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Subtitled Movie DVDs in Foreign Language Classes

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Abstract

The use of movie videos as a teaching tool is not new in the field of foreign language (FL) teaching and learning. Generally teachers play such videos without subtitles and have learners view them while attempting to comprehend the conversations spoken in the target language there. However, it is also possible to present movie videos with subtitles in the native language. This paper describes how the English movies in a DVD format are used in FL listening classes in Indonesian context. These movie DVDs contain a feature in the form of subtitles in Indonesian language, which is the learners' mother tongue, and this feature is activated while the movies are being played. Some motivating learning activities are suggested for the pre-viewing, while-viewing, and post-viewing stages of the lesson. This technique of using subtitled movie DVDs has received favourable feedback from the learners, and therefore could be considered effective in assisting them to learn English as a FL.

Introduction

The development of listening skills in the teaching and learning of English as a foreign language (EFL) at tertiary level has gained momentum for the last few decades. It is estimated that learners listen to the foreign language they are studying approximately twice as much as they speak it (van Duzer, 1997; Nunan, 1998); consequently, educators realize they should not downplay this receptive language skill to ascertain the learners' good oral language production. To promote the learners' mastery of listening skills, lecturers need to carefully select and present a variety of quality materials and appropriate teaching aids to be used in a language laboratory, ensuring that the learners will attain optimum results from the lessons. Occasionally, however, the materials that are available commercially fail to meet adequately the needs of the students, prompting lecturers to produce their own materials (Jordan, 1997).

I encountered such a situation in the past when I attempted to present materials that could provide stimulating exposures in the form of conversations in various authentic settings to my students. It disturbed me to find that the existing bank of materials in the language lab did not contain the piece that I intended to utilize in the listening classes. The materials in the lab mainly consisted of commercially available audio tapes and EFL lesson VHS videos, both of which were quite dated. In response to this challenge, I conducted action research to seek the best solution to this problem.

Action research is an inquiry which is carried out by stakeholders (such as teachers, principals, etc.) in the educational environment in order to gain understanding on a particular problem and take necessary actions for a more positive change (Mills, 2003). Rather than testing a theory, action research relates theory and practice to resolve a problem in real-life setting. It is "research done *by* teachers *for* themselves" (p. 5). Likewise, I conducted the present study to resolve the difficulties that arose from the lack of motivating, relevant materials in the listening classes. Encountering such a hindrance, I came across some movies in the Digital Versatile

Disc—henceforth, DVD—format in my home video collection, and an idea emerged in my mind to show them to the students in the listening classes. It was expected the DVDs could be teaching tools that assisted me in creating a more motivating learning atmosphere in the classes.

This paper reports the study in four sections. The initial parts of the paper review some theoretical concepts of the film-viewing in EFL teaching and learning, followed by the basic concepts of materials development. In the next one I elaborate the process of determining the focus of the study, gathering necessary information from the field and taking appropriate actions to remove the roadblock in the listening classes. Finally, the discussion on the results of the actions will conclude this paper.

Movie Viewing in EFL Listening

Movie videos should not be regarded as merely a peripheral ‘extra’ in a listening class; on the contrary, they can function as the core content and become an integral part of the curriculum (Sommer, 2001). Appropriate, creative exploitation of these movies can reveal their potentials in fostering the acquisition of listening skills (Eken, 2003); therefore, their use as instructional materials in listening lessons should be encouraged due to at least four pedagogical values. The first benefit relates to motivation: films about issues that draw the learners’ interest can positively affect their motivation to learn (Stempleski, 1992; Allan, 1985; Lonergan, 1984). While they are absorbed to the films they are watching, they can learn language components there such as grammar, vocabulary, pronunciation. Second, the movies assist the learners’ comprehension by enabling them to listen to exchanges and see such visual supports as facial expressions and gestures simultaneously (Allan, 1985; Sheerin, 1982), which may boost their insights into the topic of the conversations. In real life, unless they are speaking on the telephone or listening to the radio, such visual supports are virtually present to accompany the verbal exchanges, so the existence of facial expressions and gestures in the movies can simulate the dialogues in real situations. In addition to the visual supports the films also provide exposures to the language uttered in authentic settings (Stempleski, 1992; Telatnik and Kruse, 1982). This third benefit, i.e. authentic language, is extremely valuable to assist the students in preparing for the participation in the real conversations because the exchanges in the movies are very similar to the ones in real life in terms the rate of delivery, the choice of words and the tendency of truncations (such as elliptical structures and contractions), as opposed to the exchanges in the majority of commercial listening materials, which may sound quite artificial. Finally, the movies present the cultural context of the conversations (Herron et al, 2002; Chapple and Curtis, 2000), hence enhancing more appropriate use of language and preventing cross-cultural misunderstandings. Further, they can be a useful “springboard” (Toplin, 2002) to investigate the target culture. All these advantageous aspects of movies as listening materials provide sufficiently strong ground for language educators to have them shown in EFL instructions.

In presenting the movies in the classroom, King (2002) proposes four approaches: sequential, single-scene, selective, and whole-film. In sequential approach, the teacher exposed scene-by-scene or one segment of the movie at one time. The single-scene approach, as the name suggests, requires the teacher to use only one particular scene for the language instruction. The selective method involves the viewing of a few scenes chosen by the teacher from one movie. Lastly, in the whole-film approach the teacher shows the movie in full length within a single viewing. She adds that while presenting movies in any of these approaches is possible, the decision to adopt a particular approach depends mainly on the instructional objectives and the characteristics of the students.

Furthermore, King (2002) offers two options of presenting them on the basis of the closed captions availability. Closed captions are texts written on the screen to transcribe the conversation of the speakers in the movie and indicate any other sounds as well, like music, lyrics, or phone ring. Whereas closed captions include any sounds, subtitles contain only the words articulated by the speakers. Both, however, may be available in the original language

only or translated in several other foreign languages also. The teacher may opt to present the movie with or without closed captions. King (2002) lists the benefits of using closed captions as:

- follow a plot easily and get involved in plot development.
- learn to pronounce proper nouns in different disciplines.
- acquire colloquial, context-bound expressions and slang.
- process a text rapidly and improve rapid reading.
- keep up with closed captioning that accompany the native-speed spoken English.
- provide relaxing, stress-free learning environments where students can comprehend jokes and have a few hearty laughs.
- learn different strategies for processing information.

On the other hand, the advantages of movie viewing without closed captions, according to her, are:

- help students develop a high tolerance of ambiguity.
- enhance students' listening strategies such as guessing meaning from context and inferring strategies by visual clues, facial expressions, voice and sound track.
- promote active viewing and listening for key words and main ideas.
- motivate students to make use of authentic English material on their own.
- provide students with the opportunity to experience a great sense of accomplishment and self-assurance.

Whichever option an educator chooses to make, it is essential that the students receive guidance in attempting to grasp the didactic meanings from the aural and visual input; otherwise, the viewing would be an entertaining event without any educational values. One method of guiding them is supplying worksheets that cover the learning activities to be done during the listening lessons. In the next section some important concepts related to the construction of language learning materials, to which worksheets and DVDs belong.

Materials Development

It has been argued earlier in this paper that teachers occasionally face a situation where they are required to devise their own materials for the lessons, such as in the case of lack of relevant materials. Jordan (1997) proposes 7 variables to take into account when writing materials for language instructions:

1. Students – their needs and learning objectives;
2. Teachers – their abilities, proficiency, and self-confidence;
3. Syllabus – the approach;
4. Methodology – its implementation;
5. Resources – their availability;
6. Time – availability;
7. Finance – amount.

The teachers have to keep these variables in mind while developing materials, and necessary adjustments should be done if the materials being constructed turn out not to conform to the above variables. It is apparent that materials development is a process, and the teacher should be aware that this process should follow a certain procedure. The procedure of writing the materials for a language lesson may follow the framework proposed by Jolly and Bolitho (1998). They state that the writing process usually consists of these steps:

1. *identification* by teacher or learner(s) of a need to fulfil or a problem to solve by the creation of materials;
2. *exploration* of the area of need/problem in terms of what language, what meanings, what functions, what skills, etc.;
3. *contextual realisation* of the proposed new materials by the finding of suitable ideas, contexts or texts with which to work;
4. *pedagogical realisation* of materials by the finding of appropriate exercises and activities and the writing of appropriate instructions for use;
5. *physical production* of materials, involving consideration of layout, type size, visuals, reproduction, tape length, etc.;
6. *use* of materials in the classroom;
7. *evaluation* of materials.

It is important to note that the above sequence of activities do not operate in a linear sequence. On the contrary, they describe a dynamic process that allows the writer of the materials go back and forth from one step to another if he or she deems it necessary to adjust or revise some parts of the draft in any steps.

The Present Study

Setting

The present study took place at the English Department, State University of Surabaya in Indonesia. The undergraduates in this department were majoring in either TEFL (Teaching of English as a Foreign Language) or English literature. For the first two years, they attended courses in English language skills (reading, listening, speaking and writing) and language components (grammar, vocabulary, pronunciation) to improve their fluency in this foreign language before taking content courses in language teaching or literature. They attended the listening courses twice a week, and one session lasted for 100 minutes.

A typical lecture of listening comprehension in this university required the students to listen to monologs or dialogs in commercial audio tapes specifically designed for EFL learning. While trying to comprehend the aural input, the students were supposed to answer questions or complete some items in their workbook. Afterwards, the teacher evaluated their comprehension by having the students read the answers orally one by one so that the students could receive feedback on the accuracy of their answers. All listening lessons were held in a language laboratory equipped with a master control for the teacher and 32 separate booths (each of which contained an audiotape player and a headset) for the students. There were also two TV sets, a VHS player, and a DVD player in the lab; however, these video players were infrequently used. Videos and DVDs were usually played there for independent study instead of during lectures.

In the present study, attempts were made to utilize the available DVD player to assist in creating a more lively atmosphere for learning in the language lab. This will be elaborated in the following section.

Constructing the Materials

The materials comprised two components: a movie DVD and a handout, which consisted of a worksheet and an answer sheet. Tomlinson (1998) enlists these two—a movie video and a handout—among others as the examples of materials, which he defines somewhat too broadly as “anything which is used to help to teach language learners” (p. xi). However, Tomalin (1986) prefers to classify a video as a teaching aid. This confusion may stem from the fact that the term ‘video’ may mean differently in different circumstances. When someone says this word, it can refer to a video player, a video tape/disc, or even the film on the tape/disc, depending on the

context. In this paper, I categorized the DVD (the disc) as a teaching aid, and the film (with a theme, a plot, and characters) in the DVD as a teaching material.

The movies I selected to present in the classroom were titled *A Walk in the Clouds*, *Next Stop Wonderland*, and *Music Box*. The aforementioned seven variables served as essential criteria that led me to the decision of using these movies as a part of listening materials to be included in the listening classes. First of all, the movies fulfilled the students' needs and objectives, i.e. to gain knowledge on the lexical items and oral expressions typically spoken in the real-life contexts. In addition, they represented the wishes of the learners as they were students at their adolescent ages and therefore they would enjoy the romance in *A Walk in the Clouds* or *Next Stop Wonderland*, or appreciate the dilemma in the family relationship depicted in *Music Box*. The theme of the movies was to a large extent familiar to them, and was visualized in humorous tone to a certain degree, thus making the class frequently roar with laughter during the lesson and keeping them amused and motivated. The movies were also considered appropriate for the students as it excluded scenes of nudity and violence and contained very little profanity.

The second variable related to the teacher. When developing materials on the basis of the film, I felt adequately confident with my ability and proficiency in transforming this entertainment media into EFL materials. As a consequence, I managed to independently construct a worksheet to accompany the film viewing. In the case where a lecturer lacks confidence in devising materials on his or her own, Hutchinson and Waters (1987) recommend carrying it out as teamwork.

Third, in terms of syllabus, the current materials were developed with reference to the one that had been designed. As to the method of implementing the materials in the classroom, I assigned it into three stages: previewing, while-viewing and postviewing. This will be elaborated further in the coming section.

The last three variables—resource, time and finance—did not pose any problems at all. The resources required were readily available. I was able to obtain a copy of the DVDs as well as books and journals that served as a theoretical and practical guide in constructing the handout. I also managed to associate with relevant human resources—staff experienced in teaching listening—and received invaluable suggestions and feedback on the draft of the handout. In terms of timing, I adjusted the lesson to conform to the institutional constraint, which allowed only 100 minutes in each session. Consequently, each movie was presented in two sessions: the first half was shown in the first session, then in the next one I played the rest. Finally, the financial factor needed only little consideration as obtaining the DVDs and preparing the worksheet were relatively inexpensive.

Apparently the aforementioned seven variables had been carefully examined before the materials construction, and the plan to use the movie DVDs turned out to comply with them completely. These criteria being met, I could proceed with greater confidence to the next stage, i.e. writing a worksheet for each movie DVD. The procedure of constructing the worksheet followed the one proposed by Jolly and Bolitho (1998). In the case of materials involving the film *A Walk in the Clouds*, for instance, the steps I performed can be briefly described as follows:

- IDENTIFICATION: materials to develop the students' knowledge on expressions related to cross-cultural understanding in real-life context.
- EXPLORATION OF LANGUAGE: spoken language, vocabulary, aural comprehension, culture.
- CONTEXTUAL REALIZATION: conversations on cross-cultural matters in the movie *Ferris Bueller's Day Off*.
- PEDAGOGICAL REALIZATION: previewing (introduction of theme and keywords), while-viewing (comprehension questions), postviewing (contrasting cultures)
- PHYSICAL PRODUCTION: one-page worksheet, consisting of three parts to comply with the stages in pedagogical realization, instructions in each part, typed in Times New Roman font 11pt, xeroxed; film in DVD format.

- USE OF MATERIALS: previewing part to begin the lesson, the first half of while-viewing part in the first session, the second half in the second session, then postviewing part to end the lesson, all are done in the language lab.
- EVALUATION OF MATERIALS:
 - The *need* assessed by the lecturer matched the one intended by the students.
 - The language and related matter (i.e. culture) had been sufficiently *explored*.
 - The language had been placed in the appropriate *context*, but caution should be taken to prevent the learners from learning a few negative linguistic and non-linguistic behaviours in the film so censorship might be vital.
 - The *pedagogical realization* had been properly conducted in that the division of the lesson into previewing, viewing and postviewing stages proved to facilitate the learners' efforts in constructing meaning from the aural and visual input.
 - The *physical product* of the materials invited positive response from the students in that the worksheet was quite readable and the motion picture on the screen was of high quality.
 - Although the allocated time (2 sessions) fit well, an important matter needed consideration in *using* these materials: the instructions for Part II of the worksheet (i.e. 'viewing' activities) should be supplied with more elaboration done by the lecturer orally prior to playing the film.

The results of the evaluation indicated that the worksheet did not require rewriting, but the film appeared to create undesired effects unless some scenes there were removed. The final format of the worksheet is presented in the Appendix.

Presentation of Materials

The movies were presented in first-language-subtitled mode, and the decision to include the Indonesian subtitles in the presentation of the movies was due to various reasons. *A Walk in the Clouds*, which depicted the beautiful encounter of two distinct cultures (the American and the Mexican cultures), contained some conversations in English with Spanish accent. For EFL learners who were still grappling with the language, the accent might create serious difficulties in listening comprehension. In another movie, *Next Stop Wonderland*, the characters spoke so quickly that most learners failed to figure out what the characters were saying. Such fast speech might also hamper them to grasp meaning from the utterances. Finally, in *Music Box* quite a large number of unfamiliar technical terms such as legal jargons were scattered in the conversations throughout the movie. Obviously the learners who possessed no knowledge of those legal terms would find it hard to keep up with the plot. Therefore, the subtitles in the form of Indonesian-translated texts could significantly enhance their comprehension.

Sequential approach (King, 2002) was adopted as the method of showing the DVDs in the classes, in that the movies were divided into several scenes and each scene was presented at one time. This allowed the students to write their responses in the worksheet. The whole presentation, as described in the previous section, comprised of three stages: previewing, while-viewing, and postviewing (Allan, 1984; Underwood, 1989). The procedure of presenting the materials is described more comprehensively below.

Previewing

It is a common practice in instructions on language decoding (including listening) that at this beginning stage the teacher spends a sufficient amount of time helping the learners build the appropriate schemata to facilitate comprehension (van Duzer, 1997). This conceptually-driven style of teaching are believed to enable the learners to provide a 'hook' that relates the knowledge they already possess and the one to be acquired, making the acquisition occur more smoothly.

Generally the previewing stage consists of two activities, namely, introducing the theme of the movie and preteaching the key vocabulary (Allan, 1985; Tomalin, 1986; Sheerin, 1982). Additionally, some teachers believe it might be quite fruitful to familiarize the learners with the main characters of the movie prior to viewing. Although Chung and Huang (1998) found that preteaching the vocabulary is a better form of advance organizer than the description of the main characters, based on my personal experience in listening classes the latter proves to be helpful in assisting the students' comprehension. Working within this framework, at the beginning of the session I briefly described the theme underlying the whole plot of the movie. Afterwards, I administered a worksheet and an answer sheet, and had the learners scan the items in the worksheet for a few a minutes to familiarize themselves with the learning activities to be carried out before, during and after viewing the movie. As the film was presented with subtitles, before watching it the learners needed to read the brief description of the theme and the main characters (Figure 1).

Part I: Before watching

You are going to watch an interesting movie about Erin and Alan, two strangers who crossed paths several times without realizing each other's presence. Although destiny seemed to push them further and further apart, it had something nice for Erin and Alan.

Now familiarize yourselves with the following characters to help you comprehend the movie.

1. Erin : a nurse, who dropped out of Harvard medical school.
2. Alan : a student of marine biology, volunteering in the aquarium.
3. Ander : a musicologist from Brazil.
4. Julie : Alan's classmate.
5. Sean : an activist, Erin's former boyfriend.
6. Piper : Erin's mother, who is eager to find a partner for her daughter.

Figure 1
Previewing Section of the Worksheet for *Next Stop Wonderland*

Preteaching key vocabulary was not included here because the lexical items would be a part of the while-viewing.

While-viewing

Immediately after the previewing stage, I engaged them in the core activity: viewing the movie. While doing so, they are supposed to answer some items in the worksheet in written form. I asked them some questions to check their comprehension and also some others to improve their lexical knowledge. A sample of worksheet items for the movie *Next Stop Wonderland* to exemplify these two types of questions can be found in Figure 2.

Each item consisted of a brief description of the scene to refer to (written in italics) and one or more questions to be answered. The description of the scene assisted the learners to direct their attention to a particular spot in the movie which was related to the question(s) being asked. For instance, the label of '*in the restaurant*' above item number 1 in the worksheet for *Next Stop Wonderland* prompted the students to become more alert when they saw the scene of a restaurant on the screen and knew immediately what specific information to look for, i.e. the English translation of *menawarkan tumpangan* (offer a ride) and *kalau hilang, ya sudah* (Lost is lost). Such an item was intended to increase their vocabulary size by encouraging them to match the Indonesian subtitles with what the film character utters in English.

Part II: While Watching

A. VOCABULARY

In the restaurant

1. What are the English expressions for these:
 - a. Menawarkan tumpangan
 - b. Kalau hilang, ya sudah

In Kevin's room

2. What expression did Kevin use to ask his friend to speak with lower voice?

In the aquarium

3. Frank asked Allen to e_____ the fish.

B. COMPREHENSION

1. What was the relationship between Lewis Castleton, the writer of "Heart Needs Home", and Erin?
2. Why did Erin often point to words in books randomly?

Figure 2
While-viewing Items of the Worksheet for *Next Stop Wonderland*

The comprehension questions are written in similar fashion—questions preceded by a clue of the scene—unless the questions need to be answered by grasping the ideas and/or inferring the answers from the entire movie. In the latter case, the description of the scene is occasionally not required.

The following describes the complete activities to be done during the viewing stage. First, allow the students one minute or two for a quick review of the scenes and the questions written in the worksheet, so that they have an idea of the scenes to watch in the entire movie and can focus their attention on the information to seek. Next, play the movie, and after each scene mentioned in the worksheet pause for 15 to 60 seconds, depending on the length of the required answer. During this pause, have them supply a correct, brief answer. Occasionally, after viewing a scene once the students still found it quite difficult to recognize the words spoken by the characters or understand their exchange, and requested a repetition of that particular scene. In dealing with such a situation, I should emphasize that this exercise aimed at enabling and guiding them to comprehend and construct meaning from utterances in the target language, rather than testing their listening ability. As a consequence, they deserved a second chance to view the scene in order to promote better comprehension.

Due to time constraint a particular film had to be presented in two sessions, and this split turned out to be an advantageous point in the lesson rather than otherwise as it catered for an opportunity of stimulating the learners' imaginative capability. I always finished the first session by stopping the DVD when the story in the movie seemingly got bleak and unpromising, then had the learners predict how the story would end. To illustrate, I pressed the 'stop' button of the video player in the following scenes:

- *A Walk in the Clouds*: Victoria Aragon turns the bedroom light on and Paul Sutton watches the light from a distance in the vineyard.
- *Next Stop Wonderland*: Erin saw Sean standing in front of her apartment.
- *Music Box*: Ann Talbot discovers the old pictures hidden in the music box.

They were supposed to write their predictions briefly (usually not more than 5 sentences) on the answer sheet. To do so, they invariably exercised their imaginative power to figure out what events would be likely to occur ahead at the end of the movie based on the existing clues. It was definitely an interesting experience for me to find how remotely different one prediction from

another could be. It even took me by surprise to learn that some of my students' predictions often resembled the unexpected twist in the movie's ending.

This activity involving imagination closed the first session. In the next listening session, I played the rest of the DVD and had them continue answering the rest of the items.

Postviewing

Upon completing the while-viewing activities, they proceeded to the postviewing ones. By this time they had already seen the end of the movie and could verify the written result of their prediction against the actual ending. Despite differences that might come up between these two, all of the students' work had to be appreciated. The exact or approximate match between what the learners had guessed and what actually occurred in the movie did not matter much. It was the process of arriving at the predicted ending which should be acknowledged.

After reviewing the results of the prediction briefly, the learners were engaged in the next postviewing activity, namely, examining the diversity across cultures, which could be done in two alternatives. One way to accomplish this was to have the learners identify how the target culture in the film differed significantly from their own culture. The inclusion of their home culture was essential as the awareness that they were members of a certain culture assisted them in recognizing the "values, expectations, behaviors, traditions, customs, rituals, forms of greeting, cultural signs, and identity symbols" (Straub, 1999) in their surroundings. Such awareness could lead them to interpret the same aspects of other cultures more objectively. To facilitate the students' attempt to contrast the cultures, I usually devised a table that could help them spot the distinct aspects of both. Figure 3 is an example of such an item taken from the worksheet for *Next Stop Wonderland*.

Part III: After Watching

You have seen some activities or events that reflect the American culture in the movie, and they are quite different in Indonesia. In the left column, list these typically American activities or events. In the right column, write the equal ones in Indonesia.

American culture	Indonesian culture

Figure 3
Postviewing Item of the Worksheet for *Next Stop Wonderland*

This item was designed to allow the learners to contrast the American culture—where all the acts and events in the movie take place—and the Indonesian culture in which they had lived and been raised. The results indicated that most of them could accurately describe how dissimilar the two cultures view parent-children relationship, friendship, and other social issues.

Another method of examining diversity across cultures was making use of the cultural issues depicted in the films. If the film happened to be rich of cross-cultural materials to dig up, such as *A Walk in the Clouds* where the Mexican culture encountered the American one, I constructed an item that directed the learners to delve into the distinct manners in which two cultures treated the same issue in the movie (see Appendix).

Schroeder (2004) points out the great linguistic diversity that exists in the U.S.A. and results from the influence of different cultures there. This serves as a reminder that cultural diversity is existent not only between one country and another, but *within* a single country as well. EFL learners need to have knowledge on this to prevent misperception that the English native-speakers live in a community who shares a uniform culture in different parts of one particular country.

It is strongly recommended that this activity of contrasting be followed by an assertion from the teacher that cultures simply differ and none is superior to the others. This was especially vital as some learners in my classes tended to hold an inaccurate opinion that their own culture was “right” and “full of politeness”, whereas the others were “wrong” and “full of unacceptable values”. They needed to be made aware that diversity among cultures had to be highly valued and respected, and such appreciation and unprejudiced attitude were extremely beneficial when they were learning a foreign language as language is inseparable from the culture where it was spoken.

Conclusions

Subtitled movie DVDs turn out to be an effective teaching device to develop the EFL learners' listening skills and equip them with the relevant knowledge of the target culture simultaneously. Their capacity to arouse the learners' motivation and their potential to engage the learners in a variety of fruitful activities related to aural perception in the target language can scarcely be denied. After class, my students often personally express their great interest in the movies I have selected for them and the ways they are exploited to improve listening skills. Additionally, many of them report the benefits they attain from making unrestrained efforts to predict how a particular movie ends. They admit their curiosity keeps high while waiting for the subsequent session in the following week, and—when they finally do watch the ending—feel amused irrespective of the relevance between the predicted and the actual ending. They also emphasize the usefulness of cultural experience they undergo by viewing the movies. Obviously the activities of contrasting the diversity across cultures can raise their awareness of the existence of such a phenomenon and sensitize them, so that they can use the language in the proper cultural context. On the whole, I have received encouraging feedbacks from the learners and therefore suggest that movie DVDs in subtitled mode be utilized in the teaching of EFL listening because of their pedagogical merits.

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Appendix: Worksheet for *A Walk in the Clouds*

A Walk in the Clouds



Part I: Before Watching

You are going to watch a beautiful film about Paul Sutton and Victoria Aragon, two strangers who met by chance in a train. This encounter turned out to affect their life. They fell in love but had to face some obstacles because of this.

Part II: While Watching

Answer these questions briefly.

In the bus

- What did Victoria Aragon study for her master's degree?
- Paul Sutton thought Victoria was _____ when he saw Victoria in the bus instead of in the campus.

In the house

- What did Mr. Aragon call Paul? G _____.

During dinner

- What is the English term for the following:
 - peni
 - rumah yatim piatu

In the wine storage

- According to Pedro, what is the difference between men and women? Supply one word only for each blank.
 - Men _____
 - Women _____
- In your opinion, how does this story end? Will Paul stay with Victoria or return to his wife?

Part III: After Watching

Paul who came from Moline (Illinois) had difficulties in adjusting to the life of the Aragons who were of Mexican origin and lived in Napa (California). List a few things which Paul viewed differently from the Aragons, and therefore caused cross-cultural misunderstanding.

Paul Sutton	The Aragons

