Fluency through Friends: authentic video, subtitle modification, and oral fluency

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Fluency through *Friends*: Authentic video, subtitle modification, and oral fluency

by

Christopher Mark Rozendaal

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Major: Teaching English as a Second Language/Applied Linguistics

Program of Study Committee:
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Iowa State University
Ames, Iowa
2005
This is to certify that the master's thesis of
Christopher Mark Rozendaal
has met the requirements of Iowa State University

Signatures have been redacted for privacy
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CHAPTER 1. INTRODUCTION

The awarding of the 2008 Summer Olympic Games to Beijing is seen by many Chinese (as well as many outsiders) as symbolic recognition of the way China has changed in the past decades. Since the advent of the "Open Door Policy" in the late 1970's, a variety of social and economic changes have resulted from political, business, and cultural interactions with the rest of the world. One change that has accompanied these is the greater emphasis on English, which can be prominently seen in the media, the educational system, in business, and in the hospitality industry (Zhang, 2003). Within weeks of the Olympic announcement, the Beijing municipal government announced that 100,000 public employees would receive English training (Xinhua, 2001).

As China's emphasis on English is heightened, the way English is taught is slowly beginning to change as well. One of these changes is the increasing use of technology, such as the internet, multimedia, and video links, in the classroom (Jin & Cortazzi, 2003). Although technology holds significant promise for language instruction, there are several reasons why its effectiveness has been hampered thus far in China. One reason is that teachers have tended to retain old teaching habits despite the new possibilities technology offers, leading to little change in pedagogical techniques (Jin & Cortazzi, 2003). Unfortunately, these traditional techniques are not communicative and often ignore speaking and listening skills (Huang & Xu, 1999). A second reason why the effectiveness of technology has been limited thus far is one of access. This issue has been well stated by Wong and Ho (2003): "Another constraint on future ELT developments in China as a whole is the uneven socioeconomic development in different regions that results in differences in the provision to meet educational needs" (p. 466). These socioeconomic disparities leave some learners with little or no access to learning technologies; failure to learn English, in turn, limits possibilities for advanced education.

However, in situations where a technology-based curriculum that requires students to interact with computers individually (either in or out of class) is not possible, a curriculum where a teacher uses a computer to create materials for the benefit of learners may still be feasible. An example of this would be if a teacher used a computer to manipulate digital video in order to modify input for learners. Such a video could then be burned to a disc relatively easily, allowing learners to watch it with a simple DVD or VCD player. Although such technology also represents some expense, a single television with a DVD player is far easier to procure in China than a classroom full of computers. In this way, some benefits of technology may accrue to learners who could not otherwise enjoy them.

The purpose of this thesis it to create part of such a curriculum, and to assess several aspects of it. The overall goal of these units will be oral fluency, and it will heavily integrate authentic video with modified subtitles. The units will be designed for use in a first-year undergraduate oral English course in China. This choice of target learners was made because of my
own experience working with such learners, and because of my intention to continue working with such learners. Additionally, these learners have been taught with a standardized curriculum in secondary school, giving them a roughly similar background.

Since authentic video is a key component of these units, the term authentic should be explained. Within the context of this paper, authentic video refers to video produced primarily for an audience of native speakers. Examples might include a television sitcom, a movie, a newscast, or a taped university lecture. The common factor of all these is that they are made for native speakers, and would not explicitly include language learners as part of their target audience. Primarily, however, authentic video will be viewed in this thesis as popular entertainment, such as television dramas and sitcoms, as well as feature-length movies.

One obstacle to using authentic video in the classroom, however, is copyright considerations. To address this, the ISU Office of Intellectual Property and Technology Transfer has been contacted with this issue, and they believe that the use of video as intended here falls under “fair use,” and is therefore allowable as part of a thesis (see Appendix A, p. 106).

Although these copyright restrictions do not prohibit the use of video in this thesis, they may pose a problem for dissemination of these curriculum units. As the ISU Office of Intellectual Property and Technology Transfer warned, “once you take it out of your ISU course work to the 'non-research' world, you are likely to need permission from the copyright holder of the movie” (personal communication, September 28, 2004). Because of this, the primary means for disseminating the information in this thesis will not be the curriculum units themselves, but rather a short guide that will allow readers to make similar video modifications themselves (Appendix B, p. 107). This also gives other teachers a great deal of flexibility as to the source video and subtitle modification that can be used, whereas dissemination of the units themselves would yield little such flexibility. The units produced for this thesis, then, can be seen as one possible example of how video with modified subtitles can be created and incorporated into a curriculum.

Since the goal of this curriculum unit is to enhance learner fluency by integrating authentic video with modified subtitles, Chapter 2 will review past literature on fluency, how fluency can be enhanced through video, and how subtitles can facilitate this. Chapter 3 will present the curriculum units themselves, with the multimedia portions included in the Appendix F CD (p. 117). Chapter 4 will explain the design choices made while producing the video, as well as how the video was made.

Although it is not feasible to test out the entire curriculum unit, there are several critical assumptions of this unit that can be used to create hypotheses, which can then be tested. One of these assumptions is that subtitles can be altered to encourage noticing. This was tested by showing learners a video segment with keyword subtitles, and assessing whether or not these “keywords” had been noticed to the extent that they could be recalled immediately after the video. It was hypothesized that learners would notice these keywords, and therefore be able to recall them.
The second hypothesis tested was the that learners will be able to infer the meaning of unfamiliar vocabulary from context provided by video. To test this, learners were shown a video that contained unfamiliar idiomatic phrases, and were asked to infer the meanings of these phrases from the context provided by the video. Both of these small-scale research projects will be presented in Chapter 5. Chapter 6 will conclude the thesis by discussing limitations and offering suggestions for possible future research on subtitled video.
CHAPTER 2. LITERATURE REVIEW

The literature reviewed here was chosen because it relates directly to the goals and methodology of the curriculum unit. The main goal of the curriculum unit is enhancing learner fluency, so the first section of this chapter will look at various views of fluency, which will allow for further definition of the goals of the unit. Because the unit will incorporate subtitled video, the second section of the literature review will consider the use of video in the classroom, and specifically how it can be used to enhance fluency. Lastly, the literature on subtitles will be considered as well.

2.1 Fluency

Within applied linguistics, there seem to be a variety of views of fluency. These views include fluency as “smoothness” of speech; fluency as automaticity; fluency in contrast to accuracy; and fluency as oral proficiency (Koponen & Riggenbach, 2000).

The first view, although itself not well-defined, generally emphasizes “smoothness,” or continuity, of speech (Koponen & Riggenbach, 2000). This is the view held by the SPEAK Test, which until recently included a fluency subscore. The rating scale for this subscore described fluent speech as “smooth” and “effortless,” while less fluent speech is described as “halting,” “fragmentary,” and containing “numerous nonnative pauses” (Wennerstrom, 2000, p. 103). This view also notes that, in contrast to other linguistic assets, there is no “store” of fluency; rather, it is a performance phenomenon only. Research based on this view of fluency often looks at features such as rate of speech, frequency and length of pauses, false starts, and self corrections.

The second view of fluency sees it as automaticity. Such a view stresses that acquisition of fluency is not the result of doing things more quickly, but rather occurs when the underlying cognitive processes change in a fundamental way, having undergone some type of restructuring (Segalowitz & Gatbonton, 1995). Research inspired by this view of fluency often relies on psychological theories, such as strength theory, hierarchical chunking theory (Oppenheim, 2000), and concepts such as schema and transfer appropriate learning (Segalowitz & Gatbonton, 1995).

The third view of fluency is especially prevalent among communicative language teachers, and sees “fluency” as a classroom teaching emphasis, as opposed to “accuracy.” Fluency in this sense is a concept that has evolved in reaction to earlier teaching practices, which focused heavily on grammatical competence (Lazaraton, 2001), and refers generally to classroom practices that focus on communication, rather than focusing on form (Richards, 2002).

Although this view of fluency is common among language teachers, it is not well defined, even within this view. For example, the Longman Dictionary of Language Teaching and Applied Linguistics (Richards, Platt, & Platt, 1998) describes four uses of the term “fluency” within language teaching, including extremely broad and somewhat contradictory definitions such as “the ability to
produce written and/or spoken language with ease," and "the ability to communicate ideas effectively" (p. 177).

The final view sees fluency much more broadly than the other three, using it almost interchangeably with oral proficiency. From this perspective, Fillmore (1979) describes multiple fluencies, which include knowledge of language appropriateness, the ability to talk continuously without pause, being able to speak in "semantically dense" (p. 51) sentences, and the ability to be imaginative and creative with language use. In this sense, fluency is not simply the ability the speak smoothly and continuously, but also includes the ability to make wise linguistic choices. Empirical fluency research generally has not defined fluency in this broad sense, but has sometimes attempted to consider factors beyond the simple performance phenomenon of the first view. To incorporate the idea of linguistic choices as an aspect of fluency, these studies have often tried to collect speech samples in interactive environments, and have considered issues such as intonation (Wennerstrom, 2000), conversational strategies (Riggenbach, 1991), and conversation management (Morales-López, 2000).

This final view of fluency seems to most closely reflect the goals of our target learners, and will thus be our focus. Fillmore's (1979) influential essay on this topic notes that fluent people should ideally possess a variety of language skills. These skill areas are as follows:

1. Knowledge of fixed linguistic forms, including morphemes, words, and collocations. This includes having a broad vocabulary, as well as vocabulary of particular fields. In this sense, a person's fluency may change depending on the semantic domain being considered.
2. Knowledge of formulaic expressions. Such expressions are essential to fluent communication. However, too much reliance on such expressions is also a sign of nonfluency.
3. Ability to create new expressions. This requires knowledge of syntactic devices and the ability to manipulate them, as well as knowledge of appropriateness.
4. Knowledge of cognitive or semantic schemata. Fillmore admits that this type of knowledge "represents knowledge about the world more than knowledge about language as such" (p. 56), but notes that the same is true of vocabulary, a standard measure of fluency.
5. Knowledge of interactional schemata for conversation. This includes knowledge of speech acts and indirect communication.
6. Knowledge of discourse schemata. Such knowledge implies knowing the standard format of different kinds of discourse. Examples might include telling a joke, writing a story, or proposing a toast. In each of these situations the speaker is likely to follow the format that such schemata generally take, and knowledge of these formats contributes to fluency.
7. Knowledge of language appropriateness. This knowledge involves competence using a variety of registers, and allows speakers to choose the best language while considering the context in which it will be uttered.

Although these seven criteria were created to describe fluency in native speakers, they seem to apply to second language learners as well. A fairly extensive knowledge of vocabulary and fixed linguistic forms (Skill 1) is something language learners desire and would require to be considered
fluent. Knowledge of formulaic expressions (Skill 2) would include idioms, formulas for politeness, and other phrases with distinct pragmatic functions. The ability to create new expressions (Skill 3) relies on semantic knowledge as well as knowledge of grammar structures, but also implies the opportunity for learners to produce output. Knowledge of cognitive or semantic schemata (Skill 4) is described by Fillmore as representing “knowledge about the world more than knowledge about language, as such” (p. 56). In an EFL context, this would seem to correspond to knowledge of the L2 culture. Knowledge of interactional and discourse schemata (Skills 5 and 6) would include examples such as making an argument, complaining, giving compliments, making appointments, leaving a message, and taking leave. Finally, appropriateness (Skill 7) for EFL learners would be knowledge of the appropriate language to use in given contexts.

These skills, as adapted for EFL teaching, will form the goals of the curriculum unit presented in Chapter 3. They are presented in Table 2.1.

### 2.2 Video use in the classroom

In order to enhance learner fluency by working toward the goals presented in Table 2.1, the teaching units will heavily incorporate video. In addition to many general advantages of using video in class, video also can contribute more specifically to each of the six fluency goals of this unit. This section will discuss both the general and specific reasons for using video. Please bear in mind that, as stated in Chapter 1, within the context of this thesis, video produced primarily for an audience of native speakers will be considered authentic.

It should be noted at the outset that the use of video in the classroom may still be stigmatized by some. An ESL teacher at a community college in the U.S. notes that “One fear of administrators is that teachers will simply start a video and essentially stop teaching” (Flynn, 1998, p. 1). In an EFL context as well, teachers often feel that they need to extensively “justify” any use of popular video in the classroom (King, 2002). However, the negative stigma attached to video in the classroom is unjustified. In fact, there are many benefits authentic video can bring to a classroom, and many good reasons why teachers would choose to use it.

<table>
<thead>
<tr>
<th>Table 2.1: Goals of the Curriculum Units</th>
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<tr>
<td>1. Knowledge of vocabulary and fixed linguistic forms</td>
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<tr>
<td>2. Knowledge of formulaic expressions</td>
</tr>
<tr>
<td>3. The ability to create new expressions</td>
</tr>
<tr>
<td>4. Knowledge of culture</td>
</tr>
<tr>
<td>5. Knowledge of interactional and discourse schemata</td>
</tr>
<tr>
<td>6. Knowledge of appropriateness</td>
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One of these reasons is that students themselves consider authentic video valuable. In a survey of learner attitudes toward video, White, Easton, and Anderson (2000) found that learners perceive video as valuable, especially for improving listening and speaking skills, and seem to appreciate its authentic nature. They further found that students consider video more interesting, enjoyable, and relaxing than print media. White, et al. (2000) believe that video provides “a low-anxiety learning context” (p. 168), which is more conducive to learning than “high-stress” learning environments (Gass & Selinker, 2001, chap. 12).

Students often find video very motivating as well, because watching films seems less tedious than many other language teaching activities. This is especially true in EFL contexts where many students have attempted to learn English through rote memorization, at the expense of communicative activities. In such situations, video “compensates for many of the shortcomings in the EFL experience by bringing language to life” (King, 2002, p. 510). Ryan (1998) similarly describes video as a “possible avenue which may encourage learner motivation” in his highly unmotivated EFL classroom in Japan.

Another advantage of video is that it allows for multi-channel processing of input. Video “provides a range of retrieval paths (visual, aural, contextual) to enhance learning effectiveness” (White et al., 2000, p. 168). The spoken language in the video is supplemented by gestures and facial expressions, as well as images and non-spoken sounds. All of this is buttressed by the context of the storyline, which may also give learners information about meaning. Weyers (1999) describes this extra information as “valuable extralinguistic clues” (p. 339) which aid in comprehension of authentic language.

Video has also been found to be effective in building student confidence. In a study using 37 college-level Spanish learners, Weyers (1999) found that an experimental group, who watched an authentic Spanish telenovela in class, exhibited significantly greater increases in confidence in speech than the control group, who received non-video-based instruction. Weyers attributes this finding to the learners’ increased ease at hearing native Spanish, which he believes gives learners confidence in speaking themselves. As one of the subjects in the experiment noted, “[I] don’t know if I learned directly from it, but [it] certainly made me more comfortable hearing fast Spanish” (p. 347).

In addition to the general advantages of video listed above, there are many ways authentic video can contribute to more specifically to fluency. These contributions will be discussed here in terms of the goals presented in Table 2.1.

2.2.1 Skill 1: Knowledge of vocabulary and fixed linguistic forms

Video may be useful for implicit vocabulary learning because it can provide copious amounts of input—a multi-channel equivalent of extensive reading. Video can provide an multitude of contextual clues for new vocabulary, which are believed to aid in acquisition. Vocabulary items
that are used frequently, especially within texts that contain few other unfamiliar items, are especially likely to be retained (Ellis, 1999a).

Katchen (1996) has noted that using L1 subtitles with video can be especially helpful with vocabulary acquisition. Keyword subtitles may also be useful, because they can lend saliency to target vocabulary items, which encourages incidental acquisition (Ellis, 1999a).

2.2.2 Skill 2: Knowledge of formulaic expressions

Authentic video can contain an abundance of formulaic speech, and is especially useful in that it can provide context for such utterances by showing when speakers use them, and when they avoid them. This is important, because both overuse and underuse of formulaic speech detract from fluency (Fillmore, 1979).

The dialog in authentic video is often filled with contractions and elisions (Katchen, 2001), which learners need to have a practical understanding of in order to be fluent. Video also can help students with idioms (Katchen, 1996), and has been used to highlight pragmatic functions of language as well (Levy, 1999).

2.2.3 Skill 3: The ability to create new expressions

The ability of language learners to create new expressions requires knowledge of syntactic devices and knowing which syntactic device best serves their communicative goal. Video may enhance this ability because it presents grammar within the contexts that it is actually used (Katchen, 2001). Because of this rich context, teachers can focus more easily on the speaker's syntactic choices.

In addition to textual analysis, video can be used as a device for eliciting language output (Katchen, 2001), which can aid learner ability to create new expressions. When given prompts relating to the video, learners have a natural outlet to test hypotheses regarding new vocabulary items, phrases, and structures. The opportunity to try out these new items not only strengthens learner access to the items themselves, but also helps the learner develop a useful learning strategy by encouraging her to try out new phrases after hearing them in conversation.

2.2.4 Skill 4: Knowledge of culture

EFL teachers often like showing authentic video because it displays certain cultural norms and values which learners often find interesting, but which also may catalyze language acquisition: "video may provide an important input base for the development of a schema to which subsequent knowledge can readily attach." (White et al., 2000, p. 168). To the extent that culture provides the schema for language, studying the culture must be an integral part of language learning.

In addition to major cultural differences (such as holidays, weddings, or interactions between people of different ages or genders), videos often depict ordinary parts of everyday life that will contrast with the daily life of learners (Katchen, 2001). Examples might include methods of
washing clothes, types of living arrangements, or preparation of foods that are unfamiliar in the learners' country.

2.2.5 **Skill 5: Knowledge of interactional & discourse schemata**

Authentic video allows learners not only to see authentic language used in authentic contexts, but also to observe authentic interactional norms. Learners can "witness the dynamics of interaction as they observe native speakers using different accents, paralinguistic cues and so on" (White, et al., 2000). Video can be used to show interactions that occur in a wide variety of contexts, such as making appointments, arguing a point, making a complaint, or apologizing.

Although this thesis considers the use of video primarily in an EFL context, this particular aspect of video may be especially advantageous to ESL learners because it allows them to "see how others have handled typical problems with school, family, or finding a job" (Flynn, 1998, p. 1). The needs of EFL students to understand such interactional norms are perhaps less pressing, but such knowledge is still an important aspect of fluency.

2.2.6 **Skill 6: Knowledge of appropriateness**

A final aspect of fluency is appropriateness—knowing what situations require what style of language, which Fillmore (1979) describes as "registral competence" (p. 57). White, et al., (2000) found that learners consider this to be a great advantage of video:

The video was judged to be of central importance in developing knowledge of the appropriate use of language according to factors such as situation, gender, and level of formality.... The cultural and sociolinguistic appropriateness of language use was seen as a key dimension portrayed by the video (p. 171).

Katchen (2001) also notes that video provides learners with sociolinguistic norms, and adds that vulgarities appearing in authentic video can be used to illustrate appropriate language in different contexts. For example, students can be asked to rewrite off-color expressions such that they could be used in more polite situations. This highlights the need to select appropriate language in different situations, and changes the focus of vulgar language to analysis of language use, allowing the teacher to "take the sting out of vulgar language use" (Katchen, 2001, p. 7).

2.3 **Subtitles**

Although video has broad potential to enhance fluency, in many cases the language used in authentic video may be too difficult for learners. One possible way to provide the necessary scaffolding to give learners access to authentic video is through subtitles. To date, most subtitle research has focused on one primary question: does the inclusion of subtitles improve learner comprehension of video?

Table 2.2 summarizes the five main studies that will be mentioned in this section. Although these five studies differed in a variety of ways, all concluded that the inclusion of subtitles does indeed improve learner comprehension of video.
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<td>Number</td>
<td>370</td>
<td>40</td>
<td>70</td>
<td>57</td>
<td>44</td>
</tr>
<tr>
<td>Age</td>
<td>11-12 years old</td>
<td>University (6th or 7th semester)</td>
<td>University (first year)</td>
<td>University (fifth semester)</td>
<td>University (second semester)</td>
</tr>
<tr>
<td>L1</td>
<td>Eng</td>
<td>Eng</td>
<td>Var</td>
<td>Eng</td>
<td>Eng</td>
</tr>
<tr>
<td>L2</td>
<td>Fr</td>
<td>Rus</td>
<td>Eng</td>
<td>Fr</td>
<td>Fr</td>
</tr>
<tr>
<td>Type</td>
<td>CBC radio programs</td>
<td>2-4 min, authentic (popular)</td>
<td>Video for Language Learners</td>
<td>Video for Language Learners</td>
<td>Video for Language Learners</td>
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<tr>
<td>Statistical Procedure</td>
<td>*</td>
<td>Rus/Rus</td>
<td>Eng/None</td>
<td>Fr/None</td>
<td>Fr/Eng</td>
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<tr>
<td></td>
<td>Least square ANOVA</td>
<td>Written (Eng)</td>
<td>Written (Fr)</td>
<td>Oral (Eng input, Fr output)</td>
<td>Written (Eng)</td>
</tr>
<tr>
<td>Test</td>
<td>*</td>
<td>Written (Eng)</td>
<td>Written (Fr)</td>
<td>Fill-in-the-blank</td>
<td>2-level &quot;oral communicative performance&quot;</td>
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<tr>
<td>Type</td>
<td>oral &amp; written comprehension</td>
<td>10 item multiple-choice</td>
<td>Fill-in-the-blank</td>
<td>oral &amp; written comprehension</td>
<td>Short answer written comprehension</td>
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<tr>
<td>Findings</td>
<td>&quot;stable general trend indicating that information coming through two input forms—dialogue and scripts—is more thoroughly processed than if either dialogue or script is presented alone&quot; (143)</td>
<td>&quot;the addition of a textual modality (captions) to the existing audio modality of a video segment significantly increases the amount of comprehensible foreign language input to the foreign language learner and, consequently, significantly improves his/her global comprehension of the language in the captioned video segments&quot; (244).</td>
<td>&quot;in both the bimodal and reversed subtitling conditions, students clearly benefited from the processing of the written representation of the dialogue&quot; (521)</td>
<td>&quot;compared to the no-subtitles condition, the subtitles condition resulted in significantly higher overall Oral Performance scores&quot; (65)</td>
<td>&quot;Not only did the members of the keyword captions group score almost as high as those of the full text captions group, but in questions in which the answers depended on highlighted words, the members of the keyword captions group outperformed those of the full text captions group&quot; (104)</td>
</tr>
</tbody>
</table>

The first of these, conducted by Lambert, Boehler, and Sidoti (1981) at McGill University in Montreal, will be given special attention because it is frequently cited and is similar in research design to most subsequent studies. This study tested 370 English-speaking learners of French. The subjects, elementary school pupils, were all from English-speaking homes. They had been immersed in French education for their first few years of schooling (that is, taught all subjects only in French), but were learning in both languages by grades 5 and 6, at which point this study was conducted. These subjects were played authentic radio excerpts from the Canadian Broadcasting Corporation and simultaneously shown a visual transcription of the text on a television screen. Note that the input material used here was not subtitled video, but consisted exclusively of audio input and written text.

One later researcher has noted that this study “gained its renown from the number of treatments included in the project and from a completely unanticipated finding” (Guillory, 1998, p. 90). In fact, the Lambert, et al. (1981) study divided participants into nine treatments (see the footnote in Table 2.2), which included French, English (or absent) audio, French, English (or absent) written text, and a post-test conducted in either English or French. Post-tests included both written and oral components which focused on “understanding of the message rather than a memory of certain words or phrases” (137). By analyzing the results of these tests, Lambert, et al., concluded that “information coming through two input forms—dialogue and scripts—is more thoroughly processed than if either dialogue or script is presented alone” (143).

The “completely unanticipated finding” mentioned by Guillory (1998, p. 90) was the surprisingly strong test scores from the two “reverse subtitle” treatments (where the audio is L1 and the written text is L2). They explain this result by hypothesizing that L1 dialogue is “processed rapidly and automatically” (146), allowing the subject to pay more attention to the subtitles.

The advantages of reverse subtitling were further confirmed by the research of Danan (1992). Her study looked at 57 students of first-year, college level French. The subtitled video in this case was not authentic; that is, it was produced specifically for language learners. One group saw the video in French with no subtitles, one saw it in French with French subtitles, and one saw it with “reverse subtitles” (English audio with French subtitles). Means of L2 written tests of recall and translation were compared using ANOVA and post-hoc tests, revealing that the reverse subtitles led to the highest test scores for both assessment measures. Although reverse subtitling may be very useful within certain contexts, one wonders whether such advantages would be transferable to situations where the L2 differs radically from the L1, (like Chinese and English).

One difference between the Danan (1992) study and the Lambert, et al. (1981) study is in the authenticity of the input. The Danan (1992) study used video excerpts taken from French in Action, which was designed specifically for learners of French. The Lambert, et al. (1981) study, however, used radio programs that had been designed for listeners who were fluent in French. By
the definition of authenticity being used in this paper, this would be considered authentic input. Note, however, that subtitling has been found to be an effective aid to comprehension both when used in conjunction with authentic video (Garza, 1991; Lambert, et al., 1981) and with video designed for language learners (Guillory, 1998; Borras & Lafayette, 1994; Danan, 1992).

In addition to being effective in both authentic and non-authentic contexts, it has also been shown to be effective for both foreign language learners (Guillory, 1998; Borras & Lafayette, 1994; Danan, 1992) and second language learners (Lambert, et al., 1981). One study (Garza, 1991) included subsamples of both foreign language and second language learners. This study looked at 40 English-speaking learners of Russian, all in their third or fourth year of college-level Russian studies, and 70 ESL students who had studied English for about 6 years or more and were currently studying in the U.S. Half the subjects were shown video clips with L2 audio and subtitles, while the other half saw identical clips with L2 audio and no subtitles. The video clips were authentic videos depicting a variety of genres and speech situations. Learners were then given a content-based written multiple-choice post-test in the target language. Garza concluded that the inclusion of subtitles “significantly increases” (p. 244) comprehensibility for both the second language learners and foreign language learners (although “significantly” here is not meant in the sense of “statistical significance”).

Subtitle effectiveness has also been found to extend beyond a particular ability level. Studies have shown subtitles to be effective for first-year learners (Guillory, 1998; Danan, 1992), third year learners (Borras & Lafayette, 1994; Garza, 1991), and students in immersion settings (Lambert, et al., 1981).

From the perspectives of researchers, then, subtitles are considered an effective way to aid learner comprehension of video in a variety of situations. In addition to this, however, several studies have found that student generally have positive attitudes toward subtitles.

Unfortunately, only a little work has been done examining student reactions to using subtitled video in class. One researcher that has looked into this, however, is Katchen (1996). She showed authentic L2 video (with L1 subtitles) to fourteen Chinese EFL students and reported on their responses. Subjects had reasonably high levels of English proficiency, with one student commenting that she would have been able to understand 80% of the audio input if there had been no subtitles.

Responses indicated that these students found the subtitles more useful for acquiring vocabulary and learning idioms than for understanding overall content. Some found the subtitles distracting or worried about relying on the subtitles rather than challenging themselves with the audio input. One student suggested that they watch the videos first without subtitles, and then with them.
Another researcher who took a more qualitative approach to student attitudes toward subtitles is Guillory (1998). Her study of 202 second-semester French learners at the University of Texas at Austin was done using L2 video with either no subtitles, full L2 subtitles, or keyword L2 subtitles. Keyword subtitles consisted of specific “key” words, judged by native speakers of French to be “important to the main idea” (p. 94) of the video. These keywords amounted to about 14% of total words in the script. These keywords appeared on the bottom right of the screen as they were being spoken in the video, each remaining for one second. Subjects were then tested with written short answer comprehension questions in the L1. She concluded that both the full and keyword subtitles resulted in higher comprehension scores than no subtitles, but that there was no statistically significant difference between the two subtitled treatments. However, on specific test questions where the answers depended on specific keywords, the keyword captions group did better than the full text group.

In addition to looking at the effectiveness of subtitles in aiding comprehension, Guillory (1998) also looked at students’ attitudes toward the subtitles, specifically comparing the attitudes of those in the keyword subtitled treatment with those in the treatment with full subtitles. She found that those viewing keyword subtitles were much more likely to credit the subtitles with improving understanding, and were much less likely to describe the audio subtitles as “distracting.” They were also much more likely to have positive attitudes toward the subtitles and more likely to credit the subtitles for helping them “pick out the words the French people were saying” (p. 101).

In summary, both Guillory (1998) and Katchen (1996) seem to indicate that students sometimes find full subtitles distracting, but Guillory (1998) also notes that keyword subtitles may reduce this problem. Unfortunately, research looking into student attitudes toward subtitled video is still quite sparse.

Besides these student opinions, the use of subtitles has a number of pedagogical advantages and disadvantages as well. One advantage is that subtitles would seem to enhance one of the advantages of video mentioned earlier: that of multi-channel processing. Subtitled video provides the text through the channel of the subtitles in addition to the audio channel of the video. This allows students to use “multiple language processing strategies” (Garza, 1991, p. 246). In other words, students who might not understand either audio or written input individually may be better able to understand them in combination.

Although this is a great advantage, the additional channel provided by subtitles may introduce a new disadvantage: the learner may rely on one channel (written) at the expense of the other (audio) (King, 2002). In these cases, the use of subtitles may “sacrifice listening strategy training such as guessing and inferring meanings from visual clues” (p. 517). Because of this, teachers are often reluctant to use subtitled videos because they can “create a form of text dependency and lead to laziness, since learners rely on the text rather than the stream of speech”
King (2002) has noted that using captions turns video-based activities into "reading skills or vocabulary development rather than listening comprehension training" (King, 2002, p. 517).

However, if subtitles do indeed turn listening comprehension into "vocabulary development" (King, 2002, p. 517), perhaps teachers can use this to their advantage, as noted by Danan (1992), who reported that subjects "were able to learn new vocabulary, especially if they could make a clear connection with a physical object or an action in the video excerpt" (p. 516).

There are several other potential disadvantages of subtitles as well. Garza (1991) notes that, because video is already "visually and acoustically rich" (p. 246), the subtitles themselves may "overload the learner's capacity to comprehend" (p. 246). This problem seems especially acute for beginning learners, and when using complex video.

A third disadvantage of subtitles is that the scaffolding they provide is available only at several discrete levels. The idea of scaffolding, as explained by Rod Ellis (1999b), is that learners are given assistance to complete tasks that they otherwise would not be able to complete. Although subtitles have been found effective in providing learners with better access to meaning, this help may not be at the ideal level for the students. For example, students at one level may find the video too difficult when no subtitles are present, but too easy when the L2 subtitles are displayed. Another group of students may find that the video is too difficult to understand, even when the L2 subtitles are displayed, yet too easy when the L1 subtitles are displayed. For both groups, the subtitles have failed to provide scaffolding at the optimal level.

However, all of these disadvantages ignore the possibility of subtitle modification, an attitude which is prevalent in literature on subtitles. For example, Michael Rost (2002) lists four possible variations of subtitles: traditional (L2 audio, L1 captions), bimodal (L2 audio, L2 captions), reverse (L1 audio, L2 captions), and unimodal (L1 audio, L1 captions). Although he admits that each of these variations may have an appropriate use, he never considers the possibility that subtitles could be modified. In fact, not only is subtitle modification possible, it could potentially be used to offset many of the disadvantages that subtitles bring. The disadvantages mentioned earlier might better be labeled disadvantages of unmodified subtitles, not disadvantages of subtitles in general.

One disadvantage that can be mitigated through subtitle modification is that of overload, as noted by Garza (1991). The ability to manipulate subtitles makes it possible to provide learners with what they need to gain access to meaning while eliminating unnecessary information that could potentially be distracting (as in Guillory, 1998). By using keyword subtitles to provide learners with only select vocabulary items (rather than a complete transcript of the entire audio text), the learner is forced to rely on the audio for most of the input and is not overloaded with input from multiple channels simultaneously.
In addition to reducing input load, keyword subtitles may have the added benefit of directing learner attention toward target learning constructs. In other words, subtitle modification can also be used to encourage noticing, a necessary prerequisite for acquisition (Schmidt, 1990). Rod Ellis (1999a) has identified a variety of factors that affect whether or not learners acquire new vocabulary words from oral input. One of these is saliency, or how noticeable the word is. He notes that vocabulary can be made noticeable through “instructional focus.” Such focus may take the form of keyword subtitles to facilitate noticing, or of changing subtitle characteristics (such as font, font size, or color) to signal viewers of something the instructor wishes to make salient.

Another of the disadvantages of unmodified subtitles that modification can address is that of scaffolding. Although unmodified subtitles are limited to the four variations mentioned by Rost (2002), modified subtitles provide a plethora of subtitling options. For students whose ideal scaffolding level lies above the L2 subtitles, but below video without subtitles, keyword subtitles may be an appropriate solution to provide scaffolding at an optimal level. For students whose ideal level is between L1 subtitles and L2 subtitles, it may be possible to modify the L2 subtitles to include L1 explanations of difficult vocabulary items.

One of the primary goals of this thesis is to use subtitle modification to produce video that allows learners to reap the many benefits of subtitled video, while avoiding these pitfalls. The teaching units presented here attempt to make use of subtitling both to enhance saliency of certain features and to scaffold input to appropriate levels for the learners. This teaching unit will now be presented in the following chapter.
CHAPTER 3. THE CURRICULUM UNITS

This chapter will present the curriculum units created for this thesis. Table 3.1 shows the specific material covered in these units, as it relates to the overall goals. The following page contains the Master Unit Plan, which shows the overall structure of the units. After this, the lesson plans are presented in order, with all handouts immediately following the lesson plan in which they are to be used. The text of the thesis resumes with Chapter 4 (p. 86). The audio and video portions of the unit can be found in Appendix F (p. 117).

Table 3.1: Target Material of the Curriculum Units

<table>
<thead>
<tr>
<th>Goal</th>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Knowledge of vocabulary and fixed linguistic forms</td>
<td>• prom • mascot • popular • uniform • kidnapped • rob • stereo • microwave • insurance</td>
<td>• engaged • ring • propose • reservation • bride • divorced • groom • pick up</td>
<td>• sanitation • wrapping paper • expensive • meaningful • ordered • garbage</td>
</tr>
<tr>
<td>2. Knowledge of formulaic expressions</td>
<td>• to ask out • to see someone • to go out with • to give up • in a second • all set</td>
<td>• in my sleep • somewhere down the road • on hold • any luck • dying to</td>
<td>• freak out</td>
</tr>
<tr>
<td>3. The ability to create new expressions</td>
<td>Role plays/writing/discussions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Knowledge of culture</td>
<td>• maturity • getting robbed</td>
<td>• weddings</td>
<td>• gifts • cleanliness</td>
</tr>
<tr>
<td>5. Knowledge of interactional and discourse schemata</td>
<td>• answering machine messages</td>
<td>• giving comfort</td>
<td>• giving a gift • making suggestions</td>
</tr>
<tr>
<td>6. Knowledge of appropriateness</td>
<td>• changing topics</td>
<td>• making requests</td>
<td>• direct/ indirect</td>
</tr>
</tbody>
</table>
Master Unit Plan
Lesson Sequencing
Class 1A  Background work
Class 1B  Presentation of full video
Class 2A  Reading
Class 2B  Video segment 2: (Cultural Issue)
Class 3A  Video segment 3: (Appropriateness Issue)
Class 3B  Role play I
Class 4A  Audio segments
Class 4B  Role play II
Class 5A  Video segment 5a (Cultural Issue)
Class 5B  Video segment 5b (Cultural Issue)
           Writing
Class 6A  Discussion
Class 6B  Role play III
Unit 1 Class 1—Lesson Plan

Background

Aims/Objectives: To prepare learners for the video segment in Class 1B by introducing cultural knowledge about the changing roles young people in the U.S. might have during and after high school

To introduce the main characters on Friends in preparation for the video, as well as providing some background information about them

To introduce vocabulary though the video

Text/Materials: Full-length video 1 with full English subtitles and Chinese keywords.

"Who are you like?" handout

Viewing activity sheet 1-1

To do before class: Arrange to get video equipment

Print "Who are you like?" handout

Print out Viewing activity sheet 1-1

To bring to class: Video equipment

VCD with Video 1-1

"Who are you like?" handout

Viewing activity sheet 1-1

Procedures

Time Procedures
5 Roll/greetings
5 Give the students five minutes to write on the following topic: In what ways are you different now than you were five years ago?
10 Ask the students, in groups of four, to share about how they have changed, and determine who has changed the most. Walk from group to group and ask about who has changed the most, and how.
15 Back in the large group, ask each group who has changed the most, and in what ways they have changed. This discussion will eventually bring out the point that everyone changes throughout their life, especially during high school and college. For example, in the U.S., a high school student probably has a low-paying job, lives with their parents, and may enjoy playing pranks on others. Ten years later, the same person would be expected to have a career, live on their own, and to act more like an adult. This transition is one of the topics of the video we plan to watch for this unit.

(Transition)

10 Students will read “Who are you like?” and decide which of the six people they identify with the most.
Back in the groups of four, students should try as a group to agree on which of the six characters each of their group members is like.

*(Ten minute break)*

Read the characters (from “Who are you like?”) out loud individually, and ask who identified with each one. Ask random students if their groups agreed with their assessments of themselves.

Introduce characters briefly. These characters will be introduced with a DVD paused to a frame that shows all the characters.

- Person 1 is Phoebe. She is a very nice person. Her step-mother is dead, and she does not know her father, but she recently met her birth mother while visiting the beach. She may be a little crazy!
- Person 2 is Chandler. He has a boring job but is very funny. He has a roommate (Person 3) who is also his best friend.
- Person 3 is Joey, Chandler’s roommate. Joey is very handsome, and likes to chase girls. He is not very smart, but very kind and loyal.
- Person 4 is Rachel. Rachel comes from a rich family, and may have been a little “spoiled” growing up. She works in a large department store where she buys clothes for the store to sell.
- Person 5 is Ross. He is a scientist who studies dinosaurs. He used to date Rachel, but recently they had a big fight. She wrote him a long letter, but it was so boring that he fell asleep.
- Person 6 is Monica, who is Rachel’s roommate and Ross’s sister. She is a chef in a restaurant. Although she is thin now, she was overweight in high school, and sometimes people teased her.

Pass out viewing activity sheets and go over the questions.

Watch the video.
Who Are You Like?

Read about the following six people. Which one are you the most like, and why? Which one are you the most unlike, and why?

**Person 1:** If you are like Person 1, you like art and music. You are not afraid to do what you like, even if other people find it strange. You are independent, and maybe even a little crazy, but you are very loyal to your friends.

**Person 2:** If you are like Person 2, you like to make lots of jokes. Everyone you know thinks you are funny, and you have lots of friends. Unfortunately, sometimes you have a hard time being serious when you need to be. Even so, you are very reliable and trustworthy.

**Person 3:** If you are like Person 3, you are very innocent, even childlike. But you are also very social, and like to spend time with other people, especially going out on dates. Although you are not the smartest person, you are very kind and good-natured.

**Person 4:** If you are like Person 4, you always like to look nice. You have a great sense of fashion, and like to go shopping. You avoid doing chores, but when you find a job you like, you do it very well.

**Person 5:** If you are like Person 5, you really like to study. You are interested in science especially, and you will probably go to graduate school after you finish college. Some people might think you're a nerd, but you make friendships very easily and have close friendships with both men and women.

**Person 6:** If you are like Person 6, you like to keep things neat and clean. Your apartment is always spotless. You love having guests, and are an excellent cook. Some might think your cleanliness is a little annoying, but your friends appreciate your hospitality and warmth.
Unit 1 Class 1—Viewing Activity Sheet

Please select the best answer to each question while watching the video:

1. Why is Rachel so embarrassed when she calls Chip Matthews?
   a) Chip doesn’t remember who she is.
   b) Chip left a message for Monica, not for her.
   c) She accidentally dialed the wrong number.

2. Why is Phoebe so interested in the cat?
   a) She thinks the cat is her mother.
   b) She lost a cat just like this one.
   c) She has wanted a cat for 17 years.

3. Why don’t Joey, Monica, Chandler and Rachel want to tell Phoebe where the cat came from?
   a) They want to keep the cat so they can play with it.
   b) They think the cat is Phoebe’s mother.
   c) They are afraid Phoebe will be sad.

4. Where did all of Chandler and Joey's things go?
   a) Joey sold them.
   b) Someone locked Joey up and stole everything.
   c) The insurance company came to get it all.

5. Why does Monica's date with Chip Matthews go badly?
   a) Chip still acts like a kid.
   b) Chip would rather date Rachel.
   c) They don't like the restaurant where they went to eat.
Unit 1 Class 2—Lesson Plan

Background

Aims/Objectives: 
- To review the plot of the video from the previous class
- To introduce the new vocabulary words and phrases in written form in this unit

Text/Materials:
- Video segment 1-2 with English subtitles (target vocabulary blanked out)
- "A Date to Remember" handout
- "A Date to Remember" question sheet
- Viewing activity sheet 1-2

To do before class:
- Arrange to get video equipment
- Print "A Date to Remember" handout
- Print "A Date to Remember" question sheet
- Print out Viewing activity sheet 1-2

To bring to class:
- Video equipment
- VCD with Video segment 1-2
- "A Date to Remember" handout
- "A Date to Remember" question sheet
- Viewing activity sheet 1-2

Procedures

Time          Procedures
5             Roll/greetings
10            Go over Viewing activity sheet 1-1 and review what happened in the video for the last class period.

(Transition)

10            Students will be given the "A Date to Remember" handout and will read it individually in class.
15            The teacher will go over the underlined vocabulary in the story and explain each as well as possible.
10            Students will be given the "A Date to Remember" question sheet and asked to answer the questions individually.

(Ten minute break)

10            In groups of four, students will be asked to compare answers and come to an agreement on each. The teacher will walk around the room helping any groups that appear to be stuck on a question.
10            The teacher will go over the "A Date to Remember" question sheet and will answer any questions about the reading. Brief responses will be elicited from the students as to
whether this could really happen, or if they've ever heard of anything like this. This will segue into the scene in the film where Joey and Chandler were robbed, and the students will be asked to recall details about this part of the video.

The students will be given Viewing activity sheet 1-2 to fill out while watching the Video segment 1-2, and will fill that out while watching the video. The video will be played through one time and the teacher will go over the answers to the questions.

The video will be played a second time, and stopped three times to discuss why these three jokes were funny:

1. The first time, after Chandler suggests that he wishes the thief had been a kidnapper
   [Because Chandler jokingly wishes to be rid of his roommate, who caused all this trouble]

2. After Joey “finds” the five of spades [Because Joey is concerned with something trivial during a major catastrophe]

3. After Chandler describes his call to the telephone company [Because Chandler is answering Ross’s question in a silly way instead of explaining why the question is invalid].

Class discussion:

- Imagine that you returned home to your dormitory today and discovered that it had been robbed. What would you do? Who would you tell? Do any of you have insurance? (Why not?)

- Imagine that someone stole your bicycle. What would you do? Would you tell the police? Why or why not? Has anyone here ever had their bicycle stolen? What did you do?
Unit 1 Class 2—Reading

A Date to Remember

I never really dated while I was in high school. My parents thought that my studies were more important than finding a girlfriend, and preferred that I spend my time doing homework. I thought about asking someone to the prom once or twice, but the pretty girls wanted to go with the football players. I tried to become a football player, but since I was too small to play football, I became the mascot. I learned pretty quickly, though, that the football players were popular, and wore cool uniforms; the mascot dressed like a clown was not “cool” at all.

When I got to college, though, I knew my luck would change. One day, as I came out of my apartment, I met a really beautiful woman. She told me she was lost, and asked me for directions. I gave them to her, but instead of leaving, she asked me to have a cup of coffee with her—that’s right, a beautiful woman was asking me out on a date! I should have gone to work, but I couldn’t give up an opportunity like this.

The conversation was as delicious as the coffee. We talked about everything. I finally asked if she was seeing anyone. When she said no, I asked her out. I was really surprised when she told me she wanted to go out with me.

When I asked her if I could buy her a second cup of coffee, however, she replied that she was all set. She said she needed to use the restroom, and said she would be back in a second. Unfortunately, she didn’t come back. I was worried that she had been kidnapped, but when I went home, things suddenly became clear. While she was pretending to be interested in me, her real boyfriend was robbing my apartment! They took my stereo, my T.V., and my microwave. I had no insurance, and though I called the police, they never recovered my things. In the end, I was reminded of something my parents always used to say: if something seems to good to be true, it probably is!
Unit 1 Class 2—Reading Questions  

Questions for "A Date to Remember"  

Please write at least one complete sentence when answering the following questions. Feel free to look at the article again if you are unsure.

1. Why didn’t the author date in high school?

2. Was the author on the football team?

3. Why did the author skip work?

4. What did the author do on his date?

5. Why did the beautiful woman want to have coffee with the author?

6. How did the date end?

7. What did the author learn when he returned home? Who was responsible?
Unit 1 Class 2—Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

stereo          kidnapper          insurance company
insurance       robbed             microwave

Joey: You know, with all of our stuff gone, the unit doesn't seem that big.
Chandler: Why couldn't he have been a ________?
Rachel: They really got you guys. Your TV, the chairs.
Phoebe: Your ________, the ________.
Joey: Man, he took the five of spades! No, here it is.
Monica: Oh, my God! What happened?
Chandler: Joey was born, and then 28 years later, I was ________!
Rachel: So how was your date?
Monica: Well, you know how I always wanted to go out with Chip Matthews in high school? Well, tonight, I actually went out with Chip Matthews in high school.
Rachel: Honey, I'm sorry.
Monica: No, it's OK. Not only did I get to go out with Chip Matthews, I got to dump Chip Matthews.
Rachel: That's so great!
Monica: I know.
Ross: What did the ________ say?
Chandler: They said, "You don't have ________ here, so stop calling us."
Unit 1 Class 3—Lesson Plan

Background

Aims/Objectives: To introduce learners to the interactional function of changing the topic
To attempt to infer reasons why the speakers wish to change the topic
To highlight appropriate and inappropriate ways of changing the topic

Text/Materials:

- Video segment 1-3 (English subtitles with topic changes in a contrasting color)
- Viewing activity sheet 1-3
- “Changing the topic” handout

To do before class:

- Arrange to get video equipment
- Print out Viewing activity sheet 1-3
- Print out “Changing the topic” handout

To bring to class:

- Video equipment
- VCD with Video segment 1-3
- Viewing activity sheet 1-3
- “Changing the topic” handout

Procedures

<table>
<thead>
<tr>
<th>Time</th>
<th>Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Roll/greetings</td>
</tr>
<tr>
<td>10</td>
<td>Review of video: What happened to Monica on the video? Who was she going on a date with? How did she meet him? Does he know Rachel? How does the date go? Do you think she will go on another date with Chip? Why not?</td>
</tr>
<tr>
<td>10</td>
<td>Hand out Viewing activity sheet 1-3; Instruct the students that the subtitles, which are normally yellow, will have some orange titles today. As they watch the video, they should mark the orange sections. Watch the video. Afterwards, ask the students which parts were in orange. What is common about all these parts? [The speaker is trying to change the topic].</td>
</tr>
<tr>
<td>25</td>
<td>Play the video again. Pause the video five times:</td>
</tr>
<tr>
<td></td>
<td>1. After Rachel says, “She’ll be out in a second.” What does Rachel mean about “not seeing anyone?” Why does he ask if Monica is ready? Why does he want to change the topic? [Because Rachel’s reply provides way more information than he wanted. In fact, this is not a standard way to answer “How you doing?” when speaking with a distant acquaintance]. Do you think it is polite for Chip to change the topic this way? What does Rachel mean when she says that Monica will be out “in a second?”</td>
</tr>
<tr>
<td></td>
<td>2. After Chip says, “so, Monica about ready?” Who is Amy Welch? Why do you think Rachel is asking about her? Chip doesn’t finish his sentence. Why not? What do you</td>
</tr>
</tbody>
</table>
think he was going to say? Why does he change the subject? [Because he is embarrassed about the topic.] Do you think it is polite for Chip to change the topic this way?

3. After Monica says “Okay, great.” Does Chip say goodbye? [Yes—“Catch you later” functions as “goodbye.”] Why does Monica say “Are you sure you’re okay about this?” [Because she knows this person hurt Rachel before, and doesn’t want to offend Rachel by dating him.] Why do you think Rachel was going to say at the end? [“Actually” implies that, although she told Monica it was OK, maybe now she was changing her mind.] Why does Monica interrupt her? [Monica really wants to date Chip, and probably only asked Rachel if it was OK to be polite. She is avoiding the subject by interrupting her.] Is this polite for her to avoid this topic?

4. After Monica says, “I don’t even know where you work.” Why do you think Monica wanted to change the topic? [His previous statements and their earlier conversation imply that he likes to talk about their high school classmates all the time.] How does she change the topic? Do you think this is polite or impolite?

5. At the end. Where does Chip work? Do you think this is a good job? Why does Chip like the job? What does this tell you about him? [He is very immature.] What does he offer Monica? [Movie theaters in the U.S. often have posters of the movies that are scheduled to play there.] Does she accept? [No. Being “all set” with something implies that you don’t need any more. Also, movie posters are “cool” for high school or college students to hang on their walls, but may be a little less appealing for adults. This again displays Chip’s immaturity.] What does “got to third base” mean? Why does she ask Chip if he still lives with his parents? [In the U.S., independence is seen as a component of adulthood. Living with your parents when you are in your twenties implies failure to reach adulthood.]

The teacher will then solicit any questions about the video segment.

(Ten minute break)

Video segment 1-3 will be played again in its entirety, and students will be asked to notice the topic changes as they occur.

Grouped in threes, students will practice reading the dialogue presented in Viewing activity sheet 1-3. They should practice the dialogue several times, trying to say it more quickly each time. The goal is to be able to say it as quickly as the actors on the show. The teacher will go around the room and help any group that requests it.

Three groups will be asked to present the dialogue in front of class. Three other groups will then be asked to present the dialogue in front of the class as the tape is being played (simultaneous with the actors).
"Changing the topic" handout is distributed, and students are asked to practice these two dialogues together in their groups, taking turns.

Two groups will be asked to present Dialogue 1. Was this a polite way to change the topic? [Yes, but note that it can be really rude to change the topic abruptly. Always be careful!]

Three groups will be asked to read Dialogue 2, one with each ending. Are these polite ways to avoid this topic? [First and second are common ways to avoid this topic without offending too badly. The third way is probably too direct and would be offensive.]
Unit 1 Class 3—Viewing Activity Sheet

Watch the Video and mark down which parts use orange subtitles:

Monica: Not yet, not yet, not yet!
Rachel: Hello, Chip.
Chip: Hey Rach, how you doing?
Rachel: I'm great! Got a great job at Bloomingdale's, I have wonderful friends. Even though I'm not seeing anyone now, I've really never felt better about myself.
Chip: So, Monica ready yet?
Rachel: She'll be out in a second.
Rachel: So, Chip, how's Amy Welsh?
Chip: Amy Welsh? I haven't seen her since — So, Monica about ready?
   Wow, you look great.
Monica: Thanks.
Rachel: Well, you guys have fun.
Chip: Catch you later.
Rachel: Bye, Chip.
Monica: Are you sure you're okay about this?
Rachel: Actually—
Monica: Okay, great.

Chip: And then Zana just let one rip!
Monica: Not that I don't enjoy talking about people we went to high school with...because I do...but maybe we can talk about something else. Like you. I don't even know where you work.
Chip: You know where I work.
Monica: I do?
Chip: The movie theater. You used to come in all the time.
Monica: You still work at the Multiplex?
Chip: Like I'd give up that job! Free popcorn and candy anytime I want? I can get you free posters for your room.
Monica: Thanks, I'm set.
Chip: Oh, you know who came in the other night? Peters. Told me he just went out with Leslie Maskin. Got to third base!
Monica: Do you still live with your parents?
Chip: Yeah, but I can stay out as late as I want.
Unit 1 Class 3—Handout

Dialogue 1: (Ann has been talking about her dog for ten minutes)

Ann: ...so yesterday my dog wouldn't get out of bed in the morning, and I didn't know what to do. So eventually, I called the pet hospital and asked the animal doctor what he thought I should do. He said that I should bring him in right away.

Bob: Where is the animal hospital?

Ann: It's in Charlestown.

Bob: Really? Charlestown is such a beautiful city. Do you go there often?

Ann: Not really.

Bob: That's too bad, it's a wonderful place. There's a really great seafood restaurant on Pearl Street. Do you like seafood?

Ann: I love it!

Bob: Then you really should try this restaurant. The food is excellent, and the prices are hard to beat.

Dialogue 2:

Neal: I heard that you got a new job recently. Is that true?

Tim: That's right. I just started yesterday.

Neal: Really? What are you doing?

Tim: I'm working downtown for Fleet Bank, lending money to exporters.

Neal: Wow! That sounds like a great job! How much does it pay?

Ending 1 (joking):

Tim: More than I'm worth, I think. But less than I can spend!

Ending 2 (vague):

Tim: Oh, the pay's not bad; but it's the hours I really like. I work 9 to 5 every day, and never have to work evenings or weekends.

Ending 3 (direct):

Tim: Actually, I'd rather not say.
Unit 1 Class 4—Lesson Plan

Background

Aims/Objectives: To introduce learners to the discourse schema of leaving messages on answering machines
To give the students the opportunity to use some of the vocabulary and structures they have been learning through writing

Text/Materials: Audio segment 1-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 1-4-1/2

To do before class: Arrange to get audio equipment
Print Transcript (key) for all five recordings
Print Role play prompts 1-4-1/2

To bring to class: Audio equipment
Audio segment 1-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 1-4-1/2

Procedures

Time  Procedures
5 Roll/greetings
5 What is an “answering machine?” Why would you use one? Do any of you have an answering machine? Do answering machines work with cell phones? [Voice mail works in a similar way.] Do any of you have voice mail? How many messages do you get per day?
15 Full-speed dictation: Students will be informed that they are about to hear an answering machine message, and will be asked to listen and try to understand. After listening to Audio segment 1-4-1 once, students will be asked to listen again and to write down exactly what the speaker says. The message can be repeated three or four times for the benefit of the students. Afterwards, give the students the key to see how they did. What was difficult? What was easy?
15 Full-speed dictation: Audio segment 1-4-2 (informal message left by NS) will be played multiple times, and students will be given the opportunity to take the dictation (same as above). Again the key will be handed out, and the students can compare their own results.
10 Full-speed dictation: Audio segment 1-4-3 (formal message left by fluent NNS, Spanish L1) will be played multiple times, and students will write down their answers.

(Ten minute break)

10 A brief discussion of the third dictation will discuss any difficulties students had with it. Did the accent make it more difficult? What do we know about the caller? What do we
know about the recipient of the message? What was the situation? What information is important to include in a formal message? [Identify yourself, state reason for call or specific information desired, state what action you want the caller to take, leave a phone number, all the while being polite] These third dictations will then be collected.

- Role play prompt 1-4-1 will be handed out, and students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 1-4-1 in pairs. Ask each listener to make sure all the necessary information is included. The speaker may use notes, but should not read the message.
- Three students will be asked to give their messages in front of the class. The teacher will point out all the important information that the students remembered to include.
- An example recording (Audio segment 1-4-4) will be played for students. They will then be given the key and will be played the message again. Was the NS easy to understand? Did she include all the important elements?

- Role play prompt 1-4-2 will be handed out. The teacher will ask if all the same elements should be included in an informal message as in a formal message [recipient will be more likely to have background knowledge] and students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 1-4-2 in pairs. Ask each listener to make sure all the necessary information is included. The speaker may use notes, but should not read the message.
- Three students will be asked to give their messages in front of the class. The teacher will point out all the important information that the students remembered to include.
- An example recording (Audio segment 1-4-5) will be played for students. They will then be given the key and will be played the message again. Was the NNS easy to understand? What were the differences between this and the more formal message?
Unit 1 Class 4—Transcript

Message 1
Hey Monica, this is Chip it was good running into you at the bank today, so uh, here's my number 555-9323, give me a call. Later.

Message 2
Hey John, its Betsy. Um, I'm really sorry I'm running late I missed the bus and so I'm not gonna make it to the restaurant at six o'clock. So, um, I'll be probably fifteen minutes late so I'll see you about six fifteen OK? Bye.

Message 3
Hello, this is Cristian Melendez. I came for a job interview last week and I would like to know if the job's—has been filled. Can you please call me? My number is 582-4037. I'm looking forward to hearing from you. Thank you.

Message 4
Hi, Mr. Rozendaal. This is Betsy Tremmel calling. Um, we were supposed to meet today at 3 o'clock to work on the translating, but I'm not feeling very well... I was wondering if we could reschedule. Um, I thought maybe we could work on the translating either tomorrow or, um, Friday. So if you could call me back, my number is 515-1267. That's 515-1267, and tell me if either tomorrow or Friday afternoon would work for you. Thank you!

Message 5
Hi, this is Christian. I was wondering if you have time to go out to dinner tonight. Uh, call me if you want to go. OK? See you.
Unit 1 Class 4—Role Play Prompts

1. You are supposed to meet your foreign teacher, Mr. Rozendaal, to help him with some translating work at 3:00 this afternoon. Unfortunately, you are feeling ill and don’t think you will be able to make it. Call him to let him know.

2. You are wondering if your friend is free for dinner tonight. Call him up to see and leave a message.
Unit 1 Class 5—Lesson Plan

Background

Aims/Objectives: To reinforce vocabulary through input
To continue to explore cultural issues (maturity; getting robbed)
To give students the opportunity to produce output on the topics of the unit, including the chance to try out any new words or phrases in writing

Text/Materials:
- Video segment 1-5a (English subtitles with blanks)
- Video segment 1-5b (English subtitles)
- Viewing activity sheet 1-5

To do before class:
- Arrange to get video equipment
- Print out Viewing activity sheet 1-5
- Create writing prompt (overhead transparency)

To bring to class:
- Video equipment
- VCD with Video segment 1-5a/1-5b
- Viewing activity sheet 1-5
- Writing prompt (overhead transparency)

Procedures

Time Procedures
5  Roll/greetings
15  Hand out viewing activity sheet 1-5, review bolded vocabulary words, and play Video segment 1-5a.
20  Play the video again, pausing at various points to correct Viewing activity sheet 1-5, and to discuss the dialogue:

1. After Monica asks “Is it OK if I go out with Chip Matthews?” [Why does she need to ask permission? What do you think about dating a friend’s ex?]
2. After Monica says, “What, that little thing at the prom?” [What’s a “prom” again? Is there anything comparable in China? In what ways might a prom be similar to or different from a “class party” as would commonly be thrown in China?]
3. After Monica says “I hear you.” [What is Rachel referring to with “Moni-cow?” What does Monica’s response “I hear you” mean?]
4. After “you and I went to different high schools” [Why does Monica say this? Did they actually go to different high schools?]
5. After “they told us that was for the mascot!” [What are they talking about here? What do they mean by “specially made? Who made it?”]
6. At the end [Any questions about this clip?]
Discussion: what are some ways we expect people to change between 16 and 26? [Review of some ideas presented in class 1-1]. From this clip (and others) we see expectations of change in job, living situation, and interests. Do these same three expectations of change exist in China?

(Ten minute break)

Play Video segment 1-5b through once. Then, play it again pausing periodically:

1. After "some big enough to fit a grown man." [What is joey trying to do here? What are "sturdy construction and tons of storage compartments?" Why is "some big enough to fit a grown man" such an odd thing to say?]

2. "My roommate bet me $5 that I couldn't." [What does that mean? What is "five bucks?"]

3. Shaking hands [Why does Joey make this offer? What is the buyer's response? Why do they shake hands?]

4. After "Hey, a nickel!" [What happened to Joey? Do you think this is realistic? Why is it funny that he is excited about a nickel?]

5. At the end [How does Chandler feel when he gets home? What does he mean about getting in "voluntarily?" Do you think he blames Joey? Do you think this will ruin their friendship?]

Writing—Give the students the remainder of the class period to respond to the following prompt (written on an overhead):

Describe a time someone cheated you or robbed you. Explain the situation clearly, tell about how you felt, and describe what you did. (Please write something that can be shared with your classmates).

Comments:

• After class, the writings will be read. Anyplace where a learner used target vocabulary will be marked, and it will be noted if it was used appropriately. Besides this, the only marking that will be done will be in response to the content.

• These writings will be used to plan the discussion for class 1-6.
Unit 1 Class 5—Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

<table>
<thead>
<tr>
<th>go out with</th>
<th>go out with</th>
<th>going out with</th>
<th>go out with</th>
<th>bother</th>
</tr>
</thead>
<tbody>
<tr>
<td>prom</td>
<td>popular</td>
<td>uniform</td>
<td>mascot</td>
<td>asked me out</td>
</tr>
</tbody>
</table>

Rachel: When were you going to tell me that you’re ____________ Chip Matthews?
Monica: Now? Is it OK if I ____________ Chip Matthews?
Rachel: No, it's not OK. I can't believe you would want to after what he did to me.
Monica: That little thing at the ____________ ?
Rachel: Monica, I couldn't find him for two hours! He was having sex with Amy Welsh!
Monica: That was back in high school. How could that still ____________ you?
Rachel: Oh, yeah, you’re right, Moni-cow.
Monica: Okay, I hear you.
Rachel: Why, of all people, do you have to ____________ Chip?
Monica: Look, you and I went to different high schools.
Rachel: That doesn’t help me because we went to the same high school.
Monica: You went to one where you were ____________ . You got to ride off on Chip’s motorcycle and wore his letterman jacket. I went to one where I wore a band ____________ they had to have specially made.
Rachel: They had to have that specially made?
Monica: It was a project for one of the Home Ec classes.
Rachel: Oh, my God! They told us that was for the ____________ .
Monica: Back then I thought that I would never, ever get the chance to ____________ a Chip Matthews. Now he’s called me up and ____________ . The fat girl inside me really wants to go. I owe her this. I never let her eat.
Rachel: You go out with him.
Monica: Really?
Rachel: If possible, could you leave him somewhere and go have sex with another guy?
Unit 1 Class 6—Lesson Plan

Background

Aims/Objectives: To reinforce vocabulary through opportunities for output
To continue to explore cultural issues (maturity; getting robbed)
To give students the opportunity to produce oral output on the topics of the
unit, including the chance to try out any new words or phrases

Text/Materials: Roleplay prompts 1-6
To do before class: Print out Roleplay prompts 1-6
To bring to class: Roleplay prompts 1-6

Procedures

Time Procedures
5 Roll/greetings
45 Lead a discussion on "being robbed" for the full class. The discussion will be based on
sharing your own knowledge of being robbed, and asking questions to the students based
on the writing they did in class 1-5. This will allow students to speak on a topic they have
already thought and written about, and will give the teacher the ability to call on students
who may be shy and hesitant to contribute, but who (from their writing) have many good
things to contribute. This format provides for genuine communication, since students are
often interested to learn about their classmates, and will probably cover at least some
things that these classmates did not know about each other.

(Ten minute break)

10 Role play—Hand out Roleplay 1-6 prompts (two to each person). Note that prompts one to
four are designed for two people, and prompts five to eight are designed for one person.
Each student will get two prompts, one interactive, and one individual. Students will be
given ten minutes to reflect individually on their prompt, and decide what they are going to
say.

10 Students will find a partner bearing the opposite side of their role play (1A must find 1B, 2A
must find 2B, etc.). With this partner, they should practice their role play and present their
individual role play. They should not write anything down.

30 Take turns acting out the role plays in front of class. After each one, ask the questions of
the class (as audience) and of the presenters. [What can be inferred about the situation
from the dialogue? Why did the speaker choose a certain expression? Was there anything
the speaker should have included, but didn’t?]
Unit 1 Class 6—Role Play Prompts

1.A. Your house was just robbed. The thief climbed in through a broken window while you and your family were at the mall. They stole your T.V., microwave, and band uniform. Call your insurance company and tell them what happened.

2.A. While you were shopping at the mall, you left some purchases in your locked car. Someone broke the window and stole the purchases, including a new hat, a stereo, and a wristwatch. Call your insurance company and tell them what happened.

3.A. Your classmate Joey wrote you a letter to ask you out. Your not sure if you want to go out with him, so you should ask your friend her opinion.

4.A. You are having coffee with your friend. Tell your friend about everything you did during your summer vacation. You can allow your friend to change the topic, but if he talks about his dog, try to change to another topic.

1.B. You work at an insurance company. When someone calls you, you should try to find out what was stolen, how it was stolen, and when it was stolen. Be sure to get as much detail as possible.

2.B. You work at an insurance company. When someone calls you, you should try to find out what was stolen, how it was stolen, and when it was stolen. Be sure to get as much detail as possible.

3.B. Your friend wants to ask your opinion of one of your classmates, Joey. You think Joey is nice, but in some ways he's not very mature. When you give your opinion, be sure to give reasons why you think he is not mature.

4.B. Your and your friend are having coffee. Your friend is telling you about her summer vacation. Let her tell you a little bit, but then change the topic. Tell her about something interesting your dog did recently.

5. You are supposed to go to visit the doctor today at 3:00, but your car is broken. Call the doctor to tell her you can't make it, and that you would like to make a new appointment, and leave a message.

6. You are too ill to attend class today. Call your teacher to tell her, and to arrange another time to give her your homework. Leave a message.

7. After band practice last night, you went to eat at a restaurant. You think you left your band uniform there afterwards. Call them to see if they have it, and leave a message.

8. You need to pay your tuition by next Wednesday, but you have no money. Call your mom or dad and ask them if they can send you some. Leave a message.
Unit 2 Class 1—Lesson Plan

Background

Aims/Objectives: To prepare learners for the video segment in Class 2-1B by talking about how comfort is given.

To introduce other topics from the video: wedding dresses, tossing the bouquet, and snoring.

To introduce vocabulary though the video.

Text/Materials: Full-length video 2-1 with full English subtitles and Chinese keywords.

Viewing activity sheet 2-1
Photo stills 2-1-1, 2-1-2, & 2-1-3
Audio segment 2-1

To do before class:
Arrange to get video equipment
Print out Viewing activity sheet 1-1

To bring to class:
Video equipment
VCD with Video 2-1 and Photo stills 2-1-1, 2-1-2, & 2-1-3
CD with Audio segment 2-1
Viewing activity sheet 2-1

Procedures

Time       Procedures
5          Roll/greetings
10         Give the students ten minutes to write on the following topic: think about a time when you felt sad about something. What things did people say to comfort you? What were good things to say? What were bad things to say?
10         Ask the students, in groups of four, to share about what they wrote. Have each group produce a short list of “good things to say” and “bad things to say” to someone who is feeling sad.
25         Back in the large group, ask the groups to tell you what kind of things they had on their list. Write them out on the board. When students (invariably) note that appropriate comfort depends on the situation, ask what it depends on, and what type of comfort is appropriate in what types of situations. Note any differences in what students deem appropriate. Note that in English speaking countries, when a person is mourning for a close friend or relative, people will often say “I can’t tell you how sorry I am,” or even “there’s just nothing to say at a time like this.” For these deep types of grief, there are no formulaic expressions that can bring comfort, and knowing what to say is difficult even for native speakers. For less serious types of sadness, there are things that can be said. In this video, there are several times where Rachel is feeling sad about something, and her friends try to comfort her.
Sometimes they do a good job, and sometimes not. This transition is one of the topics of the video we plan to watch for this unit.

(Ten minute break)

5 Show still photo 2-1. Who are these two people? What is Monica wearing? Where do you think she is? Why is she wearing the dress? [The dresses in the background imply that she is in a bridal shop. Monica appears to be trying on the dress before her wedding to make sure it fits. Fitting a wedding dress is a complicated ritual that takes a lot of time.]

5 Show still photo 2-2. Why are there two people wearing wedding dresses? [Who knows? We'll have to watch the video and find out!] What is Monica holding? What is she getting ready to do? What does it mean if you “catch the bouquet”? Where are Monica and Phoebe? Why would they be doing this in their apartment? [Again, there is no simple explanation, we'll have to watch the video to find out.]

10 Play audio 2-1. What is this sound? [Snoring]. Does anyone in here snore? Does anyone in here know anyone who snores? [Since many students in China sleep six or more in a single dorm room, there is likely to be pointing!] How can snoring be prevented? Show photo 2-3. Who is this? What does he have in his mouth? [A device that will prevent him from snoring]. Have you ever seen such a device? Do you think it would really work?

5 Pass out viewing activity sheets and go over the questions

25 Watch the video
Unit 2 Class 1—Viewing Activity Sheet

Please select the best answer to each question while watching the video:

1. What does Chandler want Joey to do to solve his snoring problem?
   a) Move to a new apartment.
   b) Go to a sleep clinic.
   c) Sleep with a blanket over his head.

2. Why did Monica try on the wedding dress in the wedding shop?
   a) She wanted to pretend it was her own wedding.
   b) She wanted to make sure it would fit.
   c) She wanted to take a photo of it to give Ross.

3. Why is Ross planning to have his wedding so soon?
   a) He is worried that his fiancée will change her mind.
   b) It is the only time when his friends are free to go to the wedding.
   c) The place where his fiancée wants to have it will be torn down soon.

4. Why does Rachel ask Joshua if he wants to get married?
   a) She wants to try something crazy.
   b) She is trying to frighten Joshua.
   c) She wants to get married before Ross.

5. Why does the woman go out with Chandler instead of Joey?
   a) Joey couldn't ask her out because he was sleeping.
   b) She thought that Chandler was cooler than Joey.
   c) Because she likes to talk in her sleep, and Chandler likes to listen in his sleep.
Unit 2 Class 2—Lesson Plan

Background

Aims/Objectives:
- To review the plot of the video from the previous class
- To introduce the new vocabulary words and phrases in written form in this unit

Text/Materials:
- Video segment 2-2 with English subtitles (target vocabulary blanked out)
- "A Date to Remember" handout
- "A Date to Remember" question sheet
- Viewing activity sheet 2-2

To do before class:
- Arrange to get video equipment
- Print "An Expensive Date" handout
- Print "An Expensive Date" question sheet
- Print out Viewing activity sheet 2-2

To bring to class:
- Video equipment
- VCD with Video segment 2-2
- "An Expensive Date" handout
- "An Expensive Date" question sheet
- Viewing activity sheet 2-2

Procedures

Time Procedures

5 Roll/greetings

10 Go over Viewing activity sheet 2-1 and review what happened in the video for the last class period.

(Transition)

10 Students will be given the "An Expensive Date" handout and will read it individually in class.

15 The teacher will go over the underlined vocabulary in the story and explain each as well as possible.

10 Students will be given the "An Expensive Date" question sheet and asked to answer the questions individually.

(Ten minute break)

10 In groups of four, students will be asked to compare answers and come to an agreement on each. The teacher will walk around the room helping any groups that appear to be stuck on a question.
The teacher will go over the “An Expensive Date” question sheet and will answer any questions about the reading. The “date” in this reading will be used to segue into asking someone out on a date for the first time, the topic of the following video segment.

The students will be given Viewing activity sheet 2-2, which they will fill that out while watching the video. The video will be played through one time and the teacher will go over the answers to the questions.

The video will be played a second time, and stopped three times to discuss the dialogue:

1. After Chandler says, “you’re coming on to the entire room!” What does “coming on to” mean? What phrases does Joey use when talking to women he’s interested in? How does his phrase “how YOU doin’” differ from the standard “how ya doin’”?

2. After Chandler says “What a coincidence! I listen in my sleep.” How does Chandler introduce himself to the woman he is interested in? Why does he drop the magazines? When he say “Do you mine if I...”, how do you think this sentence should end? Do you think he really “listens in his sleep”? Why does he say that?

3. After Joey says, “Why don’t you give me your number?” Why does Joe say this? What “number” does he mean? What is the significance of “giving someone your number?”

Class discussion: Do you think it’s common in the US for people ask someone out on a date even though they’ve just met? Does this ever happen in China?
An Expensive Date

When I was in college, I was dating this woman who I really liked, and I decided it was time to get engaged. I was really nervous about it, so I planned out everything very carefully. I even had a speech prepared, which I knew so well I could almost recite it in my sleep.

The day before I our engagement, I went to pick up the ring that I had on hold at the local discount jeweler. However, they had sold the ring by mistake, and although they were very sorry, they couldn't get it back. Luckily, another customer had just returned a similar ring after they broke up, and I was able to get it for a discount price.

On the day I planned to propose, my car wouldn't start. I dropped it off at my mechanic before work, and stopped by after work to ask him if he had any luck fixing it. He told me I would have to take a bus. Since parking downtown is very expensive, I ended up saving a lot of money by not taking the car.

I went to pick her up at her apartment, and then we took the bus to a great little restaurant downtown. But when we got there, the restaurant had lost our reservation, and the place was packed. After we waited for half an hour, we were dying to get some food, so we found a pizza place next door—not as romantic, but much cheaper.

While we were eating, I finally asked her to be my bride. She was so surprised when I asked, she almost dropped her drink. She said she always figured we would marry somewhere down the road, but hadn't expected me to ask so soon. She said yes, but explained that her parents were divorced, she no longer spoke to her father, and her mother was too poor to pay for the wedding. Although the groom doesn't traditionally pay for the wedding, I agreed to do so. Because of this, that night ended up being the most expensive date I ever went on!
Unit 2 Class 2—Reading Questions

Questions for “An Expensive Date”

Please write at least one complete sentence when answering the following questions. Feel free to look at the article again if you are unsure.

1. Why did the author plan his proposal so carefully?

2. Why couldn’t the author get the ring he had on hold?

3. How did the author get a ring?

4. Why did the author have to take the bus?

5. Why did the author and his girlfriend eat pizza?

6. Was the author’s girlfriend expecting him to propose?

7. Why did the date end up being so expensive?
### Unit 2 Class 2—Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

<table>
<thead>
<tr>
<th>in my sleep</th>
<th>check out</th>
<th>do you mind</th>
<th>do you mind if</th>
<th>stay up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worker:</td>
<td>Your name, please?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joey:</td>
<td>Joey Tribbiani.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Worker:</td>
<td>And did you ___________ all night in preparation for your sleep study?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>Yes he did.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Worker:</td>
<td>All right. We'll call you ___________.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>___________ that girl. She's really hot.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joey:</td>
<td>Yeah, she is. How you doing? You looking good.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>You're coming on to the entire room.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I'm Chandler.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marjorie:</td>
<td>I'm Marjorie.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>___________ if I...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marjorie:</td>
<td>Please.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>So what are you in for?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marjorie:</td>
<td>I talk ___________.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandler:</td>
<td>What a coincidence! I listen ___________.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joey:</td>
<td>So why don't you give me your number?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit 2 Class 3—Lesson Plan

Background

Aims/Objectives:
- To introduce learners to the interactional function of “setting up” and making requests
- To attempt to understand some of the linguistic choices surrounding requests

Text/Materials:
- Video segment 2-3 (English subtitles with requests in a contrasting color)
- Viewing activity sheet 2-3
- “Making requests” handout

To do before class:
- Arrange to get video equipment
- Print out Viewing activity sheet 2-3
- Print out “Making requests” handout

To bring to class:
- Video equipment
- VCD with Video segment 2-3
- Viewing activity sheet 2-3
- “Making requests” handout

Procedures

Time Procedures
5 Roll/greetings
10 Review of video: How did Monica end up wearing the wedding dress the first time? Whose wedding dress is it? Why does she wear it? Why can’t Ross pick up the dress himself?
10 Hand out Viewing activity sheet 2-3; As they watch the video, learners should mark the orange sections. Watch the video. Afterwards, ask the students which parts were in orange. What is common about all these parts? [The speaker is either making a request, or preparing to make a request].
20 Play the video again. Pause the video three times:
1. After Ross says, “Thank you.” Why does Emily need to have the dress picked up in New York? Why doesn’t Ross want to pick up the wedding dress himself? Does he ask Monica to pick it up for him? [No.] So why does she offer? [He is making a pre-request—explaining why is is going to make his request before he makes it. Monica notices this and offers to do it before being asked directly.]
2. After Phoebe says, “No, let me in.” What request is Monica making here? [Could you hold on just a second?] Does she include a pre-request “set up”? [No. In this situation, an immediate response is appropriate. However, notice that she phrases it very politely: “can you hold on for just a minute?”] How does Phoebe respond?
3. At the end. How does Monica make her request? Is it polite? ["Can you hold on just one minute" is polite] What about Phoebe's response? [Her request, “No! You have to let me in right now!” is not very polite at all, due to the urgency of her situation.]

Video segment 2-3 will be played again in its entirety, and students will be asked to notice the requests as they occur.

(Ten minute break)

Grouped in threes, students will practice reading the dialogue presented in Viewing activity sheet 2-3. They should practice the dialogue several times, trying to say it more quickly each time. The goal is to be able to say it as quickly as the actors on the show. The teacher will go around the room and help any group that requests it.

Three groups will be asked to present the dialogue in front of class. Three other groups will then be asked to present the dialogue in front of the class as the tape is being played (simultaneous with the actors).

“Making a Request” handout is distributed, and students are asked to practice these two dialogues together in their groups, taking turns

Two groups will be asked to present Dialogue 1. How does Chad “set up” his request? How does he make the request? [Modals are useful here—could I/may I/would it be possible for me to/etc.] Three groups will be asked to read Dialogue 2, one with each ending. What is Kim doing in each situation? [In this example, Kim anticipates the request from the “set up.” In Ending 1, she offers an excuse (an acceptable way of politely refusing a request); in Ending 2, she preempts the direct question by offering an alternative suggestion; in Ending 3 she offers the ride before being asked directly.]
Watch the Video and mark down which parts use orange subtitles:

Ross: Hey, guys.

Phoebe: Oh, the Olympics!

Monica: Have you guys picked a date yet?

Ross: No. Not yet.

Phoebe: I still cannot believe you're engaged. Just because it's happening so fast. Not because you're such a loser.

Ross: Thanks. Has anyone seen Rach?

Monica: She's upstairs not doing the dishes. And I'll tell you something, you know, I'm not doing them this. I don't care if those dishes just sit in the sink until they're all covered with...I'll do them when I get home.

Ross: Hey, listen, Emily found this wedding dress in London—

Phoebe: Already?

Ross: But it didn't fit. Luckily, there's a store here that has one left in her size. But I'm the groom, I'm not supposed to see...

Monica: I'll pick it up for you.

Ross: Thank you!

Monica: Does she use the cups? Yes, I believe she does. Does she use the plates? Yes, I believe she does! Thank you. Thank you very much. Thank you for coming. Just a second.

Phoebe: No, no! Let me in!

Monica: Phoebe? Can you hold on just one minute?

Phoebe: No! You have to let me in right now!

Monica: Are you alone? All right.
Unit 2 Class 3—Handout

Dialogue 1: [Chad and Eric are classmates. Eric's mother has been sick lately.]
Chad: Hey! How's it going?
Eric: Can't complain. How about you?
Chad: I'm good. How's your mom?
Eric: She's doing a little better.
Chad: That's good to hear. [Pause] Say, I'm taking English 519 this fall, and I was wondering if you still have the textbooks.
Eric: Yeah.
Chad: Could I maybe borrow them for the semester?
Eric: That should be OK, but I'm using the Bachman book for part of my thesis, so I'll need to use it occasionally.
Chad: I'll just keep it in my office when I'm not using it, so you can get it whenever you need it.
Eric: Great.
Chad: Thanks.

Dialogue 2: [Kim runs into her classmate Jana at the end of the semester. Jana doesn't have a car, but Kim does.]
Kim: Hey, Jana, how are you?
Jana: I'm OK. How about you?
Kim: I'm staying busy. When are you going home?
Jana: I'm actually heading out next week. My flight is leaving Des Moines on Monday morning, but I'm still not sure how I'm going to get to the airport.
Kim: What time is your flight?
Jana: Nine A.M.
Kim: It's too bad I have a final at 9:30, otherwise I'd give you a ride.

Ending 1
Kim: Actually, I think the university has a bus that goes to the airport. You should see if there's one on Monday morning.

Ending 2
Kim: I can give you a ride. I have an exam that day, but if I drop you off at the airport at eight, I can be back in plenty of time.
Jana: Thanks!
Unit 2 Class 4—Lesson Plan

Background

Aims/Objectives: To introduce learners to the discourse schema of leaving messages on answering machines. To give the students the opportunity to use some of the vocabulary and structures they have been learning through writing.

Text/Materials: Audio segment 2-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 2-4-1/2

To do before class: Arrange to get audio equipment
Print Transcript (key) for all five recordings
Print Role play prompts 2-4-1/2

To bring to class: Audio equipment
Audio segment 2-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 2-4-1/2

Procedures

Time Procedures
5 Roll/greetings
5 Remember the dialogue from last time when Jana wanted Kim to give her a ride from the airport? If Kim didn’t want to give her a ride, what could she say? What if someone directly requests something from you that you don’t want to do? Can you say no? Is this rude? How can you make it less rude?

15 Full-speed dictation: Students will be informed that they are about to hear a dialogue. After listening to Audio segment 2-4-1 once, students will be asked to listen again and to write down exactly what the speakers say. The conversation can be repeated three or four times for the benefit of the students. Afterwards, give the students the key to see how they did. What was difficult? What was easy?

10 Full-speed dictation: Audio segment 2-4-2 [request made in an informal setting, using a NS (American variety) and a NS (Indian variety)] will be played multiple times, and students will be given the opportunity to take the dictation (same as above). Again the key will be handed out, and the students can compare their own results.

15 Full-speed dictation: Audio segment 2-4-3 [request made in an informal setting between two American NSs] will be played multiple times, and students will write down their answers.

(Ten minute break)

15 A discussion will note the general pattern these dictations follow.
The transcripts will be shown on overheads, and the following components marked using different colors:

- Greeting
- Greeting
- Pre-request / request
- Question
- Answer
- Response

The use of a pre-request and the use of a clarification request ("Question") will be especially noted.

- Role play prompt 2-4-1 will be handed out, and students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 2-4-1 in pairs. Ask each listener to make sure all the necessary information is included. The speakers may use notes, but should not read the dialogues.
- Three pairs of students will be asked to give their messages in front of the class. The teacher will point out all the important information that the students remembered to include.
- An example recording (Audio segment 2-4-4) will be played for students. They will then be given the key and will be played the message again. Were the speakers easy to understand? How did the formal nature of this dialogue affect the speakers' choices?

- Role play prompt 2-4-2 will be handed out. The students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 2-4-2 in pairs. The speaker may use notes, but should not read the conversations.
- Three pairs of students will be asked to give their dialogue in front of the class. The teacher will point out the positive aspects of these conversations.
- An example recording (Audio segment 2-4-5) will be played for students. They will then be given the key and will be played the message again. Was the Indian accent easy to understand? Do you think the speakers spoke quickly?
Unit 2 Class 4—Transcript

Dialogue 1
Rachel: This is going to sound, you know, a little hasty. But just go with me. What if we got married?
Joshua: What?
Rachel: Oh, I know. It's so totally like..."Whoa, can we do this?" You know? But it just feels right. Don't you think it does? I mean, it just feels right. Don't you...?
Joshua: Wow. Rachel... you're... a real... special lady. But my divorce isn't final yet...and we've been on four dates. So I'm thinking, no... but... thanks.

Dialogue 2
Lijin: Hey, Chris, how's it going?
Chris: Good! How are you doing?
Lijin: Not bad. Hey, look, um, I need to go down to Des Moines, uh, in a couple days...uh, do you need your car on Thursday?
Chris: Um...I do. What time on Thursday would you need to go?
Lijin: Um...it's at eight o'clock...um...the thing that I'm going to is at eight o'clock so I'll need it probably...
Chris: In the morning?
Lijin: No, at night.
Chris: Oh.
Lijin: I'll probably need it ...seven, seven thirty-ish.
Chris: Oh, that's fine. I, um, I need it during the day, but I'll be done way before that. Do you want me to just, uh, leave you the keys that day, or...?
Lijin: Yeah, that works.
Chris: OK.

Dialogue 3
Chris: Hey Betsy!
Betsy: Hey Chris! How's it going?
Chris: Uh...pretty good. How're you doing?
Betsy: I'm good.
Chris: Hey, um...you're a lot better at English than I am, so...and I need some help, uh, with a paper of mine...would you mind proofreading it for me?
Betsy: Uh...sure, I think so...um, when is it due?
Chris: It, it's due, uh, tomorrow.
Betsy: Oh, it's due tomorrow. How long is it?
Chris: Uh, it's about four pages.
Betsy: Oh, OK, that's no problem, I can do that this evening if you're finished with it.
Chris: Yeah, yeah, thanks a lot.

**Dialogue 4**
Betsy: Hi, Professor Rozendaal?
Professor: Hey, Betsy! How are you?
Betsy: I'm good, how are you doing?
Professor: Uh, pretty good.
Betsy: Um, good. I have a favor to ask you, Professor Rozendaal. I was...um...I'm going to be applying for a position as a lecturer...um, at a school...at a college nearby, and I was hoping that you'd be able to write a letter of recommendation for me.
Professor: Uh, yeah, I should, I should be able to. Uh, do you have a resume?
Betsy: Yes, yes I do.
Professor: Yeah, if you could give, give me a copy of your resume, then, then I'll go ahead and, and write it. When do you need it?
Betsy: OK, um, it could be anytime within the next couple of weeks.
Professor: OK. Shall I send it to you, or directly to the employer?
Betsy: Directly to the employer.
Professor: OK.
Betsy: I'll give you the address.
Professor: OK, great.
Betsy: Thank you very much.
Professor: Sure!

**Dialogue 5**
Chris: Hey, Lijin, how's it going?
Lijin: Not bad, not bad. Yourself?
Chris: Yeah, I'm doing pretty good. Say, are you going to be here for a few minutes?
Lijin: I am, actually.
Chris: Um, I have to go over to Ross and run an errand, can you just make sure that nobody walks off with my computer or anything?
Lijin: I can do that.
Chris: Thanks a lot.
Unit 2 Class 4—Role Play Prompts

1. This conversation is between a college student and his Professor. The student is trying to get a job, and needs a recommendation letter. He asks the professor if she will write one for him. Please follow the outline on the board!

2. This conversation is between two students who share an office. When Betsy enters the office, Chris greets her and asks her if she can watch his stuff for a few minutes while he does an errand in another building. Please follow the outline on the board!
Unit 2 Class 5—Lesson Plan

Background

Aims/Objectives: To reinforce vocabulary through input
To continue to explore cultural issues (giving comfort; wedding traditions)
To give students the opportunity to produce output on the topics of the
unit, including the chance to try out any new words or phrases in
writing

Text/Materials: Video segment 2-5a (English subtitles with blanks)
Video segment 2-5b (English subtitles)
Viewing activity sheet 2-5

To do before class: Arrange to get video equipment
Print out Viewing activity sheet 2-5
Create writing prompt (overhead transparency)

To bring to class: Video equipment
VCD with Video segment 2-5a/2-5b
Viewing activity sheet 2-5
Writing prompt (overhead transparency)

Procedures

Time  Procedures
5  Roll/greetings
15  Hand out viewing activity sheet 2-5, review bolded vocabulary words, and play Video
    segment 2-5a.
20  Play the video again, pausing at various points to correct Viewing activity sheet 1-5, and to
discuss the dialogue. Especially, ways of comforting someone who is sad will be noted
[trying to cheer them up; giving a hug; saying “I’m sorry” as an expression of sympathy
(rather than an admission of fault)].

1. After Rachel says “His answering machine was very understanding” What does
   “understanding” mean? Can a machine be “understanding?” Why does she say this?
2. After Monica says “I bet you anything he’s gong to call you again” What does it mean
   that Rachel is “blue?” What does “I bet you anything...” imply?
3. After Phoebe says “Any luck?” What does this mean? What is she asking Rachel if she
   has had “any luck” doing?
4. After Rachel says “we would be on again...again” What does “on-again, off-again” mean?
   What does “somewhere down the road” mean? Why does she say “on again...again”?
5. After Ross says “I don’t know if we’re going to be hungry at three” Why is this funny?
   What does Rachel mean by “three”? What does Ross think she means?
6. When Ross and Rachel hug. Why does Ross say, "I'm sorry?" Why does Ross hug Rachel?

7. At the end. How do her friends comfort her?

Discussion: what are some ways of comforting someone who is feeling down? [Review of some ideas presented in class 2-1: it depends on why their down]. Are these also appropriate things to do in China? How would you comfort a friend who has just failed a test? Broken up with a girlfriend/boyfriend? Lost a relative?

(Ten minute break)

20 Play Video segment 2-5b through once. Then, play it again pausing periodically.

1. After after Phoebe says "half of these are going to end up getting divorced." What does she mean? Why is this funny?

2. After the salesperson asks "Would you like to try it on Ms. Waltham?" Why do Monica and Phoebe laugh? Why are they in the store? Why is the dress in New York, if Emily is in London?

3. After the salesperson says "And could I get my ring back?" How long did Monica leave on the dress? Why did she leave it on so long? Why was she wearing the salesperson's ring?

4. After Monica says "My turn! My turn!" What are they doing here? Does anyone know about this tradition?

5. After Monica says "We're really sad, aren't we?" What does she mean by "sad"? Why does she think they are "sad"?

6. After Phoebe says "It's Not Too Late." Where did she get her wedding dress? Are these dresses expensive? Why do you think the store has the name, "It's Not Too Late"?

7. At the end. What does this tell you about the attitudes of Monica and Phoebe toward marriage? Do you think this is realistic? Are the attitudes in China similar to this?

30 Writing—Tell the students a little about the Western wedding traditions that you like and dislike. Give the students the remainder of the class period to respond to the following prompt (written on an overhead):

Describe some of the wedding traditions you know about in China. Which ones do you like? Which ones do you dislike? Why? (Please write something that can be shared with your classmates).

Comments/Evaluation

- After class, the writings will be read. Anyplace where a learner used target vocabulary will be marked, and it will be noted if it was used appropriately. Besides this, the only marking that will be done will be in response to the content.
- These writings will be used to plan the discussion for class 2-6.
Unit 2 Class 5—Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

**reservations**  **broke up with**  **answering machine**
**dying to**  **cheer you up**  **I bet you anything**
**pick up**  **Any luck?**  **somewhere down the road**

Rachel: I just called Joshua.
Monica: How’d it go?
Rachel: I did my best to convince him that I’m not some crazy girl who’s _______ get married, and I’m just going through a hard time.
Monica: What’d he say?
Rachel: His _______ was very understanding. I feel blue.
Monica: _______ he’s going to call you again.
Rachel: Yeah, maybe. But, you know, I don’t think I even care. I don’t think he’s the one I’m sad about. I know that I said I’m totally okay with Ross getting married. But as it turns out, I don’t think I’m handling it all that well.

Phoebe: Yeah, maybe.
Rachel: And I’m just trying to figure out why.
Phoebe: _______
Rachel: You know how Ross and I have always been on-again, off-again? I guess I just figured that, _______, we would be on again...again.

Monica: You know what? I think we all did.
Ross: I got us _________ for Sunday night. How about Ernie’s at nine?
Rachel: Well, you’d better make it for three.
Ross: I don’t know if we’re going to be hungry at three.
Rachel: Three people. Joshua’s not going to be there.
Ross: What happened?
Rachel: Well, I think he _________ me.
Ross: No. Why?
Rachel: Apparently, he scares easy.
Ross: Rachel, I’m sorry.
Rachel: It’s okay. Sometimes things don’t work out the way you thought they would.
Ross: Come here.
Rachel: Don’t you have to go _________ Emily?
Ross: Are you okay?
Rachel: Yeah. I got my girls.
Phoebe: Hey, you know what might _________?
Unit 2 Class 6—Lesson Plan

Background
Aims/Objectives: To reinforce vocabulary through opportunities for output
To continue to explore cultural issues (weddings; giving comfort)
To give students the opportunity to produce oral output on the topics of the unit, including the chance to try out any new words or phrases

Text/Materials: Role play prompts 2-6
To do before class: Print out Role play prompts 2-6
To bring to class: Role play prompts 2-6

Procedures
Time     Procedures
5        Roll/greetings
45       Lead a discussion on weddings for the full class. The discussion will be based on sharing your own knowledge, and asking questions to the students based on the writing they did in class 2-5. Questions can be designed not only on these writings, but on other aspects of weddings/marriage as well
(Ten minute break)
10       Role play—Hand out Role play 2-6 prompts (two to each person). Note that prompts one to four are designed for two people, and prompts five to eight are designed for one person. Each student will get two prompts, one interactive, and one individual. Students will be given ten minutes to reflect individually on their prompt, and decide what they are going to say.
10       Students will find a partner bearing the opposite side of their role play (1A must find 1B, 2A must find 2B, etc.). With this partner, they should practice their role play and present their individual role play. They should not write anything down.
30       Take turns acting out the role plays in front of class. After each one, ask the questions of the class (as audience) and of the presenters. [What can be inferred about the situation from the dialogue? Why did the speaker choose a certain expression? Was there anything the speaker should have included, but didn't?]
Unit 2 Class 6—Role Play Prompts

1A. Your boyfriend/girlfriend just “dumped” you, and you are feeling sad. You want to talk about it with your friend.

2A. You want to go to the mall tomorrow and buy some new shoes. Say hi to your friend, and ask if you can use his/her bicycle. Be sure to include a pre-request.

3A. You just got your TOEFL score back, and it was really terrible. You are feeling sad, and you want to talk about it with your friend.

4A. You just lost a lot of money gambling, and you need to borrow some money to pay your rent. Ask your friend if you can borrow some from him/her. Be sure to include a pre-request.

1B. Your friend was just “dumped” by their boyfriend/girlfriend. Talk to him/her, and ask him/her about what happened. Be sure to ask at least two questions, tell him/her how sorry you are, and try to comfort him/her.

2B. Say hello to your friend. He/she is going to ask you for a favor. Be sure to ask at least two questions about the favor before you give an answer.

3B. Your friend just found out what he/she got on the TOEFL. He/she is sad because the score was too low. Be sure to ask at least two questions, tell him/her how sorry you are, and try to comfort him/her.

4B. You have worked hard all year to earn enough money to pay your tuition. You have enough now, but you don’t need to pay it for 60 days. Your friend is going to ask you if he/she can borrow some money. Ask at least two questions before giving him/her an answer.

5. You need a computer to type a long paper for a class you are taking. Call your friend and leave a message explaining that you would like to borrow his.

6. You just heard that your friend did not get the job he had applied for. You know he must be feeling sad. Call him and leave a message telling him that you hear this news, you are very sorry, and asking if he is free for dinner to talk with you about it.

7. Your friend called you and asked you if she can borrow your laptop computer to write a paper on. Call her to tell her that she can borrow it, but not until after next Tuesday. Leave a message.

8. You recently found out that a company you applied to has decided not to give you a job. Your friend heard this news and left a message on your answering machine saying how sorry he was, and asking to meet you you for dinner sometime this week. Call him to thank him for his concern, and tell him if and when you are free for dinner. Leave a message.
Unit 3 Class 1—Lesson Plan

Background

Aims/Objectives: To prepare learners for the video segment in Class 3-1B by familiarizing them to the concept of crossword puzzles and with situations that will come up in the video. To review vocabulary from the first several chapters.

Text/Materials:
- Full-length video 3-1 with full English subtitles and Chinese keywords.
- Viewing activity sheet 3-1
- Crossword 3-1
- Still photo clips 3-1-1, 3-1-2, and 3-1-3

To do before class:
- Arrange to get video equipment
- Print out Viewing activity sheet 3-1
- Print out Crossword 3-1

To bring to class:
- Video equipment
- VCD with Video 3-1 and Still photo clips 3-1-1/2/3
- Viewing activity sheet 3-1
- Crossword 3-1

Procedures

Time Procedures
5 Roll/greetings
15 In pairs, have the students complete Crossword 3-1 (using a dictionary if they want to). It may be necessary to explain the concept of a crossword beforehand. As they are working on this, walk around the class and help pairs that seem confused.
15 Go over the crossword together to make sure everyone has the right answers. Then, ask students (again in pairs) to write twelve sentences, one for each of the vocabulary words being reviewed in the crossword.
15 Ask several students to read their sentences for each word. Also, talk a bit about the words—especially different forms of the word may take.

(Ten minute break)

10 Show still photo 3-1-1. Who is the man in the picture? Who is the woman? What do you notice about this picture? [It is obviously a huge mess. It is her apartment, and she clearly does not clean it very often.] (Ask one or two students:) Do you keep your dormitory clean? How often do you clean it? Are girls usually cleaner, or boys? Do you think you could date someone as messy as Ross’s girlfriend?
5 Show still photo 3-1-2. Who are these two women? Where do you think they might be? [The woman wearing black is crying, which is a hint that they are at a funeral]. Why do you
think she's crying? What does Monica have in her hand? [Watch and find out. Note that often American funerals are followed by a meal, which is usually catered.]

Show still photo 3-1-3. Who are these two people? What is Joey holding? [A gift.] Why would someone give someone else a gift? [Birthday, Christmas, anniversary, Valentine's Day. Here, Chandler went shopping to get a gift that Joey can give to his girlfriend for her birthday.] What's covering the gift? [Wrapping paper and a ribbon/bow.] When do Chinese people give each other gifts?

Pass out viewing activity sheets and go over the questions

Watch the video
Unit 3 Class 1—Crossword Puzzle

Across

1. To steal
2. The woman at a wedding who is getting married
3. Something you wear on your finger
4. Trash
5. A symbol that represents a sports team
6. An appliance that plays music
7. A word for two people who have agreed to be married
8. The man at a wedding who is getting married
9. To end a marriage
10. To ask someone to marry you
11. An appliance that makes food hot

Down

2. The woman at a wedding who is getting married
4. Trash
6. An appliance that plays music
8. The man at a wedding who is getting married
9. To end a marriage
10. A high school dance party
Unit 3 Class 1—Viewing Activity Sheet
Please select the best answer to each question while watching the video:

1. Why does Phoebe offer to lend Monica $500?
   a) So she can afford to fly to her friend's funeral.
   b) So she can buy catering equipment.
   c) So she can buy a gift for Kathy.

2. Why doesn't Cheryl want to go to Ross's apartment?
   a) She doesn't like Cinnamon Fruit Toasties.
   b) She wants to look for her hamster.
   c) She doesn't like the way it smells.

3. Why does Rachel ask Chandler about going to a musical?
   a) She can't decide which musical to go to.
   b) She needs the name of the musical for her crossword puzzle.
   c) She wants to ask Chandler out on a date.

4. Why does Phoebe yell at the widow?
   a) The widow is trying to avoid paying the bill.
   b) She thinks it is wrong for the widow to sing at a funeral.
   c) The widow stole her bag.

5. Phoebe and Monica are going to become partners to do what?
   a) Fighting crime.
   b) Catering.
   c) Get married.
Unit 3 Class 2—Lesson Plan:

Background

Aims/Objectives:
To review the plot of the video from the previous class
To introduce the new vocabulary words and phrases in written form in this unit

Text/Materials:
Video segment 3-2 with English subtitles (target vocabulary blanked out)
"An Unusual Gift" handout
"An Unusual Gift" question sheet
Viewing activity sheet 3-2

To do before class:
Arrange to get video equipment
Print "An Unusual Gift" handout
Print "An Unusual Gift" question sheet
Print out Viewing activity sheet 3-2

To bring to class:
Video equipment
VCD with Video segment 3-2
"An Unusual Gift" handout
"An Unusual Gift" question sheet
Viewing activity sheet 3-2

Procedures

Time Procedures
5 Roll/greetings
10 Go over Viewing activity sheet 3-1 and review what happened in the video for the last class period.

(Transition)

10 Students will be given the "An Unusual Gift" handout and will read it individually in class.
15 The teacher will go over the underlined vocabulary in the story and explain each as well as possible.
10 Students will be given the "An Unusual Gift" question sheet and asked to answer the questions individually.

(Ten minute break)

10 In groups of four, students will be asked to compare answers and come to an agreement on each. The teacher will walk around the room helping any groups that appear to be stuck on a question.
10 The teacher will go over the "An Unusual Gift" question sheet and will answer any questions about the reading. The gift in this reading will be used to segue into gift giving, the topic of the following video segment.
The students will be given Viewing activity sheet 3-2, which they will fill out while watching the video. The video will be played through one time and the teacher will go over the answers to the questions.

The video will be played a second time, and stopped three times to discuss the dialogue:
1. After Chandler says, "I have a call in about that" Where is Phoebe's gift?
3. At the end. What does Phoebe think about this gift? Why is it important for Joey to get Kathy a better gift than Chandler? What does Phoebe suggest might be a better gift?

Class discussion: Do you think a children's book is a meaningful gift? A useful gift? Would you rather receive something beautiful or meaningful or useful?
An Unusual Gift

My sister’s boyfriend works for the Department of Sanitation. Last year for her birthday, he gave her a large birthday present. She tore off the wrapping paper and saw three beautiful crystal wine classes. She asked why there were only three glasses, since they normally come in even numbers. Her boyfriend replied that they were quite expensive, and he could only afford three, but that he would buy her three more later to complete the set. She thought this was a bit unusual, but the gift was very thoughtful and meaningful, so she didn’t mind waiting.

Later, however, she found out from one of her boyfriend’s co-workers why they came in a set of three. In fact, a store nearby had ordered a set of four, but they arrived with one broken, and they threw the entire set away! In other words, her boyfriend had gotten her gift for free out of the garbage. It wasn’t expensive or meaningful; it was someone else’s trash.

She freaked out when she found out, and told her boyfriend that she wanted to break up immediately. He apologized again and again, but it did no good. In the end, he saved a little money, but lost his true love.
Unit 3 Class 2—Reading Questions

Questions for “An Unusual Gift”

Please write at least one complete sentence when answering the following questions. Feel free to look at the article again if you are unsure.

1. What is the boyfriend’s job?

2. Why is the gift unusual?

3. How does the boyfriend explain the unusual gift?

4. Where did the boyfriend really get the gift? Why was it there?

5. How did the girlfriend find out the truth?

6. How did the girlfriend react when she found out the truth?

7. What happened to their dating relationship?
Unit 3 Class 2— Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

<table>
<thead>
<tr>
<th>meaningful</th>
<th>wrapping paper</th>
<th>expensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>rare</td>
<td>birthday present</td>
<td>ordered</td>
</tr>
</tbody>
</table>

Chandler: Do you guys have any ____________?
Phoebe: Is it for my ____________?
Chandler: Phoebes, It was your birthday, like, months ago.
Phoebe: Yeah, but, remember you said you ____________ something special and it just hadn't come yet.
Chandler: Well, I have a call in about that. Actually, this is for Kathy's birthday. It's an early edition of her favorite book.
Rachel: The Velveteen Rabbit! Oh, my God, when the boy's love makes the rabbit real...
Chandler: Don't touch it because your fingers have destructive oils.
Rachel: Then you'd better keep it away from Ross' hair. This is _____________. How did you get that?
Chandler: Oh, it wasn't a big deal. I just went to a couple of bookstores talked to a couple of dealers, called a couple of the author's grandchildren.
Rachel: Honey, that's so sweet.
Phoebe: What a great way to say, "I secretly love you, roommate's girlfriend."
Chandler: It doesn't say that. Does it?
Ross: How do you think it's going to look when you get her something incredibly ____________ and _____________, and her boyfriend, Joey, gives her an orange?
Chandler: OK, all right, I'll just make sure Joey gets her something really great.
Phoebe: It's got to be better than that book. Like a crossbow!
Unit 3 Class 3—Lesson Plan

Background
Aims/Objectives: To introduce learners to the idea of "directness" and "indirectness" in interactions.
To attempt to understand some of the linguistic choices associated with directness and indirectness.

Text/Materials:
- Video segment 3-3 (English subtitles with requests in a contrasting color)
- Viewing activity sheet 3-3
- "Direct and Indirect" handout

To do before class:
- Arrange to get video equipment
- Print out Viewing activity sheet 3-3
- Print out "Direct and Indirect" handout

To bring to class:
- Video equipment
- VCD with Video segment 3-3
- Viewing activity sheet 3-3
- "Direct and Indirect" handout

Procedures

Time  Procedures
5  Roll/greetings
10  Review of video: Why does Monica need to borrow money from Phoebe? What does a "caterer" do? Where might a caterer do their job? [Wedding, funeral, party, etc.] Where is Monica catering? Who should pay the caterer? Why are they having a hard time getting paid?
10  Hand out Viewing activity sheet 3-3; As they watch the video, learners should mark the orange sections. Watch the video. Afterwards, ask the students which parts were in orange. What is common about all these parts? [The speaker is addressing the bereaved widow, one directly, and one indirectly].
20  Play the video again. Pause the video four times:
1. After Monica says "See you in hell." What does Monica want when she goes to talk to the widow? Why doesn't she ask directly? [It seems a little too forward, especially when dealing with a grieving person; she hoped the widow will bring it up.] Why does the widow start crying? Who is "Jack"? Why does Monica say, "I'll see you in hell"?
2. When the Widow sings "Grand Old Flag." Why doesn't Monica want to ask the widow for payment? What does Phoebe think about this? Why does Phoebe think the widow is "faking"? Do you think she's right?
3. After Phoebe says “Enough is enough.” What does Monica want to do? Why does Phoebe refuse? Why does Phoebe think that the woman is trying to avoid paying? What does “enough is enough” mean?

4. At the end. Do you think Phoebe is being polite here? Why not? How is Phoebe’s approach different than when Monica approached the widow at the beginning of the clip? [Much more direct; also, involves many more people.] Why is Phoebe choosing to be impolite? How does Phoebe threaten the widow?

Video segment 3-3 will be played again in its entirety, and students will be asked to notice the requests as they occur.

(Ten minute break)

Grouped in threes, students will practice reading the dialogue presented in Viewing activity sheet 3-3. The should practice the dialogue several times, trying to say it more quickly each time. The goal is to be able to say it as quickly as the actors on the show. The teacher will go around the room and help any group that requests it.

Three groups will be asked to present the dialogue in front of class. Three other groups will then be asked to present the dialogue in front of the class as the tape is being played (simultaneous with the actors).

“Direct and indirect” handout is distributed, and students are asked to practice these two dialogues together in their groups, taking turns.

Two groups will be asked to present Dialogue 1, and two groups will be asked to read Dialogue 2. In which dialogue do you think Ann is more direct? How do you think Jason feels at the end of Dialogue 1? How about the end of Dialogue 2? How is the criticism “padded” in Dialogue 1? [Suggestions preceded by compliments; errors “make the company look bad” (not Jason personally); comments are described as “suggestions” without disparaging his work] What are some signs of directness in Dialogue 2? [Words like “terrible,” “idiot,” and “sloppy” are very strong. Phrases like “fail to consider” and “you need to...” are much less polite than their counterparts in Dialogue 1]
Unit 3 Class 3—Viewing Activity Sheet

Watch the Video and mark down which parts use orange subtitles:

Monica: Well, we're all cleaned up in the kitchen.
Widow: Good. Thank you.
Monica: And, well, there's this small matter of the....
Widow: Dear?
Monica: The matter of payment.
Widow: Jack used to handle the finances.
Phoebe: You get it?
Monica: No, but I made a widow cry. See you in hell.
Phoebe: You have to get our money.
Monica: She couldn't stop crying. With those thick glasses, her tears look giant.
Phoebe: I know, it's tough. You know what the first thing I did after my mother's funeral was?
Monica: What?
Phoebe: Pay the caterer! Look, I've had a lot of jobs. And there are some people who always try to get out of paying.
Monica: So you think she's faking?
Phoebe: Well, it seem like there weren't any tears till you showed her the bill.
Monica: Phoebe, she sounded pretty upset to me.
Phoebe: She seems fine now.
Phoebe: You didn't get the money, did you.
Monica: Maybe I can try at intermission? Phoebe, come on. You know what? Let's just go.
Monica: No! Hey, we're not leaving till we get paid! I don't know who she thinks she is. I talked to the florist. She didn't get paid either. Or the limo driver, or the priest, and he can get the dead guy damned for all eternity.
Monica: Well, I'm not going back out there.
Phoebe: Fine. Enough is enough! Hey, widow? Widow? Excuse me? Excuse me! Thanks. Clearly this is a very, very hard time for you. But we provided a service, and we deserve to be paid because you ate that service. We are not leaving here until we are paid every penny, because, you know what lady? We're part-time caterers and we have no place else to go.
Widow: All right. I'll get my bag.
Phoebe: Good.
Unit 3 Class 3—Handout

Dialogue 1: [Anne is Jason’s boss. He recently gave her a report, which she is now returning to him.]
Anne: Hey, Jason. Do you have a minute?
Jason: Yeah, what’s up?
Anne: I was able to take a look at your report last night, and I’d like to talk about it with you a minute.
Jason: Sure.
Anne: I think your main ideas are right on target, and I think it’s generally well written. I really like the chart on page seven!
Jason: Thanks!
Anne: As you know, the final draft is due on Friday, and there are a few changes I hope you can still make, OK?
Jason: Like what?
Anne: Well, there are a number of minor grammar and spelling issues. If we give it to our client that way, it may make the company look bad. Make sure you proofread everything carefully, and double check all the spelling.
Jason: OK. Anything else?
Anne: Well, I wrote down a few suggestions on the report that you should probably include as well. Please see me if you have any questions. Thanks!
Jason: No problem.

Dialogue 2: [Same characters]
Anne: Hey Jason, I read your report and I would like you to make some changes.
Jason: OK. What do you have in mind?
Anne: The spelling and grammar in this report are terrible. You need to fix those immediately or the client will think you’re an idiot.
Jason: OK.
Anne: Make sure you proofread it carefully. Sloppy work just isn’t good enough.
Jason: OK.
Anne: I also wrote down a number of comments on the report about things you failed to consider in your analysis. Please rewrite the report with these things included.
Jason: OK.
Anne: You need to have this done by Friday. If you have any questions, let me know.
Jason: OK.
Unit 3 Class 4—Lesson Plan

Background

Aims/Objectives: To introduce learners to vocabulary and fixed expressions related to giving and receiving gifts. To give the students the opportunity to use some of the vocabulary and structures they have been learning through writing.

Text/Materials: Audio segment 3-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 3-4-1/2

To do before class: Arrange to get audio equipment
Print Transcript (key) for all five recordings
Print Role play prompts 3-4-1/2

To bring to class: Audio equipment
Audio segment 3-4-1/2/3/4/5
Transcript (key) for all five recordings
Role play prompts 3-4-1/2

Procedures

Time | Procedures
--- | ---
5 | Roll/greetings
5 | Remember the gifts that Joey and Chandler gave to Kathy in the video? What does Kathy say when Chandler gives her his gift? What does she say after she opens it? Is it a good gift? Does Kathy's response surprise you?
15 | Full-speed dictation: Students will be informed that they are about to hear a dialogue. After listening to Audio segment 3-4-1 once, students will be asked to listen again and to write down exactly what the speakers say. The conversation can be repeated three or four times for the benefit of the students. Afterwards, give the students the key to see how they did. What was difficult? What was easy?
10 | Full-speed dictation: Audio segment 3-4-2 [interview with a NS (American variety)] will be played multiple times, and students will be given the opportunity to take the dictation (same as above). Again the key will be handed out, and the students can compare their own results.
15 | Full-speed dictation: Audio segment 3-4-3 [Interview with a NS (Indian variety)] will be played multiple times, and students will write down their answers.

(Ten minute break)

15 | The key to Audio segment 3-4-3 will be handed out. Was the Indian accent easy to understand? Why? [He talks kind of slow—maybe this will be easier!] What do you think
about what Pam said? Is it appropriate to give practical gifts in China? What about expensive gifts? What do you think about what Lijin said? On what occasions do people in China give gifts?

- Role play prompt 3-4-1 will be handed out, and students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 3-4-1 in pairs. Ask each listener to make sure all the necessary information is included. The speakers may use notes, but should not read the dialogues.
- Three pairs of students will be asked to give their messages in front of the class. The teacher will point out all the important information that the students remembered to include.
- An example recording (Audio segment 3-4-4) will be played for students. They will then be given the key and will be played the message again. Were the speakers easy to understand? How did the formal nature of this dialogue effect the speakers' choices?

- Role play prompt 3-4-2 will be handed out. The students will be given five minutes to prepare what they would say.
- Students will be given the opportunity to practice Role play 3-4-2 in pairs. The speaker may use notes, but should not read the conversations.
- Three pairs of students will be asked to give their dialogue in front of the class. The teacher will point out the positive aspects of these conversations.
- An example recording (Audio segment 3-4-5) will be played for students. They will then be given the key and will be played the message again. Was the Indian accent easy to understand? Do you think the speakers were polite? Do you think close friends should use different language than a boss/employee?
Unit 3 Class 4—Transcript

Dialogue 1
Chandler: Happy birthday.
Kathy: Thank you.
Joey: You know, uh, Chandler got you a gift too.
Chandler: No, he didn’t.
Joey: Yeah, he did. Look, it’s right there on the counter. Ho-ho-ho!
Chandler: Happy birthday. I’m sorry.
Kathy: You really didn’t have to. Wow!
Chandler: See, you, you think it’s just a pen, but then you turn it over and it’s also a clock.
Kathy: Yeah! No, this is great! Thank you, Chandler.
Chandler: Oh, yeah, yeah.

Dialogue 2
Chris: So, uh, when someone gives you a gift, do you feel like it’s really important that the gift, uh, be something really expensive?
Pam: Um, no, not at all. Actually, um, I prefer it if the gift is, um, meaningful or practical.
Chris: Really? Could you give me an example of a gift that would be really meaningful?
Pam: Um, maybe just something that would remind me of a special time that we shared, or something like that, I guess.
Chris: OK. What about, uh, a gift that would be useful?
Pam: Oh, um, yeah, that would be great actually, if somebody gave me something, um, that I use, um, to wear, or that I might use to teach, or something like that.

Dialogue 3
Chris: So, uh, you were not born in the U.S...
Lijin: Right.
Chris: You were born in...
Lijin: India.
Chris: India. So, would you have birthday gifts there?
Lijin: Yeah, we would, um, we would have birthday gifts ‘til about twelve or thirteen years of age. That’s about common to give gifts, uh, for whoever’s birthday it is.
Chris: And, so, who gives the gift?
Lijin: Um, relatives...friends. Mostly relatives.
Chris: OK. Are there any other holidays in India where people would give or receive gifts?
Lijin: You know, I don’t think we...not in India we didn’t used to, but the Indian community here...
Dialogue 4

Chris: Uh-huh.
Lijin: ...does.
Chris: OK.

Dialogue 5

Chris: Hi Pam!
Pam: Hi Mr. Rozendaal.
Chris: Hey, uh, I got you a little holiday gift, I got one for everybody in the department, so, so, here you are.
Pam: Oh that's so nice! Thank you! You shouldn't have.
Chris: Oh no, you guys have been working really hard this year, and I'm, I'm really proud of the work we've done here, so, so go ahead and open it.
Pam: All right. Oh, it's chocolate! Thank you.
Chris: You're welcome. Um, I hope you like it.
Pam: I do. Chocolate's my favorite.

Dialogue 5

Chris: Hey, Lijin, how are you doing?
Lijin: Not bad, not bad. And yourself?
Chris: Pretty good. Hey, happy birthday!
Lijin: Thanks man!
Chris: Uh, congratulations. What are you, like, 32 now?
Lijin: Yeah, more like 23, but, close enough I guess.
Chris: Well, here, here's, here, I, I got a gift for you.
Lijin: Hey, thanks man. I appreciate it.
Chris: Uh, go ahead and open it.
Lijin: All right. Let's see what's in here. Hey, it's a bicycle helmet! Thanks!
Chris: Your welcome.
Unit 3 Class 4—Role Play Prompts

1. This conversation is between an accountant, Pam, and her boss, Mr. Rozendaal. Around the holidays, bosses sometimes get gifts for their employees. Mr. Rozendaal got Pam a gift-wrapped box of chocolate. Greet each other, and then Mr. Rozendaal should give Pam the gift.

2. This conversation is between two friends, Chris and Lijin. Today is Lijin's birthday, and Chris got him a birthday gift. The two should greet each other, Chris should give Lijin the gift, and Lijin should open it. The gift is a bicycle helmet.
Unit 3 Class 5—Lesson Plan

Background

Aims/Objectives:
To reinforce vocabulary through input
To continue to explore cultural issues (cleanliness; giving gifts)
To give students the opportunity to produce output on the topics of the unit, including the chance to try out any new words or phrases in writing

Text/Materials:
Video segment 3-5a (English subtitles with blanks)
Video segment 3-5b (English subtitles)
Viewing activity sheet 3-5

To do before class:
Arrange to get video equipment
Print out Viewing activity sheet 3-5
Create writing prompt (overhead transparency)

To bring to class:
Video equipment
VCD with Video segment 3-5a/3-5b
Viewing activity sheet 3-5
Writing prompt (overhead transparency)

Procedures

Time Procedures
5 Roll/greetings
15 Hand out viewing activity sheet 3-5, review bolded vocabulary words, and play Video segment 3-5a.
15 Play the video again, pausing at various points to correct Viewing activity sheet 3-5, and to discuss the dialogue:

1. After Ross says "garbage is all that has survived." What is Ross doing when he says this? Why? [He is tying a tie, so presumably he is going out somewhere "dressy."] What is Ross saying here? [Describing a problem.] How do you think Joey will react to this? What are some suggestions he might offer?

2. After Ross says, "I don't know, soap?" Joey first makes sure that Ross is done describing his problem. What is Joey's first suggestion? Why does Ross reject this idea? Why is this funny? [Soap is not a "weird smell" to most people]

3. As Ross walks out the door. What is Joey's second suggestion? [Ignore the mess.] Does Ross accept this? How does he try to "rationalize"this?

4. After Ross says "Yes I do." Does he really? How can you tell he is reluctant? Why?

5. At the end. Why are some problems Ross is having? [First he is bothered by an insect; then he puts his hand in some type of black gooey substance; then he finds a piece of
bologna in the couch; finally, he sees something alive in the bag of potato chips.] Why
does he start hitting the bag? Why is Cheryl worried? Do you think this is realistic? Do
people really live this way?

Does your home look this way? Who cleans the home? Are you in charge of cleaning
anything? What about your dormitory? What about city streets, are those clean? Who is
in charge of keeping the streets clean?

(Ten minute break)

Play Video segment 3-5b through once. Then, play it again, pausing at the following points:
1. After Chandler says “Yes it is, at Office Max.” Why is this funny? What types of things
do you think might be appropriate to buy at Office Max? Where would be a better place?
2. After Chandler says, “It’s not the seventh night of Chanukkah.” What does Joey buy for
Kathy? Is this a good gift? Where does Chandler think it would be appropriate? [He
implies that it would be a good gift for someone who’s eleven, or a good Hannukah gift.]
Is Chandler direct? What might be less direct way of saying this?
3. After Joey says “Whoa! It’s time for my date with Joey!” Notice how Rachel is much less
direct about how inappropriate the gift is. Why does she say it’s inappropriate? Why
does Joey disagree? How does this compare with Chandler’s gift? [Chandler’s gift if
meaningful and expensive; Joey’s gift is practical and cheap.]
4. At the end. Do you think it’s smart for Joey to let Chandler do the shopping for him? [It
makes the gift a lot less meaningful.] Do you think they will tell Kathy that Chandler
bought the book? Why do you think Chandler offers to write a poem? [Sarcasm. Joey’s
response shows that he doesn’t understand what things are meaningful in a gift.] Why
does Rachel call it “a card, but it’s also a poem holder”?

Writing—Give the students the remainder of the class period to any combination of the
following prompts (written on an overhead):
1. Describe a memorable gift that you have received in your life. Tell why it was so
memorable.
2. Would you rather receive a gift that is practical, or one that is meaningful? Why?
3. Write about a time you gave or received a gift that was very inappropriate. How did you
respond? What did you do with the gift?

(Please write something that can be shared with your classmates).

Comments

• After class, the writings will be read. Anyplace where a learner used target vocabulary
will be marked, and it will be noted if it was used appropriately. Besides this, the only
marking that will be done will be in response to the content.
• These writings will be used to plan the discussion for class 3-6.
Unit 3 Class 5—Viewing Activity Sheet

Watch the video and fill in the new vocabulary used there:

- weird
- freak out
- garbage
- sloppiness
- sanitation
- garbage
- survived
- mess
- garbage

Joey: So you just left? Her place was really that bad?
Ross: You know how you throw your jacket on a chair at the end of the day? Like that, only instead of a chair, it's a pile of ____________. And instead of a jacket, it's a pile of ____________. And instead of the end of the day, it's the end of time, and ____________ is all that has ____________. Here.
Joey: Wow. Thanks. So what happened?
Ross: What do you mean? Nothing happened. I had to get out of there.
Joey: All right, so next time, you take her to your place.
Ross: I tried that. She says it has a ____________ smell.
Joey: What kind of smell?
Ross: I don't know. Soap?
Joey: Listen, Ross, you like this girl, right?
Ross: Yeah.
Joey: You want to see her again, right?
Ross: Yeah.
Joey: So you're going to have to do it in the ____________!
Ross: Yeah, okay. You're right. I mean, who cares about a little ____________? It's endearing, really.
Joey: All right! Now you go get that beautiful pig!
Cheryl: So you want to come inside?
Ross: Yes. Yes, I do.
Cheryl: I'll be right back. Make yourself comfortable. Guess who?
Ross: Department of ____________?
Cheryl: It's me. What?
Ross: Oh, Cheryl!
Cheryl: It's my hamster! It's Mitzi!
Ross: Oh, my God! I'm so sorry. I must have ____________.
Cheryl: Thank God it's not Mitzi! It's just a rat.
Unit 3 Class 6—Lesson Plan

Background

Aims/Objectives: To reinforce vocabulary through opportunities for output
To continue to explore cultural issues (directness/indirectness; gift giving)
To give students the opportunity to produce oral output on the topics of the unit, including the chance to try out any new words or phrases

Text/Materials: Role play prompts 3-6

To do before class: Print out Role play prompts 3-6
To bring to class: Role play prompts 3-6

Procedures

Time Procedures
5 Roll/greetings
45 Lead a discussion on gift giving for the full class. The discussion will be based on sharing your own knowledge, and asking questions to the students based on the writing they did in class 3-5. Questions can be designed not only on these writings, but on other aspects of gift giving as well.

(Ten minute break)

10 Role play—Hand out Role play 3-6 prompts (two to each person). Note that prompts one to four are designed for two people, and prompts five to eight are designed for one person. Each student will get two prompts, one interactive, and one individual. Students will be given ten minutes to reflect individually on their prompt, and decide what they are going to say.

10 Students will find a partner bearing the opposite side of their role play (1A must find 1B, 2A must find 2B, etc.). With this partner, they should practice their role play and present their individual role play. They should not write anything down.

30 Take turns acting out the role plays in front of class. After each one, ask the questions of the class (as audience) and of the presenters. [What can be inferred about the situation from the dialogue? Why did the speaker choose a certain expression? Was there anything the speaker should have included, but didn't?]
Unit 3 Class 6—Role Play Prompts

1.A. You have a long paper due tomorrow, but you haven't started it. Tell your friend about your problem, and listen to his/her suggestions.

2.A. Your parents are coming to visit next week. Tell your friend about your parents' visit (such as when they are coming, how long they are staying, etc.). Let your friend make a few suggestions for being a good host.

3.A. You just got your friend a gift for his/her birthday, some new shoes. Greet him/her, wish him/her a happy birthday, and give him/her your gift.

4.A. You need to buy a valentines day gift for your boyfriend/girlfriend, but you don't know what to get him/her. Ask your friend for some advice. Make sure you get at least three suggestions.

1.B. Your friend is very lazy, and still has not started a long paper that's due tomorrow. Listen to him tell you about his/her problem, and then give several suggestions about what he should do. Be very direct.

2.B. Your friend has a very, very messy apartment with a weird smell. His/her parents are coming to visit next week, and you really think your friend should clean before they arrive. Being very polite and indirect, suggest that he wash the floor and clean the bathroom before they visit.

3.B. Today is your birthday! Your friend is going to give you a gift. The gift will be shoes, which are very ugly. You would never want to wear them.

4.B. Your friend will come to you and ask you for some advice. Make a couple of suggestions as to what he should do.

5. You have been living in a new apartment for a week. You really like it, but the garbage is not being properly removed. Call your landlord to tell him about this. Leave him a message. Be sure to be polite!

6. Your Aunt mailed you a sweater as a birthday gift. The sweater is very terrible. Call her to thank her for this gift, and leave a message.

7. You did some catering work for a wedding several weeks ago, but you still have not received payment. Call the bride and remind her that she still has not paid the bill. Leave her a message, and be direct!

8. You are planning an office party next week Friday, and you would like to have it catered. Call the caterer and see if they are free, and find out how much they charge of 25 people. Leave a message.
CHAPTER 4. DESIGN

The curriculum units presented in this thesis involved many design choices at every stage of their creation. The video portions required (at minimum) six software programs to create, and many more programs were used in earlier experimental phases before these six were selected. This chapter will comment on the design of the units, explain the materials used to create this unit, and describe how the video and audio segments of the units were produced.

4.1 The Units

Each of the units is based on a Master Unit Plan, which is presented at the beginning of Unit 3. Additionally, Table 3.1 lists the specific target material within each unit that pertains to the goals outlined in Chapter 2 (knowledge of vocabulary and fixed linguistic forms, knowledge of formulaic expressions, the ability to create new expressions, knowledge of culture, knowledge of interactional and discourse schemata, and knowledge of appropriateness). This presentation is based loosely on the Weekly Overview suggested by Jenson (2001, Appendix D). The lesson plans within each unit are also based on Jenson (2001, Appendix A).

Although the video segments are an important part of the unit, the curriculum here is not simply designed to flood learners with input. The unit provides opportunities for output as well, through writing, discussion, and role play opportunities. Also, video is not the sole source of input for the units, as students are exposed to input through reading, listening to audio (both from *Friends* and unscripted sources), and teacher input. Notice also that the units include activities from each of the four traditional areas of language pedagogy (speaking, listening, reading, and writing).

Each unit includes the viewing of an entire episode of *Friends*. This follows the recommendation of teachers supporting the "whole film" approach to video in the classroom. They argue that longer video segments provide greater context for utterances that short ones, and that the use of longer video "features abundant exposure to authentic listening" (King, 2002), making it somewhat analogous to an extensive reading approach. The viewing of the entire episode is done early in each unit, so that the learners will understand the broad context of the video before viewing the shorter segments.

Because the dialogue contains words and phrases which the target learners would probably not recognize (even with L2 subtitles), Chinese translations were inserted into the subtitles in certain spots. The words that received translation were chosen based on my own experience with the target learners (as in Guillory, 1998), with the help of a bilingual Chinese/English speaker, who also provided the translations. The goal of these subtitles is to provide sufficient scaffolding for the learners to understand the authentic language of the video.
The short segments occur four times in each unit, and are usually viewed more than once (as recommended by Katchen, 2001). Each of these segments is intended to contribute toward the fluency goals of the unit.

Each time video is shown, some type of pre-viewing activity occurs beforehand. According to King (2002), "the key to using films effectively lies primarily with the teacher's ability and savvy in preparing students to receive the film's message" (p. 511). For this reason, stills from the video are used to introduce characters or concepts prior to the full-length episode viewings, as recommended by Davis (1998). Previewing activities also include explaining tasks that occur simultaneously with the video (as recommended by Donley, 2000) and discussion of at least one of the themes that would be presented in the video.

The activities to be completed during the full-length episode are designed to encourage top-down processing. Following the guidelines of Donley (2000), these activities ask multiple choice questions that focus exclusively on comprehension and ignore new vocabulary. The activities to be completed during the shorter segments focus more on bottom-up processing. Several of these activities are cloze-style activities based on the dialogue in the video, as recommended by Davis (1998). Other activities ask learners to notice certain features of the discourse, such as topic changes.

Post-viewing activities often begin by making sure the learners understood everything in the video. This is especially important in a sitcom—when the class is silent, the teacher can usually infer that the students didn’t understand a joke (King, 2002). Other activities allow students to respond to various aspects of the video through writing, discussion, or role play, or to practice the dialogue from a particular scene and then try to say it along with the actors (as suggested by Ryan, 1998). This in turn can serve as a springboard for a role play of a similar situation.

In addition to the video segments of the units, there are audio segments, reading passages, and writing assignments. The audio segments are used as "fast-speed dictations," which require learners to take dictation at full speed, but allow for the input to be repeated as many times as needed (Rost, 2002, ch. 10). The audio segments include segments from Friends, but also unscripted speech samples which provide the instructor with the opportunity to point out features of "real life" English (filled and unfilled pauses, restarts, etc.) that are often not present in scripted dialogue. These clips also attempt to be more narrative in nature and to include examples of formal language, which should compensate somewhat for these inauthentic aspects of Friends dialogue (Quaglio, 2004). Some of the clips included fluent speakers with a Spanish or Hindi L1, which seems very appropriate given the "World English" environment that the target learners are likely to be working in eventually.

The reading passages are designed to introduce new vocabulary in written form prior to their introduction in the short segments of the video (although learners will already have been
exposed to them in the full video). The target vocabulary items were chosen because they were crucial to understanding the episode, or because they fit logically with the theme of the episode. The accompanying questions provide an outlet for students to use some of this new vocabulary and to demonstrate that they understood the passage.

The writing assignments give learners a broader opportunity to use new vocabulary in context. These assignments serve as a way for learners to reflect and comment on portions of the video, and also serve as a way of getting students to think about a particular issue, which will then be used for discussion in the following class period. It is hoped that this writing will prepare students for discussion, and will provide information which the teacher can use to guide the discussion.

4.2 Materials

The materials used to create the video were chosen with several principles in mind. First, because the motivation for this curriculum was to bring benefits of technology to those with limited access to technology, all work done to produce this unit was done on a single laptop computer. Second, the software used in the production of this unit was chosen primarily because it provided excellent benefits at very low cost, and was all obtained legally through internet sources. Because these two principles were followed, all work done on this unit could be replicated by a single teacher anywhere in the world, as long as they had access to a fairly up-to-date computer, a high-speed internet connection, and a copy of the source DVD. Appendix B (p. 107) provides step-by-step instructions for creating video segments similar to those created in this thesis.

Since the creation of this unit can be easily replicated, the unit produced here is extremely flexible. These units can be adjusted for difficulty level, and could be used at almost any proficiency level in a variety of settings. Thus, although I fully intend to use this unit in the classroom, it is really only one example of what can be created through the methods described here.

The hardware used to create these curriculum units consisted solely of a Toshiba Satellite 2455-S305, a fairly low-end laptop computer. The computer was equipped with a Pentium 4 processor, 512 megabytes of RAM, and an optical drive with the ability to read DVDs and write CDs. These videos could be produced on any machine with a Pentium 4 or equivalent processor, as long as the required optical drive were present.

The video used in the video segments all comes from Friends: The Complete Fourth Season. This video was chosen for a number of reasons. First, sitcoms themselves provide a number of advantages over other types of authentic video (Washburn, 2001): they often contain exaggerated emotional reactions, which are done in the interest of humor but also provide "nonverbal commentary" (p. 23) to learners about language; they often violate speech norms, which provides good opportunities for teachers to discuss these norms; and, the audience laughter provides cues to learners about when such norms may have been violated. Friends was chosen from
among other sitcoms because it enjoys wide popularity around the world, and it appeals strongly to the college and young adult age groups that are the target learners of the curriculum units being produced here.

Although the dialogue in *Friends* is scripted, it shares many features with authentic conversations. Quaglio (2004), in a corpus-based language analysis that compared *Friends* dialogue with an American conversational corpus, found both similarities and differences. One big difference was that *Friends* tended to include less vague and context-dependent language, since the dialogue was intended for the viewing audience outside the show. However, this feature probably makes *Friends* dialogue better suited for teaching than authentic conversation. Other differences he found were that speakers on *Friends* tended to focus on present situations rather than launching into narrative, and tended to be more colloquial than speakers in real conversation. He concludes that *Friends* dialogue is very appropriate for classroom use, but that the teacher should be aware of these differences and keep them in mind while teaching.

From among the many available seasons of *Friends*, Season 4 was chosen mainly because it is the only season to have been released in the U.S. on DVD with a Chinese subtitle track. Although the Chinese subtitles were not included in these curriculum units, they provide the teacher with the option of using them in the classroom if a particular teaching situation warrants it.

The three particular episodes used were "The One with the Cat" (Condon, Toomin, & Jensen, 1997), "The One with All the Wedding Dresses" (Curtis, Malins, & Chase, 1998), and "The One with the Dirty Girl" (Silveri, Goldberg-Meehan, & Jenson, 1997). These episodes were chosen largely on appropriateness—explicit references to sex, for example, would be considered inappropriate by many Chinese for inclusion in the classroom. Since editing such material would be tedious, and might interfere with the storyline of a particular episode, these largely nonoffensive episodes were chosen. Even so, minor pieces of two of the three episodes used in this thesis were deleted in the final edit. Each time, only a sentence or two was removed.

The software used to produce the different components of these units included eight software titles, which are listed in Table 4.1. All were obtained through the internet, and all but one of the programs were free. The specific uses of this software will be explained in the following section.

4.3 Creation of Video and Audio Segments

The creation of the subtitled video segments required three basic processes. The first two processes were to convert the video into the appropriate format and to create the desired subtitles in their appropriate format. The third process was one that took the prepared video and subtitles, combined them, and converted them to the MPEG format for playback on a VCD player.

The first process was preparing the video. This began by taking the video from the DVD and moving it onto the computer hard drive, and then converting it to an AVI format, which could
Table 4.1: Software Used in Creating the Curriculum Units

<table>
<thead>
<tr>
<th>Software Title</th>
<th>Version</th>
<th>Cost</th>
<th>Location</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audacity</td>
<td>1.2.3</td>
<td>Open Source</td>
<td><a href="http://audacity.sourceforge.net">http://audacity.sourceforge.net</a></td>
<td>Digital audio editing</td>
</tr>
<tr>
<td>Dr. DivX</td>
<td>1.0.6</td>
<td>$30.00</td>
<td><a href="http://www.divx.com">http://www.divx.com</a></td>
<td>Converting DVD video to AVI</td>
</tr>
<tr>
<td>Smart Ripper</td>
<td>2.41</td>
<td>Open Source</td>
<td><a href="http://www.afterdawn.com/software/video_software/dvd_rippers/smartripper.cfm">http://www.afterdawn.com/software/video_software/dvd_rippers/smartripper.cfm</a></td>
<td>DVD video conversion preprocessing (VOB file extraction)</td>
</tr>
<tr>
<td>SubRip</td>
<td>1.17.1</td>
<td>Open Source</td>
<td><a href="http://zuggy.wz.cz">http://zuggy.wz.cz</a></td>
<td>Converting DVD subtitles and timings to text files</td>
</tr>
<tr>
<td>SubStation Alpha</td>
<td>4.0.8</td>
<td>Freeware</td>
<td><a href="http://www.videohelp.com/download/SSAinstall.exe">http://www.videohelp.com/download/SSAinstall.exe</a></td>
<td>Subtitle editing</td>
</tr>
<tr>
<td>Subtitle Workshop</td>
<td>2.5.1</td>
<td>Freeware</td>
<td><a href="http://www.urusoft.net">http://www.urusoft.net</a></td>
<td>Subtitle editing</td>
</tr>
<tr>
<td>VirtualDub</td>
<td>1.6.3</td>
<td>Open Source</td>
<td><a href="http://www.virtualdub.org">http://www.virtualdub.org</a></td>
<td>AVI video editing, subtitle insertion, audio extraction, and frameserving for conversion from AVI to MPEG</td>
</tr>
<tr>
<td>TPMGEnc</td>
<td>2.5</td>
<td>Freeware</td>
<td><a href="http://www.tmpgenc.net">http://www.tmpgenc.net</a></td>
<td>Converting AVI to MPEG</td>
</tr>
</tbody>
</table>

then be digitally manipulated. Currently, most DVDs are encrypted to discourage illegal copying, and this encryption requires an extra preprocessing step before converting to AVI. This preprocessing removes the encryption and moves the video onto the hard drive of the computer. To do this, I used Smart Ripper (v. 2.5.1), an open-source program that extracts VOB (video object) files from DVDs and decrypts them.

At this point, the video had been moved onto the computer hard drive, but was still in VOB file format, which cannot be easily manipulated. There are many available programs to convert these files to AVI format, including some freeware. However, because this conversion has a tremendous impact on the quality of the video, I chose to use Dr. DivX, an inexpensive conversion program using the popular DivX codec. This allowed for the creation of a very high-quality AVI. This AVI was the finished product of the first process, that of video preparation.

The second process was the preparation of the subtitles. The subtitles contained on a DVD are actually not text files, but images. Therefore, it is nearly impossible to manipulate them in any way, even for something as simple as changing the font size or color. Because each of the episodes used in this curriculum contains hundreds of lines of subtitles, it was also infeasible to enter the words from the script manually into text form. Texts of these episodes of Friends can also be found on the internet, but in order to be used as subtitles, the timings for when each subtitle should turn on and off would need to be found and entered. This also seemed infeasible.
The solution to this problem was SubRip (v. 1.17.1), a free software program that can “read” the subtitles and convert them to text. Because subtitles cannot actually be read, SubRip asks the user to identify any character it does not recognize. That is, the first time any given character occurs in the subtitles (for example, the letter “a”), the user is asked to identify it. After this, the program knows that each time it encounters the same picture, it will be an “a.” Eventually, the user will have entered once all the characters that occur in the subtitles, and the software will have developed a matrix of these characters which can be used to convert the subtitles to text. With the exception of “I” and “l,” this program is highly accurate. Additionally, the matrix can be saved, allowing the user to avoid creating a new matrix for other video with the exact same subtitle formats (such as another episode of Friends).

This software not only converts the subtitles to text, but also extracts their timings, making the resulting file easy to import into subtitling programs. Files are saved in SubStation Alpha format, a popular format which can be read by a variety of subtitling applications.

Several subtitle editors were used to modify the subtitles that had been extracted from the DVDs. The initial editor used was Subtitle Workshop (v. 2.5.2), a powerful application that allows for viewing the video while working on the subtitles. This program is extremely user-friendly, and was used for most of the subtitle “clean-up” work. Much of this involved changing the subtitles to match the dialogue in places where they differed slightly.

Unfortunately, the subtitles had to be run through another program to be finalized because Subtitle Workshop is unable to handle Chinese characters, and doesn’t allow for multiple colors within a single subtitle. To handle this, Subtitle Workshop’s predecessor, SubStation Alpha (v. 4.0.8) was used. This program is not as user friendly as Subtitle Workshop, and is no longer being supported. However, SubStation Alpha worked well for both Chinese fonts and multicolored subtitles.

When the desired subtitle modifications were complete, they were saved (again in SubStation Alpha format) using a yellow, size 72 Arial font. This font color was chosen because it showed up the most clearly on a variety of backgrounds. The font size was quite large with the expectation that the videos would likely be played for fairly large classes on a relatively small television. If the situation were different (for example, if it were being projected on the wall or played for a small group on a large television), the font size could be reduced. Even with the large size, however, the subtitles rarely extended beyond three lines on the screen, and didn’t seem to interfere with the show. The Arial font was chosen because it is a fairly popular font and is sans serif, which was necessary to hide the “I”/“l” misdesignations caused by SubRip.

When the subtitles and the AVI video were both fully prepared, the third process could start. This process began by using VirtualDub to open the AVI. Because of compatibility problems with the DivX codec, the sound/video synchronization was off in VirtualDub. This was corrected by
saving the audio separately in an uncompressed WAV file, and then reimporting it as the primary audio source (a work-around suggested in a post to a VirtualDub support forum (Valja, 2002)). This also provided the audio file to be used later for the audio segments of the curriculum.

In order to insert the subtitles, a special subtitle filter, written by Avery Lee (author of VirtualDub), had to be inserted into VirtualDub. When this was loaded, the SubStation Alpha subtitle files could be inserted directly into the video. When all three components (audio WAV, video AVI, and subtitle SSA) had been loaded, the video could be cut down to the desired segment and was ready to convert to MPEG.

The MPEG conversion was done by using VirtualDub in conjunction with TMPGEnc (v. 2.524.63.181), as described in an AfterDawn (2002) guide entitled “Convert DivX video to VideoCD format with VobSub subtitles.” Following these step-by-step procedures, VirtualDub was set up to frameserve while TMPGEnc saved the file as an MPEG-1. “Frameserving” is defined as “using one utility to decode or read a video file and then, after it has been decoded, sending it straight to any other video editing or encoding application” (Page, 2000). In this case, VirtualDub is decoding, and TMPGEnc is re-encoding. When the TMPGEnc was done, the third and final process was complete, and the finished MPEG file was ready for use. (Note that the AfterDawn guide recommends the use of VobSub, a program that will transfer subtitle images directly from the DVD into the MPEG. This step was ignored in favor of inserting the subtitles in VirtualDub, because the AfterDawn method would not allow for subtitle editing.)

The audio segments include both Friends dialogue and original dialogue (created myself). The Friends audio segment used the WAV file that was created by VirtualDub as its source. This file was imported into Audacity, which was used to edit the audio to the desired length. The segments created myself were elicited from fluent English speakers and recorded digitally directly onto my computer, again using Audacity. Both the Friends segments and the original segments were exported from Audacity as MP3 files, a widely popular and highly flexible audio file format.

This chapter is intended to provide an explanation of how the video and audio were produced and some rationale for why the design choices were made as they were. A more detailed guide for producing this video can be found in Appendix B (p. 107). The next chapter will focus on several small-scale studies to try out some of the uses of subtitled video upon which the curriculum units in this thesis are based.
CHAPTER 5. ASSESSMENT

The teaching units presented in this thesis were designed primarily with pedagogical intentions, not research intentions. However, assessment is a crucial aspect of any materials development process. The resulting difficulty is that, because the design of the unit attempts to take advantage of a number of perceived benefits of video and video subtitles, no single benefit was singled out in their creation. As explained in Chapter 2, video has a number of advantages for classroom use: it is perceived as valuable by students, holds learner interest, provides a rich context for new words and phrases, and builds learner confidence. The curriculum will hopefully take advantage of all of these benefits.

Similarly, subtitles provide multiple benefits as well. They aid in understanding (and can thus be used as “scaffolding”), they may help with vocabulary acquisition, and they may encourage noticing. Again, it is the intention of these units that learners will benefit from all three of these advantages when exposed to this curriculum.

Because all of these benefits have the potential to enhance this curriculum, it becomes difficult to test any single one of them. To accomplish this, several modifications had to be made to the subtitled videos. First, the video design had to focus on a single benefit of video (or subtitles) to assess. Second, the subtitles had to be modified to reflect differences between the target learners (undergraduate Chinese EFL students) and the subjects of the studies, all of whom were in an ESL environment.

Thus the assessment was carried out in two small-scale studies, each looking at a research question much narrower than the overall goals of the curriculum unit, but which would still impact the unit. Additionally, the participants in these studies were asked to provide their opinions on Friends and on subtitled video through a questionnaire. It is hoped that these opinions will provide insights to those creating modified video in the future.

5.1 The First Study

The first study was created to explore the idea that subtitles can be used to encourage noticing of target vocabulary items. The idea of noticing, as posited by Schmidt (1990), is that “conscious processing is a necessary condition for one step in the language learning process” (p. 131). Similarly, when describing the factors that are important in incidental vocabulary acquisition, Ellis (1999a) includes saliency, which is the “noticability” of a vocabulary item.

Ellis (1999a) goes on to say that, while some vocabulary items may be inherently salient or salient because of the way they occur in the input, words can also be made salient through instructional focus. That is, if the teacher somehow draws attention to a particular vocabulary item, it is more likely to be unconsciously acquired, even when not the subject of “intentional learning” (p. 48).
Keyword subtitles, as used in Guillory (1998), would seem to be a possible way of adding saliency to vocabulary words. The purpose of this case study is to address this as a research question: Will keyword subtitles cause learners to notice selected vocabulary items?

To investigate this research question, eleven learners of English as a Second Language were found who were willing to participate. These students were all enrolled in English 101C at Iowa State University, an undergraduate composition course for nonnative speakers of English that prepares students for first-year composition courses with native speakers. The eleven students in this study were mostly from Asia and included both male and female students. They were from a variety of majors and came from a variety of language backgrounds.

The choice of video (Friends Season 4, Episode 20) and the methods of subtitling were as described in Chapter 4. However, because this video needed to contain specific keyword subtitles, another step of choosing which words to be subtitled was required. To do this, the episode's text was profiled using "Vocabprofile" in The Compleat Lexical Tutor (Cobb, 2004). This profile identified 61 K2 words, 11 academic words, and 92 words that were not on any of the word lists (mostly proper nouns and informal phrases like "gonna" and "yeah"). From this list, 15 words were chosen. All words were chosen because they appeared to be challenging for ESL learners at the target level, especially in oral contexts. Other factors considered were how often the word was repeated, whether or not the word was crucial to understanding a key part of the video, and whether the context in which the word was uttered provided visual clues as to the word's meaning. These words were subtitled in whatever form they appeared (for example, "marry" was subtitled in the forms "marry" and "married"). The fifteen words selected are listed in Table 5.1.

The subjects were shown the video in their regular class period, but were given the option of whether or not to participate in the study. The teacher told the students about the subtitles before taking the test, and also pointed out the first one as it appeared in the video. The teacher also informed the students that there would be a quiz afterwards, but gave no clues as to its content. The movie was projected onto a white screen using a computer projector. This rendered a very large viewable area while maintaining good quality for both the video and the subtitles.

In order to assess whether or not subjects had noticed the subtitled words, the subjects were asked to recall the subtitled words immediately after the video ended by writing out a list of as many words as possible from memory. Notice that this research design is not comparative; that is, there is no control group viewing the same video without subtitles. The reason for this is that the research question being addressed is one of noticing, and specifically looks at whether the keyword subtitles produce enough saliency to result in noticing. Study 1 is better viewed as an exploratory case study to investigate this, not as any kind of quasi-experimental comparison study.

If the keyword subtitles were successful in encouraging noticing, learners should be able to list some of the subtitled words, even though they were never explicitly told that they would be
asked to recall them. If they were not able to recall any of the words, it would imply that the subtitles had not encouraged noticing, and that perhaps the students were too engrossed in the plot of the video to notice the words appearing at the bottom of the screen.

It was expected that the students would indeed notice the subtitled words and would recall many of them. Additionally, because repetition is another factor which contributes to saliency (Ellis, 1999a), it was expected that words which appear more often would be more likely to be recalled.

Results indicated that, of the fifteen words that were included in the subtitles, students were able to recall, on average, five. The recall frequency for each word can be seen in Table 5.1. The four most commonly recalled words were marry, snore, crazy, and clinic. One word, marry, was recalled by ten of the eleven subjects. All words were recalled by at least one subject except for apparently. The number of words recalled by each subject ranged from one word to eleven words.

Additionally, two subjects “recalled” words which never appeared in the subtitles. One listed crisis among the recalled words, perhaps trying to recall clinic or coincidence. Another listed a total of eight words, seven of which were not subtitled (but interestingly did appear in the audio

<table>
<thead>
<tr>
<th>Root Word</th>
<th>Frequency of Occurrence (in video)</th>
<th>Frequency of Recall (No. of Students)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. apparently</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2. bride</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3. clinic</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>4. coincidence</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>5. crazy</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6. definitely</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>7. divorce</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>8. engage</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>9. groom</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>10. handle</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>11. marry</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>12. ridiculous</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>13. snore</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>14. unconscious</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>15. wedding</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>
portion of the video and were words which were important to the meaning of the video; that is, the subject noticed them even without the subtitles).

In terms of the research question (Will keyword subtitles cause learners to notice selected vocabulary items?), the subtitles seem to have been somewhat effective. Although the average number of words recalled (five) is less than might be expected, the design of the experiment (where students were not told explicitly that they would be asked to recall these words later) may have been partially responsible for this. Table 5.1 also seems to indicate that words appearing more frequently in the subtitles were more likely to be recalled, which was the result that had been anticipated.

However, it is likely that the subject's ability to recall words is related not just to the frequency with which they appear in the video, but also to their prior familiarity with the word. Because no pretest was given, there is no way to be sure which words the video was introducing, and which were already known. An example where this may have affected recall are the words crazy and handle (as in handling a situation). Both of these words appeared in the video five times, yet six learners recalled the word crazy, while only one learner recalled the word handle. It seems very possible that students would be more familiar with the word crazy, and this may explain why it was recalled more frequently.

In terms of teaching application, teachers who want to use keyword subtitles to encourage noticing should keep in mind that recall ability does not necessarily imply that the student has learned a given vocabulary word. Even if she has learned it, there is also no guarantee that this word will remain in her vocabulary long-term. In other words, asking subjects to recall the subtitled words is meant to determine what they have noticed, not what they have learned.

Future research into this topic might start by considering the use of a pre-test. This would allow researchers to examine the relationship between noticing and prior knowledge, and would also allow researchers to broaden the research question being asked: instead of seeing simply whether keyword subtitles lead to noticing, researchers could investigate whether keyword subtitles lead to acquisition of target vocabulary items. In this case, the use of a delayed recall test would also be useful, in order to determine whether these subtitles were leading to long-term learning. Additionally, future research might investigate a number of issues relating to the subtitles themselves. For example, such studies might try to determine the optimal number of keywords, the possibility of using L1 elaboration for keywords, the possibility of using full L1 subtitles with L2 keyword elaboration, or the possibility of using full L2 subtitles with L1 keyword elaboration.

### 5.2 The Second Study

The second study uses subtitled video as well, but focuses more on the video than on its subtitles. The first study looked at salience, which Ellis (1999a) lists as a factor in vocabulary acquisition from oral input. Another factor that Ellis mentions is “availability of contextual clues” (p. 48). Study 2 will focus on this factor, in the hope that the rich context found in video can
provide these clues and thus promote understanding of idiomatic phrases. The research question of interest is this: If attention is drawn toward unknown idioms, can video provide the context for learners to infer their correct meanings?

For this study, twelve students in English 180A at Iowa State University were recruited. English 180A is a class for international teaching assistants who score in the lowest tier on the mandatory SPEAK/TEACH test (an oral placement test designed to assess NNS ability to communicate effectively in a classroom setting). It is intended to be an oral English class with a special focus on pronunciation and fluency, and it includes a unit on idioms. The twelve students who participated included eleven native speakers of Chinese students and one native speaker of Japanese. They were from many different departments, and consisted of six males and six females.

The study used the same episode as used in the first study, but with full English subtitles. Additionally, the target idioms were subtitled in orange, while all other text was subtitled in yellow, in order to encourage noticing of these particular idioms.

The only other material used was a test consisting of multiple choice questions to assess whether the subjects knew the correct definition of idioms appearing in the video. The idioms were chosen based on how likely the subjects were to know them, and the selections were then shown to the English 180 teacher, who confirmed their appropriateness.

Two weeks before being shown the video, the subjects were given a multiple choice pre-test containing the ten idioms that had been chosen, which can be seen in Appendix C (p. 113). These tests were then analyzed to determine which idioms the students were familiar with, and which they were not. Results showed five idioms which were identified properly by at least ten out of the twelve subjects, and five which were identified correctly by seven or fewer of the subjects. These latter five idioms were used for the viewing task, and the subtitles were modified to appear orange each time they were spoken in the video. The viewing task can be seen in Appendix D (p. 115).

The video was shown during a regular class period, since idioms are one of the topics normally covered in the class. All students were shown the video, but were given the choice of whether or not to participate in the study. The students were given the viewing sheet to complete while watching the video, and were told that the change in subtitle color would alert them as to when the idioms were being used. As in the first study, the movie was projected onto a white screen using a computer projector, yielding a large viewable area with readable subtitles.

It was expected that, because of the context provided by the video, the subjects would get the correct answer for more idioms than they did without the video. If this were correct, differences would be expected between the average number correct in the viewing sheet and the average number correct (of the five idioms selected for instructional focus) on the pre-test. This difference will be tested for significance using a two-tailed paired t-test at a 95% level of confidence. If the
resulting p-value is less than .05, the null hypothesis that the two scores are the same can be rejected.

The results of the five selected idioms in the pre-test and the viewing activity can be seen in Table 5.2. (Note that since half of the idioms on the pretest were not included in the viewing activity, the pretest scores in Table 5.2 reflect only those idioms that were later used in the viewing activity). As this table shows, two students saw their scores decline, one stayed the same, and nine improved. The mean score was 1.5 points higher on the viewing activity, and this difference was found to be statistically significant at a 99% confidence level. When considering our initial research question (If attention is drawn toward unknown idioms, can video provide the context for learners to infer their correct meanings?), the results appear to answer positively. The context provided by video seems to have given the subjects the context they needed to infer the meanings of many of the target idioms. The ability to provide a rich context to reinforce meaning is one of the arguments for the use of video in the classroom, and this finding would seem to support this benefit.

Interestingly, the standard deviation was quite a bit higher for the viewing activity than for the pretest. This may indicate that the video was more helpful to some students than it was to others, which may be due to different learning styles. Also, because the design (colored subtitles that signal something on a viewing activity sheet) was novel to these students, some students may not have completely understood the relationship between the viewing sheet and the video. These students waited until the end to complete the worksheet, which may have affected how they answered. If this were done repeatedly, as it would in a classroom curriculum, students would have

<table>
<thead>
<tr>
<th>Subject</th>
<th>Pretest Score</th>
<th>Viewing Activity Score</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>2</td>
<td>-1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>2</td>
<td>-1</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Mean</td>
<td>2.25</td>
<td>3.75</td>
<td>1.50</td>
</tr>
<tr>
<td>Std. Dev.</td>
<td>0.87</td>
<td>1.42</td>
<td></td>
</tr>
</tbody>
</table>

p-value 0.00845
a better understanding of the relationship between the video and the viewing sheet, and might pay more attention to the viewing sheet during the video.

5.3 Student Views

As was mentioned in Chapter 2, little research has been done looking into student opinions of subtitled video in class. In order to address this, the subjects in both the first and second study were asked to complete a questionnaire to gain insights about their reactions to the subtitled video. The goal of this questionnaire was to get a general idea of the students' feelings about the subtitled video, and to compare these reactions to those of an earlier study of subtitles video (Guillory, 1998). The format of the questionnaire follows that of Guillory (1998) in order to make the results comparable. A copy of this survey can be seen in Appendix E (p. 116). The results of this questionnaire can be seen in Table 5.3.

The results in Table 5.3 differ somewhat from those of Guillory (1998). These differences may be due to differences in the subjects, or to differences in the subtitles themselves. Study 1 differed from Guillory's (1998) keyword subtitle treatment in that only 15 keywords appeared in the subtitles (52 total appearances), while Guillory's (1998) study subtitled a full 14% of the script. Because the subtitles were much more limited, they might be expected to contribute less to understanding. As the results of the questionnaire show, this was indeed the case, as subjects in Study 1 generally found the subtitles to be less crucial to understanding the video (Questions 1 and 3). Oddly, although the subtitles were fewer in Study 1, subjects seemed to find them more distracting (Questions 2 and 4) than was reported in the Guillory (1998) study. This seems counterintuitive. However, it may be that how distracting subtitles are is inversely related to how much they contribute to understanding. If this is true, it would seem logical that, because the subtitles in Study 1 were less helpful for understanding, they were seen more as a distraction than as an aid.

A comparison of student attitudes between Study 2 and Guillory's (1998) full-subtitled treatment also shows dissimilarities. In Study 2, subjects indicated that the subtitles made very important contributions to understanding (Questions 1 and 3). Although some subjects found the subtitles to interfere with the audio (Question 4), none found it distracting to the overall message, and all liked the idea of subtitles (Question 5).

One reason the subjects in Study 2 may have had somewhat different attitudes that those in Guillory's (1998) full subtitle treatment may have to do with their background. Guillory's (1998) subjects were all learning in an foreign language environment, while the Study 2 participants were learning in an ESL environment. Furthermore, ten of the twelve subjects in Study 2 had studied English in mainland China, where speaking and listening skills often receive far less attention than reading and writing skills (Huang & Xu, 1999). A learner who has more proficiency in reading than in listening would probably find subtitles quite helpful, as the questionnaire indeed indicated.
Table 5.3: Student Responses to Subtitle Questionnaire

<table>
<thead>
<tr>
<th></th>
<th>Keyword Subtitles</th>
<th>Full Subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guillory (n=64)</td>
<td>Study 1 (n=11)</td>
</tr>
<tr>
<td>1. I feel I understood the video because of the subtitles added.</td>
<td>58.8%</td>
<td>45.5%</td>
</tr>
<tr>
<td>2. I feel the subtitles were distracting to the message and did not help much.</td>
<td>7.4%</td>
<td>40.0%</td>
</tr>
<tr>
<td>3. I felt like I had to read the subtitles to get the message.</td>
<td>44.1%</td>
<td>18.2%</td>
</tr>
<tr>
<td>4. I felt that I couldn’t listen to the audio message because I had to read the subtitles.</td>
<td>20.5%</td>
<td>40.0%</td>
</tr>
<tr>
<td>5. I like the idea of subtitles in English (French)</td>
<td>60.3%</td>
<td>72.7%</td>
</tr>
<tr>
<td>6. The subtitles helped me to understand the audio message because I could pick out the words the people were saying.</td>
<td>67.7%</td>
<td>70.0%</td>
</tr>
</tbody>
</table>

In addition to the yes/no questions on the questionnaire, subjects were given the opportunity to answer several open-ended questions. These two questions, which dealt with student attitudes toward Friends and using Friends to learn English, revealed strongly positive attitudes both towards the show, and towards using it to learn English. Nine of the eleven subjects in Study 1 indicated that they liked watching Friends, while one described it as “so-so” and one declined response. Ten of the eleven subjects responded positively when asked “What do you think about using Friends to learn English?” (with one subject declining response). Responses included “excellent,” “great,” and “interesting.” Several subjects also noted that Friends appeared to be a good way to improve spoken English.

The Study 2 subjects also responded positively to Friends, both as a television show and as a way to learn English. Several students commented that Friends is quite difficult, noting that they would not be able to understand it without the subtitles because “there are so many idioms and they speak so fast.” One subject commented that Friends is good for learning “daily life English” (as opposed to academic English), and another suggested using material from the Discovery Channel instead.
The results of these questionnaires suggest a number of considerations for educators when designing video materials or using them in class. First, usefulness of subtitles would seem to depend partially on the background of the students, as well as on the type of subtitle. The questionnaire responses listed in Table 5.3 show many differences that may be due to student background and the subtitling itself. Second, the video chosen should be selected with the goals of learners in mind. While *Friends* is probably appropriate for students wanting to learn idioms or the English of everyday life, it may not be the best choice for those who want English for academic use.

The curriculum units in this thesis were designed with a particular group of learners in mind, as well as a specific pedagogical goal (fluency). However, because the methods used to produce this video are replicable, an educator in another situation could create a similar video using any appropriate source material, and could subtitle this material in any way deemed appropriate.

This chapter has described two studies that have attempted to verify the benefits that subtitled video is normally assumed to be providing language learners. Study 1 seemed to indicate that subtitles can be used as a tool to encourage noticing, while Study 2 appeared to show that video can provide the rich context that students require to infer meaning of unknown idioms when those idioms are made salient. Furthermore, subject reactions to the subtitled video confirmed their enthusiasm for using *Friends* in class, but also reinforced the need for any such video to be flexible enough to adapt to the needs of learners. All of this seems to support the work in this thesis, which attempts to take advantage of these benefits of subtitled video in curriculum units, and includes a methodology for creating these units which provides future educators or researchers with the flexibility they need to customize such unit to their own situations.
CHAPTER 6. CONCLUSION

While many studies have been done looking at subtitled video, few researchers have looked at subtitles which have been modified in any way. One researcher who has done this is Guillory (1998), who demonstrated that one type of subtitle modification, keyword subtitles, can be more effective than full subtitles in certain situations. However, keyword subtitles are only one possible type of subtitle modification. Other examples include partial L1 substitution, L1 keyword elaboration, or subtitle color modification for saliency.

The curriculum units produced for this thesis have shown how such modification can be produced and integrated into ESL curriculum units. Such modification is feasible for any person with access to basic technology, making them accessible to teachers almost anywhere. The ability of teachers to do their own subtitle modifications opens new possibilities, but also has certain limitations, which will be discussed here.

6.1 Implications

For language teachers, the possibility of modifying subtitles (as demonstrated in this thesis) has several possible applications, which the curriculum units designed for this thesis have attempted to incorporate. First, the ability to modify subtitles allows teachers to provide subtitle assistance at the level best suited for particular learners. Use of L1 elaboration or keyword subtitles can give learners as much information as they need to understand the video without giving them more than they need. This allows authentic video to be used with learners who find the L1 subtitles too easy, but the L2 subtitles too difficult, and also with learners who find the L2 subtitles too easy, but unsubtitled video too difficult. This is a significant improvement over a “one-size-fits-all” requirement of unmodified subtitles, which many teachers find frustrating.

A second application of subtitle modification is to encourage noticing. By modifying subtitles through the creation of keyword subtitles, or using color or some other means to make certain language features salient, a teacher may be able to draw learner attention to target language constructs. The first study presented in Chapter 5 shows that this is possible for vocabulary words. The second study used modified subtitles to encourage noticing as well, although the study 's aim was to determine the effectiveness of video context in inferring the meaning of idioms, not the effectiveness of the subtitles in making them salient.

6.2 Limitations

Although the possibility of subtitle modification provides much potential, there are several limitations that should be mentioned as well. One of these is that the best type of subtitle modification has yet to be determined, and may in fact differ from situation to situation. Because of this, modifications like those in the units created for this thesis will necessarily vary from class to class. Although this limits the usefulness of these curriculum units, is also serves as a reminder that
the processes used to create this video are actually more useful than video itself, because they allow teachers to modify their own choice of video in any way they wish.

A second limitation involves the technology used to create these subtitled videos. The process outlined in Appendix B requires the video to be re-encoded from DVD VOB files to AVI files to MPEG files. Such re-encoding "always causes quality loss whatever the conversion is" (AfterDawn, 2002). The technology used in this thesis is inexpensive and fairly easy to use; however, the final product displays discernible quality loss, due largely to the second encoding process. Better technology is probably available. However, the units in this thesis were produced with the assumption that most teachers creating such video would not have access to expensive video editing applications. Although the end product seems acceptable in quality, some might argue that the increased quality that could be gained from a greater software investment would be worth the required outlay.

A third limitation of subtitle modification is that provides only premodified input, rather than interactionally modified input. Purporters of interaction-based learning may not be enthusiastic about the large amounts of non-interactive input video provides. To address this, the units created for this thesis include a variety of interactive activities to supplement the video portions of the unit, including pair and group work, role-plays, and discussions. Thus, although subtitled video is not itself interactive, it might still be useful as one component of an interaction-based curriculum.

6.3 Future Research Possibilities

Because subtitle-modified video has been the subject of little past research, there are many possible research avenues open for investigation. However, there are significant barriers to investigating the curriculum units designed for this thesis, largely because their goal is to enhance fluency. Fluency is difficult to test because there is no strong consensus as to its definition. Furthermore, the concept of fluency used in these units is the broadest definition of fluency, and the goals include six distinct constructs, making testing their effectiveness extremely difficult. Where tests of fluency do exist, they don't neatly match the definition of fluency being used in this thesis.

Because this definition is so broad, any attempt to test these units for their effectiveness at promoting fluency would have to test all six constructs that serve as goals for the unit (as originally presented in Chapter 2). Testing for six constructs that differ as much as these do would seem inherently clumsy and awkward, especially in an oral context. The most likely way to do this would probably be a test involving multiple role plays, where students can display knowledge of all six of these areas simultaneously. Such a test would have to be scored subjectively, and would be extremely time-consuming to administer.

Even though the units as a whole would be difficult to test, video containing modified subtitles can be tested more easily. There are many advantages of video use in the classroom, as
well as advantages of subtitles, that are testable. One advantage of video use is that it provides rich context for new vocabulary. This was investigated in Chapter 5, which concluded that video does indeed seem to be able to provide enough context to allow learners to infer the meaning of unknown idioms. However, several other aspects of video should be further investigated.

One assumption that is often made regarding video use in the classroom is that it is motivating for learners (Ryan, 1998). This seems intuitively true. However, the motivating effects of video often appear as a contrast to the "canned" learning style of other EFL classes (as noted by King, 2002). If video were incorporated more prominently into a curriculum, this contrast might be less noticeable. An interesting research question would look at whether or not video remains motivating after the novelty of using it has worn off.

Another assumption that is often made about video is that it is authentic. In fact, the term authentic video is used in this thesis (as well as in other literature) to refer to video created for native speakers of the target language (as opposed to video which is produced for language learners). This definition never asks whether the language used in the video reflects "real life" language use. As was mentioned in Chapter 4, the language in Friends has been analyzed by a corpus linguist (Quaglio, 2004) to determine its similarities and dissimilarities with a corpus of spoken English. Such analysis can give teachers a good idea of what linguistic features the video represents accurately, and which should be supplemented with other sources. Unfortunately, few such analyses exist. In order to identify the authentic and inauthentic aspects of other possible source video, studies similar to Quaglio's (2004) would be warranted.

Besides studies looking at the advantages of video, studies looking at modified subtitles are also needed. Guillory's (1998) study of keyword subtitles is really the only available research on modified subtitles. Future research could look at various other subtitle modifications, such as partial L1 substitution, L1 keyword elaboration, or subtitle color modification to enhance saliency. The first of these, partial L1 elaboration, was used heavily in the curriculum units presented in Chapter 3, and seems intuitively to have significant potential for classroom use. This type of modified subtitle seems especially ripe for future research.

6.4 Closing Remarks

Despite the limitations discussed earlier, subtitle modification seems to have significant potential in the classroom. The units presented in Chapter 3 integrate subtitle-modified video into a larger curriculum, which as a whole is designed to promote learner fluency. However, because fluency is difficult to test as a concept, the real test of these curriculum units will come when they are used in a classroom.

One attribute of many successful EFL teachers is flexibility. Flexibility in the classroom is especially important when using unproven materials, such as those presented in this thesis. Anyone using these units (or their own units based on these) in the classroom should be aware that in a
sense, they are still experimental, so teachers should be flexible to adjust the activities as needed. Some activities designed to take five minutes may actually take twenty; some designed to take fifteen minutes may last only ten. Furthermore, some activities may themselves need to be modified, or even scrapped when using these units in class. A teacher who is willing to be flexible will probably find these units much more useful than one who is not.

Similarly, the possibility of such a curriculum being successful rests greatly on the willingness of teachers to try their own hands at subtitle modification. No matter how good such a curriculum unit may be, there will be many instances where the exact situation of the learner attributes (such as L1, age, and comprehension level) will suggest a more appropriate type of subtitle modification, or a better video. The instructions in Appendix B provide the reader with the knowledge necessary to do their own subtitle modification, and doing so will surely make the subtitle-modified video more useful.
I talked to Keith Bystrom about your plans. He believes fair use would apply to either of the methods that you described to change the sub-titles of the movies so long as it is conducted as part of your creative component. However, once you take it out of your ISU course work to the "non-research" world, you are likely to need permission from the copyright holder of the movie.

It may take some time to get permission (and you might not hear from them), so you could send a proposal now to the copyright holder of the film(s) to request permission to use it outside of your research. You will need to be very specific about how you will use it, and I would include the expected number of people who would be viewing it.

Nita Lovejoy
Office of Intellectual Property and Technology Transfer
310 Lab of Mechanics
Iowa State University
Ames, Iowa 50011-2131
Phone: 515-294-0514
Fax: 515-294-0778
APPENDIX B. PRODUCING VIDEO WITH MODIFIED SUBTITLES

This Appendix is intended to serve as a step-by-step guide for teachers or researchers who wish to create modified subtitles and insert them into video. Before beginning this process, however, please note that your computer must meet the following requirements in order to follow these instructions:

• A Pentium 4 or equivalent processor
• Several gigabytes of free hard disk space (depending on the length of the video you are working with)
• A high speed internet connection
• Windows XP
• An optical drive that can read DVDs and can write CDs

Additionally, you must have a DVD of the video you want to work with.

Software Needed

In order to follow create a video with modified subtitles, seven software programs are required (see Table B1). Notice that all of these titles are available through the internet, and all but one are available at no charge.

Additionally a special filter is required in order for VirtualDub to display subtitles. This open source filter, Subtitler 2-4, was designed by Avery Lee (the creator of VirtualDub) as an add-on to handle subtitling. It can be downloaded from “http://www.virtualdub.org/virtualdub_filters”.

Process 1: Video Preprocessing

The first process required is in preparing the video. To do this, it needs to be changed from the VOB files contained on the DVD to an AVI file, which can be manipulated on a computer.

1.1 Step 1: Extracting VOB Files

1. The first step is to extract the VOB files from the DVD to the hard drive. This is done using SmartRipper. To begin this, place the DVD into the drive and open SmartRipper. You may be asked to open a player as well.
2. Select “Movie” as “Rip-Method,” and in the “Input” box, select the desired program chain and chapters.
3. In the “Target” box, select the place where you want to save these files, and then hit start.

This process will probably take several hours.

1.2 Step 2: Conversion to AVI

1. Next, the video must be converted from the decrypted VOB file on the hard drive to a DivX-encoded AVI file. This is done using Dr. DivX. To do this, open Dr. DivX, and you will be shown the “Select Video Input” screen. Choose “Video File,” and select the VOB file that you wish to convert to AVI. You will then be brought to the “Select Audio Input” screen.
Table B1: Software Required in Creating the Curriculum Units

<table>
<thead>
<tr>
<th>Software Title</th>
<th>Version</th>
<th>Cost</th>
<th>Location</th>
<th>Used in Process</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. DivX</td>
<td>1.0.6</td>
<td>$30.00</td>
<td><a href="http://www.divx.com">http://www.divx.com</a></td>
<td>1</td>
<td>Converting DVD video to AVI</td>
</tr>
<tr>
<td>Smart Ripper</td>
<td>2.41</td>
<td>Open Source</td>
<td><a href="http://www.afterdawn.com/software/video_software/dvd_rippers/smartripper.cfm">http://www.afterdawn.com/software/video_software/dvd_rippers/smartripper.cfm</a></td>
<td>1</td>
<td>DVD video conversion preprocessing (VOB file extraction)</td>
</tr>
<tr>
<td>SubRip</td>
<td>1.17.1</td>
<td>Open Source</td>
<td><a href="http://zuggy.wz.cz">http://zuggy.wz.cz</a></td>
<td>2</td>
<td>Converting DVD subtitles and timings to text files</td>
</tr>
<tr>
<td>SubStation Alpha</td>
<td>4.0.8</td>
<td>Freeware</td>
<td><a href="http://www.videohelp.com/download/SSAinstall.exe">http://www.videohelp.com/download/SSAinstall.exe</a></td>
<td>2</td>
<td>Subtitle editing</td>
</tr>
<tr>
<td>Subtitle Workshop</td>
<td>2.5.1</td>
<td>Freeware</td>
<td><a href="http://www.urusoft.net">http://www.urusoft.net</a></td>
<td>2</td>
<td>Subtitle editing</td>
</tr>
<tr>
<td>VirtualDub</td>
<td>1.6.3</td>
<td>Open Source</td>
<td><a href="http://www.virtualdub.org">http://www.virtualdub.org</a></td>
<td>3</td>
<td>AVI video editing, subtitle insertion, audio extraction, and frameserving for conversion from AVI to MPEG</td>
</tr>
<tr>
<td>TPMGEnc</td>
<td>2.5</td>
<td>Freeware</td>
<td><a href="http://www.tmpgenc.net">http://www.tmpgenc.net</a></td>
<td>3</td>
<td>Converting AVI to MPEG</td>
</tr>
</tbody>
</table>

2. Leave the default “Track in Video Input” radio button selected, and also select the “Boost Audio” option.

3. Go to the next screen, the “Choose Output” screen, and select the highest possible certification level. In the “Encode the DivX Video to” area, choose “Make a High Quality File,” and proceed to the “Encode Video” screen.

4. Choose the output file name and location, but don't modify any of the input or output settings. Then, hit the “Encode” button. This process will take a while, but when it is complete, the AVI video will be ready to use.

Process 2: Modifying the Subtitles

2.1 Step 1: Conversion to Text

1. The first step in this process is to convert the DVD subtitles from images into text. This is done using SubRip. To begin, open SubRip and click on “File/Open VOBs.” Click the “Open Dir” button, and select a VOB file. (You can use the VOBs that were created on your hard disk in Step 1 of Process 1.)
2. Then, select the radio buttons for the VOBs you wish to extract the subtitles from, and select the language stream you wish to extract (probably English). Make sure that the "Action:" section is set to "SubPictures to Text via OCR." [Note that the first time you do this, "Characters Matrix File" will be set to "New File." However, if you extract another set of subtitles from the same DVD (such as another episode of Friends), the previously-created character matrix can be used.]

3. Hit "Start." At this point, the Optical Character Recognizer will ask you to identify a characters it sees. When you have identified the character, the program will recognize all future occurrences as that character. Note that characters are sensitive to capitalization and italicization.

4. When this process is complete, save the subtitles in the bottom window by using the "File/Save As" command. The default format should be SSA (SubStation Alpha), a good format for the subtitle editing programs to be used in Step 2. Additionally, if you intend to extract more subtitles from the same DVD, it would be wise to save this character matrix. This is done with the "Character Matrix/Save Character Matrix File" command. [Note that this matrix will only work with subtitles being extracted from the same DVD or DVD set.]

2.2 Step 2: Editing

The SSA file produced in Step 1 can be edited using either SubStation Alpha, or Subtitle Workshop. To "clean up" the subtitles, Subtitle Workshop is a little more "user friendly."

1. Open Subtitle Workshop and use the "File/Load Subtitle" command to open the SSA file from Step 1. The subtitles appearing in the "Text" column can now be modified. Modifications may take any form the user desires. Note that SubRip often has problems differentiating between "I" and "1." This can be corrected now, but this need not necessarily be fixed.

2. Because subtitles sometimes abbreviate the dialogue in the video, teachers may wish to edit these subtitles to make it match. An expedient way to do this would be to select "Movie/Video Preview Mode" and "Movie/Show Subtitles." Then, select "Movie/Open" and select the AVI created in Process 1. This allows the user to watch the movie and see the subtitles, much the way the final video will appear.

3. When the subtitles have been modified as desired, use the "Settings/Output Settings" command to open the "Output Settings" box. In the left column, select "SubStation Alpha." Then, choices of font, size, and color can be made on the right. In order to hide "l"/"1" differentiation problems, a sans serif font (like Arial) is desirable. When these have been set, hit "OK."

4. The file can now be saved using "File/Save," and will default to the desired SSA format.
Unfortunately, Subtitle Workshop is not useful for certain types of modifications, including those that employ multiple colors or Chinese characters. To do these types of modifications, SubStation Alpha must be used.

1. To do this, open SubStation Alpha and load the subtitles using “File/Open.” Subtitle modification is similar to that in Subtitle Workshop.

2. To change the colors of subtitles, go to the subtitle and highlight the part you want changed in the upper window. Then hit the “Style Override” button, make the desired change, and hit the “OK” button. Notice that this inserts coded font markers into the subtitle, which can also be done by hand.

3. Inserting Chinese characters is not quite as simple, partially because Chinese characters can be encoded in several different ways. While characters from HTML can be copied and pasted directly into SubStation Alpha, characters from word processors cannot be. If you want to include such characters in your subtitles, save the word processing document as a “text encoded” TXT file, and you will be prompted for the type of Chinese encoding desired. Choose a Chinese Simplified GB encoding, and complete the save. The resulting file can be opened with Notepad, and the Chinese characters will have been replaced with unreadable symbols. These symbols can be pasted into SubStation Alpha, and using the “Style Override” feature explained in the previous step, the font can be changed to a Chinese font (such as SimHei) which will be readable by SubStation Alpha.

4. When all desired characters have been entered, the file can be saved and the process of creating the modified subtitles is complete.

Process 3: Inserting the Subtitles into the Video

This final process takes the video resulting from Process 1 and combines it with the modified subtitles created in Process 2. The resulting file will be an MPEG movie file with subtitles burned into the video (i.e., they cannot be turned off or removed). This process requires two programs, and as with any such video processing, there will be some quality loss. However, the resulting file is still viewable (even when enlarged, as in the assessment studies described in Chapter 4).

3.1 Step 1: Opening the video and syncing the audio

1. The first step is to open the AVI file (from Process 1) in VirtualDub using the “File/Open Video File” command. When this is done, however, you will receive an error message relating to the audio in the AVI video, and the video and audio will be improperly synchronized. Fortunately, a work-around for this issue can be found in the VirtualDub Support Forum (Valja, 2002).

2. As explained in this forum posting, set “Audio” to “Source Audio” and “Full Processing Mode.”
3. Then, use the “Audio/Compression” command to set the compression to “No Compression (PCM)”.

4. Finally, use the “File/Save WAV” command to choose a file name and save the audio portion of the video.

5. Use the “Audio/WAV Audio” command to locate the file and designate it as the source audio for the file. When this is done, the audio and video should be properly synced.

3.2 Step 2: Inserting the subtitles and editing the video

1. The next step is to insert the subtitles. This is done using the Subtitler filter, which is designed for use with SSA subtitles. To insert the subtitles, use the “Video/Filters” command to open the “Add Filters” screen, and hit the “Add” button to display a list of the filters. In this screen, hit “Load” and select the Subtitler Filter (VDF file) that was downloaded.

2. When this is opened, the “Subtitler” filter should appear on the filter list in the “Add Filters” screen. Select the Subtitler filter, and hit the “...” button on top to locate the SSA subtitle file that you created in Process 2. Leave the default configuration intact, and hit “OK” in the “Add Filters” screen, and again in the “Filters” screen.

3. At this point the video and Audio (from Step 1) and the subtitles should all be present in the video. The video can now be viewed in VirtualDub by selecting “Options/Display Output Video” and by then hitting the play button (use the one with the “0”) at the bottom of the screen. This video can also be edited at this point, if only a short segment is desired, or if you wish to remove certain materials. This is done by playing the video to the beginning of the part you wish to delete, and selecting it using the “Edit/Set Selection Start” command. At the end of the portion you wish to delete, use the “Edit/Set Selection End” command to complete the selection, and use the “Edit/Delete” command or the delete key on your keyboard to remove the selection. When the video looks the way you want it to, it is ready to burn as an MPEG file.

3.3 Step 3: Burning the video to MPEG format

The final step in this process is to create the MPEG. To do this, you must first install the VirtualDub frameserver, which should be a file named “auxsetup” in the VirtualDub folder. After clicking this, hit the “Install Handler” button, click “OK” twice, and exit the setup utility.

When this is complete, and the desired video/audio/subtitle elements are loaded into VirtualDub, the MPEG creation process can begin. Instructions for doing this were found in an AfterDawn.com (2002) guide entitled, “Convert DivX video to VideoCD format with VobSub subtitles.” However, because VobSub subtitles were not used, the directions here differ somewhat from AfterDawn’s.
1. In VirtualDub, use the "File/Start Frameserver" command, and enter any process name you want. Then, when asked to save the file, enter a file name followed by ".avi". Note that this is not the default file extension. When this is done, leave this frameserver running, either on-screen or minimized.

2. Next, open TMPGEnc, and hit the Video Source "Browse" button, and locate the AVI file that you saved when starting the VirtualDub frameserver. When you do this, the Audio Source should automatically fill in the same information. Enter an output file location as well. AfterDawn recommends that any location contain at least 10 megabytes of free disk space per minute of video being processed. A full-length sitcom, then, would require something around 250 megabytes of free space.

3. Before starting the conversion, click on the "Load" button, select the "VideoCD (NTSC)" option, and hit "OK." Then, click on the "Setting" button and set "Motion Search Precision" to "Highest Quality." Still in "Setting," go to the "Advanced" tab and set "Source Aspect Ratio" to "1:1 (VGA)," and "Video Arrange Method" to "Full Screen (Keep Aspect Ratio)." Other settings should be left in their default positions.

4. When all of these settings are where they need to be, and with the VirtualDub frameserver still running, you are ready to encode. Hit the "Start" button on the main screen of TMPGEnc. Although this processing will take a while, the finished product will be a MPEG-1 file suitable for VCD burning.
APPENDIX C. PRETEST (STUDY 2)

Please circle the best response:

1. A light sleeper is someone who:
   a) sleeps with the lights on
   b) wakes up very easily
   c) needs very little sleep

2. If a man is described by friends as whipped, the man must:
   a) do everything his wife or girlfriend asks
   b) like lots of cream in his coffee
   c) get punished very often

3. When someone tells you to hang in there, he is:
   a) telling you to take off your coat
   b) giving you encouragement in a difficult time
   c) telling you not to leave the room

4. If a woman tells her friend to hold on a minute, she means:
   a) her friend must not give up
   b) her friend should not drop what she is holding
   c) her friend should wait a bit

5. If someone rushed into something, he or she:
   a) ran quickly to avoid being late
   b) encountered a big problem
   c) did it without considering it thoroughly

6. If two people are clicking, it means:
   a) their relationship is starting to fall apart
   b) they are getting along really well
   c) they are angry at each other temporarily

7. When a woman talks about the most special day of her life, she probably means:
   a) the day her first child is born
   b) the day of her wedding
   c) the day she graduated from college

8. When someone says I'll bet you anything that something will happen:
   a) they want to make a wager
   b) they doubt it will happen
   c) they are very sure that it will happen

9. If someone is okay with something, they:
   a) have no problem with it
b) they think it's boring
   c) they are very excited about it

10. Something that can *cheer you up* can:
   a) increase your level of confidence
   b) remove a problem in your life
   c) make you feel better if you feel sad
APPENDIX D. VIEWING TASK (STUDY 2)

Please circle the best response:

1. A light sleeper is someone who:
   a) sleeps with the lights on
   b) wakes up very easily
   c) needs very little sleep

2. If a man is described by friends as whipped, the man must:
   a) do everything his wife or girlfriend asks
   b) like lots of cream in his coffee
   c) get punished very often

3. When someone tells you to hang in there, he is:
   a) telling you to take off your coat
   b) giving you encouragement in a difficult time
   c) telling you not to leave the room

4. If someone rushed into something, he or she:
   a) ran quickly to avoid being late
   b) encountered a big problem
   c) did it without considering it thoroughly

5. If two people are clicking, it means:
   a) their relationship is starting to fall apart
   b) they are getting along really well
   c) they are angry at each other temporarily
APPENDIX E. QUESTIONNAIRE (STUDIES 1 AND 2)

1. How much of the English did you understand in the video?
   - [ ] I didn't understand the English in the video.
   - [ ] I understood the English in the video a little.
   - [ ] I understood the English in the video clips well.

2. I feel I understood the video because of the subtitles added.
   - [ ] Yes
   - [ ] No

3. I feel the subtitles were distracting to the message and did not help much.
   - [ ] Yes
   - [ ] No

4. I felt like I had to read the subtitles to get the message.
   - [ ] Yes
   - [ ] No

5. I felt that I couldn't listen to the audio message because I had to read the subtitles.
   - [ ] Yes
   - [ ] No

6. I like the idea of subtitles in English
   - [ ] Yes
   - [ ] No

7. The subtitles helped me to understand the audio message because I could pick out the words the people were saying.
   - [ ] Yes
   - [ ] No

8. How do you feel about Friends as a television show?

9. What do you think about using Friends to learn English?
APPENDIX F. MULTIMEDIA PORTIONS OF CURRICULUM UNITS (CD)

The included CD contains three folders, one for each unit created for this thesis. Each folder contains six subfolders, one corresponding to each of the six classes contained in each unit. The folders contain JPG files, MPEG files, and MP3 files, all of which are designed for use with the units. The precise use for each file is described in the lesson plans presented in Chapter 3. The JPG files can be viewed on any computer with a photo viewing program, such as Windows Picture and Fax Viewer or Quicktime PictureViewer. The MPEG files can be played on any computer with a video player, such as Windows Media Player, Quicktime Player, or DivX. The MP3 audio files can be played on Windows Media Player, Quicktime Player, or RealOne player. Please notice that all files (with the exception of certain MP3 audio files) are based on Friends, and because of copyright concerns are included only as an example of subtitle modification, not as a curriculum for public use.
REFERENCES


ACKNOWLEDGEMENTS

I would like to thank the many people who contributed to this thesis: my major professor, Volker Hegelheimer, for his help and feedback; my committee members, Roberta Vann and Denise Schmidt for their guidance; my classmates Pam Pearson and Betsy Tremmel for allowing me precious class time; Lijin Varghese, Pam Pearson, Betsy Tremmel, and Cristian Meléndez for lending their voices to the audio segments of the curriculum units; my ISU professors, Carol Chapelle, Viviana Cortes, Dan Douglas, Volker Hegelheimer, and John Levis, who taught me many of the concepts that provided the foundation for this thesis; to Lee Han Kil for providing an English learner's perspective on subtitled video; and Zhou Xing, for his translation work that made the L1 keyword elaboration possible.