time to discuss particular characters and their relationships. Discuss the setting and discuss how time and setting are important to the plot of this video. How would the story have changed if the hero had been from a good family and background? How would the story have been different if the heroic act had been completed in this day and age (use the flight of the Voyager as an example)? Have students answer the questions in section V by a) breaking into small groups and assigning each one a question to discuss and report on to the class, OR b) having students write the answers in acceptable English and handing them in to the teacher, OR c) discussing the questions in class as a group.

III. Activity

A. Debate (40 min.)

Randomly divide the class into two groups to argue for and against the final action committed by the government. Give teams twenty minutes to prepare their arguments which are to be presented in standard debate format. Teacher should record important points on the board and act as an impartial judge to determine the winner.

B. Writing (45 min.)

Process write short essays on heroism by guiding the class through the following steps:

- 1) Select a person you consider a hero.

2) For three minutes, list the things this person has done to become a hero.

3) For three minutes, list this person's desirable qualities.

4) For three minutes, list this person's undesirable qualities.

5) Organize this information into a four paragraph essay beginning with these words respectively:

Par. 1) One person I consider a hero is...

Par. 2) Because this person has (done)...

Par. 3) Like any hero, this person is...

Par. 4) Even though this person...

6) Read essays to selected partners and rewrite them to improve structure and clarity before handing them in or reading them to the whole class.

VIDEO WORKSHEET

"The Greatest Man in the World" by James Thurber

I. Summary

Jack Smurch, a crude, young aviator, has bested Charles Lindbergh by completing a four-day, non-stop flight around the world. While this is certainly a heroic display of courage, Jack Smurch is hardly hero material. He is an impolite, disrespectful man who has little concern for his own personal grooming. Realizing that the image of the United States might easily be damaged by the publicity such a character as Smurch might receive, the government takes measures, some of them quite drastic, to keep him hidden.

II. Vocabulary

Determine the meanings of these words as they relate to the video.

- a) aviation -
- b) palooka -
- c) lionize -
- d) press kit -
- e) "broads and dough" -

III. Characters

Jot down brief notes on each of these characters to aid you in discussion after the video.

- a) Mr. Smidgen -
- b) Mr. Ames Herbert -
- c) Jack Smurch (aviator, main character) -
- d) Mr. Conklin (newspaper editor) -
- e) Mr. Erwin Codd (US Secretary of State) -
- f) April Duffy (Sweet Patootie, Smurch's girlfriend) -

IV. Setting

Jot down notes on each of the following questions to determine how the setting is important to the plot of this story.

a) Jack Smurch made his flight around the world passing over several countries - Russia, France, the USA - along the way. What techniques were used in the video to tell you which country Smurch was flying over?

b) Based on the interviews of Jack's parents, what sort of background is he coming from?

c) Describe the place where Smurch is kept after making his flight. Is he in the city or the country? What do you see that tells you this?

d) Why is it important that the story is set in this period of time rather than ten or twenty years earlier or later?

V. Questions

Jot down notes on these questions to use in discussion after the video.

a) In the beginning of the film, Ames Herbert calls The Journal a "promiscuous breeding ground of distortion and lies". What did he mean by this and how did it prove true in the end?

b) How do Jack's parents feel about their son? What do they say to make you feel this way?

c) How were the stories of Mr. Smidgen and Mr. Herbert different when they reported to Mr. Conklin?

d) Why does Mr. Codd think that the incident involving Smurch is "... the greatest crisis America has faced since the sinking of the Lucitania"?

e) What is the difference between what Smurch wants to do and what the government wants him to do at the completion of his flight.

f) Explain what Ames Herbert means when he explains the function of the American press saying, "Think of the press as an old mother. Think of America as the news-hungry infant she bottle-feeds. She knows that the formula works. Why vary it and give the child indigestion"?

COMPREHENSION QUIZ

"The Greatest Man in the World" by James Thurber

Match each of the following questions with the letter indicating the person who said it.

A. Jack Smurch

E. Mr. Smidgen

B. Mr. Ames Herbert

F. Mr. Conklin

C. Mrs. Emma Smurch

G. Mr. Erwin Codd

D. April Duffy (Sweet Patootie)

_____ 1. It's true, every word of it. The greatest story since Noah's ark.

_____ 2. To hell with him. I hope he drowns.

_____ 3. Ain't nobody seen no flyin' yet.

_____ 4. What I print is the truth. Until I print it, it's just sordid rumor.

_____ 5. Dear Lord, we pray that his mother's prayer might not go unanswered.

_____ 6. Even if he doesn't shave every day, it just makes him feel closer somehow.

_____ 7. As for Jack Smurch, the less said about him, the better. In short, no story.

_____ 8. Ain't nobody done what I did. I got what it takes and I'm talkin' about it.

_____ 9. Thank you for your cooperative patriotism.

_____ 10. I'm going to tell the world the real Jack Smurch story.

VIDEO PLAN THIRTEEN

"The Process of Television News"

Level: Intermediate - Advanced

Skill Areas: Listening for specific details, Speaking, Writing, Note-taking

Objectives: 1) To familiarize students with the people and organization required to produce a television news broadcast.

2) To further American cultural awareness by discussing what becomes news in the United States and by discussing American news stories in general.

3) To practice listening comprehension skills by viewing a video and taking notes on the information presented.

4) To practice spoken English through participation in class discussions.

I. Pre-viewing (30 min.)

A. Discussion

Ask the students to describe a typical nightly newscast on TV. What regular features are presented every night? How is the program made more interesting for the viewers? What is the difference between receiving the latest world news by television or by newspaper? Which do you prefer and why?

In describing the news program, ask the students to name and describe the people who appear regularly. What are their

jobs? Ask students to describe some of the "behind the scenes" jobs that they know of.

B. Introduce the video by handing out the Video Worksheet. First discuss the definitions of TV news as they appear under number I (explain who David Brinkley is). Do these definitions seem adequate to you? Have students choose the definition that they think is the most accurate and then justify their choices. Read over the rest of the worksheet to ensure that students understand it.

C. View the video together (23 min.). As students view, they should listen for each of the jobs that are listed on the worksheet and then jot down brief notes to describe the responsibilities of the job. These will be discussed after the viewing.

II. Post-listening (20 min.)

A. Discuss the job description notes jotted down during the viewing. Do this by dividing the class into groups of three or four. Instruct students to compare notes and to write down any new information that their group members provide. Assign each group two or three different jobs from the list on which they are responsible to report to the rest of the class. Reports should explain the responsibilities of each job and how the job fits into the television news process. Brief discussion of each group's report may follow if there is any additional information.

B. When the students are clear on all of the jobs, proceed to

the questions in III and IV and answer them together in group discussion format. For the second question in IV, be prepared to show the class a copy of the local daily newspaper containing an article from AP, UPI, or some other news service to help illustrate the function of these news services in distributing news stories worldwide.

III. Activity

A. Writing a news story (30 min. - 2 hrs.)

Draw the students' attention to the first statement under III on the worksheet. Briefly discuss ways in which words and details can be omitted from a newspaper story before it becomes a television news story. Do this by handing out xeroxed copies from a local daily paper. Have students read the article, then ask them what the main idea is. What information from the newspaper story will still be present after it has been rewritten for television? What information is unimportant? Write some of these comments on the board as a reference and then either from the story they have on hand or from other sources, have the students rewrite the story from the newspaper as it would be presented on television according to the guidelines in section III of the worksheet. This story should be short and to the point, but still sufficient in the amount of information provided. Suggested sources for news stories are Smalltown Daily, local dailies, or international dailies.

When these stories are complete, they can either be reviewed by

the teacher or organized into a classroom news report which could be videotaped for the school library.

This plan is recommended for use in conjunction with the listening comprehension textbook, Tune In Tonight, or with outside assignments involving viewing news programs at home or at the USIS library.

VIDEO WORKSHEET

"The Process of Television News"

I. What is television news?

- What happens somewhere else to someone else.
- The unexpected; the out of place happening in a commonplace world.
- One of the most powerful influences of the 20th century.
- "The news is what I say it is." - David Brinkley

II. Who is television news?

1. Anchorman (Bob Palmer) -
2. Secretary (Sue Shallinger) -
3. Assignment Editor (Ed Ives) -
4. News Director (Bob Burton) -
5. Producer (Don Kinney) -
6. Weatherman (Warren Chandler) -
7. TV Reporters -
8. Film Editors -

III. The challenge of TV news

- To cover the news of the world in fewer words that appear on a single page of many newspapers.

- To be brief, clear, and understandable.

- Question: To achieve these goals, how must the anchorman write the news? What grammatical qualities will he utilize as he writes?

IV. Newsgathering technology

- What is electronic newsgathering? How does it work?

- What are Associated Press and United Press International? How do they sent their news stories to various television studios?

VIDEO PLAN FOURTEEN

"The Cosby Show" or "Family Ties"

Level: Low Intermediate - Advanced

Skill Areas: Listening for global meaning, listening for specific details, Predicting, Summarizing, Speaking

Objectives: 1) To practice listening comprehension and summarizing skills by viewing a video in short segments and summarizing them.

2) To further cultural awareness by discussing American family life, comparing it to that of the local culture, and viewing a video depicting family life in the United States.

3) To practice spoken English through participating in class discussions.

I. Pre-viewing (30 min.)

A. Discussion

What do the students know about American family life? Ask them to volunteer whatever they can about the following:

- a) the head of the house
- b) single parent families
- c) independent vs. extended family living
- d) parent's expectations of children
- e) parent's obligations to children
- f) family social life (ie; eating together, going out, etc)

This discussion may be enhanced by passing out pictures depicting American family life from which students may get ideas or draw conclusions. These pictures may come from magazines or from the teacher's personal collection.

B. Divide the class into small groups of three or four. Have them compare their own family lives with those within American culture based on information presented during the discussion. Each of the six aspects listed above should serve as points of comparison. Allow the groups ten minutes to organize a report which a spokesperson from each group is to present to the class. The report, no more than three to four minutes long, should point out the differences and similarities between the family structure of the local culture and that of the United States.

C. Introduce the video by telling students that they are about to view a depiction of American family life according to television. Select either "The Cosby Show" or "Family Ties" for your material. In either case, give students a brief introduction to the characters and the setting that comprise the story OR have students attempt to explain the family relationships and the setting themselves after viewing the video for the first time.

II. Review and Preview questions

A. Before playing the video in its entirety, begin playing it and stopping it periodically when there is enough information for a short discussion. After each segment, ask students a short

series of Review questions to summarize what has happened so far.

Some examples of Review questions are:

1. Who appeared on screen?
2. How are they related?
3. What did they do?
4. What did they talk about together?
5. What seems to be the main idea of the story so far?

When these questions have been discussed, begin a series of Preview questions in order to predict what will happen next.

Some examples of Preview questions are:

1. What will X say next?
2. What will Y do next?
3. How will X/Y react to what Y/X does/says?
4. Will the relationship between the characters change?

(Ie; a hostile relationship turn into an amorous one, etc.)

Continue this process of showing a segment and asking Review/Preview questions until the program is finished. Then rewind the story back to the beginning and show it again without interruption.

ADDITIONAL IDEAS

Following are more suggestions for how to implement video in your listening classes. Lessons that you create around a particular video may incorporate one or several of these ideas.

1. View and assign tasks
 - Tasks may include reaction papers, summaries, etc.
2. View in sections with Review and Preview questions.
 - Show a segment of the video and ask what happened. Based on this, have the students predict what will happen next.
3. View silent segments (volume down) and predict language
 - Based on the setting or action, have students provide possible language in discussion or written form. View again with sound and compare.
4. Play sound only (picture dark) and predict setting/action
 - Based on sound (language, effects, background noise, etc.) have students predict the action as in 3.
5. View one segment and predict the next
 - Similar to 2, but more open to discussion of what next action may be.
6. View for specific language study
 - Have students jot down different ways people greet each other, take their leave, speak to inferiors/superiors, or undertake small talk. Discuss observations afterwards.

7. View for language reinforcement

- First view a segment for context and predict language. Discuss different ways of saying the same thing. Have students practice these structures either in dyads or by writing dialogs. Replay the video with sound for students to compare their guesses with the actual dialog. Expand by assigning additional writing or acting out dialogs in front of class.

8. View to practice specific listening skills

- Give cloze exercises or comprehension quizzes immediately after viewing a video to practice listening for details. Assign a summary afterwards to practice listening for global meaning.

9. Produce in-class videos

- Film debates, student drama, commentaries on current events, news programs, etc. Videos may be filmed to practice specific language structures or may tie in to related themes in class.