

# CHAPTER I

## INTRODUCTION

## **CHAPTER I**

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This chapter provides description about the background of the development, the statement of the problems, the objective of the development, the theoretical framework, the specification of the developed model, the significance of the development, the assumption and limitation of the development, the definition of key terms and the organization of the thesis.

#### **A. Background of the Development**

Teachers have long used the media--and particularly film--to accomplish various instructional objectives such as building background for particular topics or motivating student reaction and analysis (ERIC Digest no. 11). The appeal of visual media continues to make film, video, and television educational tools with high potential impact; and they are now considerably more accessible and less cumbersome to use.

The use of film in the classroom has become more popular since the arrival of the videocassette recorder (VCR) with its relative economy and ease of operation. The opinion of one teacher probably echoes the opinion of many others: "The VCR gave us flexibility. We could watch the first exciting twenty minutes, stop the tape and discuss elements of introduction, mood, suspense, and characterization--and view it again....The VCR is simple to operate, portable, and less expensive" (Farmer, 1987). Another educator who has considered the potential of the VCR believes that "one of the pedagogical tasks of the next decade may well be discovering the most efficacious

ways of employing this omnipresent piece of technology" (Gallagher, 1987). Another teacher pinpoints a reason for the potential: "Because students live in a media-oriented world, they consider sight and sound as 'user friendly'" (Post, 1987).

Even before the advent of the VCR, the "introduction to film course" had become a staple in most American universities (Lovell, 1987). What has become apparent over the years is that film can be used as an adjunct to almost any discipline, especially the language arts. And it can be particularly effective in teaching different kinds of learners. Lovell notes that in addition to encouraging the use and development of communication skills, film can be used to establish a social context for English as a second language and to provide visual "texts" for deaf students.

Post (1987) argues that videotapes of literary classics can become powerful allies of the teacher in the English classroom if used effectively. She adds that films allow the teaching of longer works that might otherwise be omitted or of controversial works that might be excluded from the curriculum. The example she gives is of Tennessee Williams's "Cat on a Hot Tin Roof." Although it is definitely an adult film, its screenplay contains none of the potentially objectionable material or language that appears in the original play.

Film can also be used in interdisciplinary studies. Krukones and several colleagues (1986) designed an interdisciplinary college-level course integrating political science, literature, and film to examine politics on the local, state, national, and international levels. Based on the premise that students too often sort information into categories dictated by the different courses they take, the authors developed the course to enable students to get from theoretical politics a clearer, practical meaning with broader implications. Such concepts are not easy for all students to grasp, but can

be more affectively experienced when studied in the context of a political novel or movie.

In Krukones's course, four novels and their analogous films correspond to particular political spheres: "The Last Hurrah" (local), "All the King's Men" (state), "Advise and Consent" (national), and "Fail-Safe" (international). Following an overview of a novel or film, specific scenes and passages are discussed and are related to real-world politics. Classes meet for 2 1/2 hours once a week, so that more than one discipline can be dealt with and sufficient time for movie viewing is available.

The range of courses in which film can play a major instructional role is wide. For example, White (1985) reported on the effective use of film in a college-level course called "Women and Violence in Literature and Film"; Dyer (1987) developed a secondary-level mini-course on "Rural America in Film and Literature."

Dyer's course encompasses nearly all the mass media forms. It begins with readings of several classic short stories with rural settings by Willa Cather and John Steinbeck. It proceeds by examining articles from the newspaper about farm issues and incidents, and then it has the students view the recent movies, "Country" and "The River," both of which portray contemporary life on a farm. Next the students view a 27-minute television documentary about three women farmers in Minnesota; and then the course continues with the study of the recent best-selling novels, "The Beans of Egypt" and "In Country." It concludes by having the students listen to several segments of the radio program "Lake Wobegon Days."

Rebborn (1987) also uses Hollywood movies to enliven and enrich history classes, with the conviction that film brings an immediacy and interest to historical events that students often consider dull because they occurred long ago and faraway.

Some of the films which she uses are "Inherit the Wind," "The Grapes of Wrath," "All the President's Men," and "Reds."

Another example of more focused use of film and television in the classroom is found in a course on the Holocaust (Michalczyk, 1982). A review of Holocaust films yielded material in various popular genres--newsreels (both German and Allied), documentaries, fiction films, and TV docudramas; the value of the particular type of media in teaching about the recent past was considered along with the content of each piece. Michalczyk had Holocaust survivors and educators evaluate the diverse films and their potential for teaching the Holocaust as an historical event with profound implications for humanity; and their reactions and experiences were incorporated into the course material.

Boyd and Robitaille (1987) offer suggestions for using the popular mass media to generate topics for a composition workshop designed for the college writer but adaptable for secondary school students. They concentrate on advertising images but also use movies, monthly magazines, and television series to help foster critical thinking while writing. The work-shop is built around a sequence of analogies between what students already know experientially as viewers of film and television and what they need to know as writers of essays.

Another approach to teaching college composition classes (Masiello, 1985) organizes brainstorming sessions around themes from popular movies--for example, talking about family relationships as portrayed in "Breaking Away," "The Deer Hunter," "The Godfather," "Saturday Night Fever," and "Terms of Endearment." He finds that the film viewing helps students learn to observe carefully and often results in sharper writing skills.

Moss (1987) uses the lowly, elemental daytime soap opera as a vehicle for teaching remedial writing in the SEEK program in New York City colleges. Using a VCR so that everyone can watch the episode at the same time (and filling in gaps in plot lines by reading "Soap Opera Digest"), he begins by asking the students to write on the most elementary level. The assignment is intended to tap into their passionate devotion to "the soaps"--which characters do they like the best, the least, and why? Then the class members discuss the acting and begin to impose certain critical criteria on the material. A short lesson on genres establishes appropriate aesthetic categories, and the students can begin to dissect the narrative in a composition.

Jeremiah (1987) outlines an instructional model for using television news and documentaries for writing instruction in the secondary and postsecondary classroom. He believes that the structure and content of news presentations mirrors the practice of essay writing, and thus can serve as a writing project that effectively serves instruction.

A step-by-step examination of a selected TV program can be undertaken in a single class period, using the following strategies: 1) as a warm-up mechanism, the teacher introduces the writing skill (for example, to provide information or to persuade); 2) students are allowed time for questions and comments; 3) the news segment or documentary is shown; 4) students produce an outline for the news report they will write in response to the stimulus; and 5) the outlines are assessed for organization. The outlines are collected at the end of the class period to minimize any external influences; and the students produce a full-length essay during the next class period, after their outlines have been returned.

The instruction using this model and the evaluation of the products that result should stress that the news treatment of a topic should include an introduction and

adequate supporting detail and explanation. If the aim is to persuade, the writing should include adequate argumentation. Both formal and informal mechanisms should be used for evaluation, and the students should be given opportunity to revise.

A novel approach in the use of film in generating enthusiasm for writing in the elementary grades is advocated by a librarian who sponsored a writing contest in which 1,100 students participated (Simpson, 1982). She began by showing the classic short French film without dialogue, "The Red Balloon." Students viewed the film and were allowed two weeks to complete entries that included poems, short stories, or essays expressing any themes or experiences connected with the movie. Entries were judged on the qualities of appeal and originality, and all the participants received certificates on Honors Day. The winners additionally received ribbons on their certificates.

However, there are some aspects that have to be taken into account when a decision about using video in the classroom is made, or else, potential problems may occur. Massi (1996) argues that some important aspects in using video in the classroom are video selection, lesson planning, exploitation of the video, classroom management, classroom speaking activities, classroom physical environment and facilities and the teacher's teaching instrument.

The selection of films is the most important step in the process and constitutes the biggest challenge (Massi, 1996). Selection should be very careful especially with respect to accent since some problems may arise. The problems might be related to the language features which will influence comprehension, the subject matter, the duration and the quality of the tapes and disks.

Comprehension may be hindered by dialectal varieties of the language used by the characters (Massi, 1996). For instance, in Gilbert's Educating Rita, staring

Michael Caine and Julie Walters, the professor's accent is, from the foreign language learner's standpoint, clear and understandable, but Rita's cockney may be difficult to understand. Yet, the film may be profitable for advanced groups to illustrate that particular speech community.

When choosing a film, decisions on subject matter should be based on well-thought-out criteria since it may go beyond the learner's linguistic and conceptual competence and may not be in keeping with his/her needs and interests (Massi, 1996). The students' age and psychological maturity must be taken into consideration when making a choice, and care should be taken so as not to offend the learner's sensitivity. If these factors are overlooked, we may run the risk of having the learner get only a superficial interpretation, missing the underlying message. For example, in the films Fatal Attraction, Basic Instinct, and Disclosure directed by Adrian Lyne, Paul Verhoeven and Barry Levinson respectively, sex is the trigger to unravel deep moral issues and psychological traits. These films seek to depict the deepest vices of human existence, such as unfaithfulness, thirst for power, competitiveness, etc. So the learner should be led to go beyond the sex sequences themselves and to probe into other dimensions. That is why these films are not recommended for immature learners.

The duration of the film is another aspect to be kept in mind (Massi, 1996). Long films such as Spielberg's Schindler's List or Kostner's Dances with Wolves can be used, but thorough planning is required to divide the film into several viewing sessions with pre-viewing and post viewing questions.

Some people think that more than ten or fifteen minutes of video will make students fall asleep (Harmer, 2001). Others, however, like to show students whole programs. Short video sequence of between five minutes and seven minutes can be exploited for many activities, demonstrate a satisfying range of language and easier to

manipulate. When we want to use the longer ones, because of the topic or because it is impossible to extract a good short extract, we need to design activities to keep our students involved.

Poorly filmed and woodenly acted material will not engage students who are used to something better (Harmer, 2001). When deciding whether to use a videotape or disk, we have to judge whether the quality is sufficiently good to attract our students' interest.

The next is about the application of teaching with video in lesson planning. Lesson planning is the art of combining a number of different elements into a coherent whole so that a lesson has an identity which students can recognize, work within, and react to whatever metaphor teachers may use to visualize and create that identity. The design and components in the lesson plan for teaching speaking with video may be particularly different from other lesson plan formats and it can be either effective or ineffective.

How to exploit the video in the teaching and learning process is another problem. In exploiting a film in class, the difficulty does not lie in the film itself but in designing tasks from it. As stated above, the teacher should adapt the films to the learner's level of proficiency and conceptual competence.

Just switching on the monitor in a classroom is not especially exciting for a television and internet viewing population (Harmer, 2001). Both in the teacher's choice of video material and the way he exploits it, he has to provide video activities that are unique learning experiences and do not just replicate home television viewing.

The classroom management conducted in teaching and learning practice with video might be the next issue. The classroom management that is applied in teaching with video might be different from those which are applied in other conventional

classes. The applied classroom management, including elements such as sight, sounds comfort, seating arrangements, chalkboard use and equipment, when teaching with video may be either effective or ineffective.

The next might be the speaking activities. The speaking activities that the students have to carry out in the classroom may often lack variations. The activity may sometimes bore the students. Sometimes teachers are trapped into a situation in which they get involved in monotonous activities which lead the classroom atmosphere into boredom. Besides, the types and focus of activities often do not promote speaking performance.

The classroom physical environment can be another consideration. Some classes may not soundproof, and that makes another obstacle in teaching with video. The noise from outside can be heard from inside the classrooms and it often disturbs the teaching-learning process. The classrooms may not be air-conditioned and the heat will cause discomforts to the students. In addition, the facilities available in the classrooms that the teacher can use to facilitate their teaching may be limited and make the teaching-learning process monotonous and ineffective.

The last thing that might hinder the practice of teaching with video is the teacher's teaching instrument. The syllabi, video, reference books, and other materials used by the teacher in teaching speaking may be either effective or ineffective.

The teaching and learning process by using video in LBPP LIA Surabaya encounters some problems related to the aspects mentioned above. The first problem is the video selection. All videos that the Curriculum and Material Development tend to compile in the CD are 60 – 70 minutes documentary movies. As a result, it lacks variety, and it may reduce the students' interest after quite sometime because they have to watch and discuss a single video for the whole session. The activities designed in the textbook

make the condition even worse. Most of them are comprehension checking activities such as true/ false statement and facts identification which are supposed to be completed after they have watched the video, by parts or as a whole. It seems that the video is treated merely like a visualized reading passage and thus, the activities are monotonous. It is just like playing the video, pausing it, doing the comprehension tasks, repeated several times until the video ends. Therefore, there is almost no speaking activity. All that the students have to do is to complete listening comprehension task. Lesson planning is another problem that teachers in LBPP LIA Surabaya experience when they are to teach lessons with video. They complaint that it is difficult to expand and vary the activities based on the videos.

A need assessment was conducted in this study to collect the data about teaching with video in LBPP LIA Surabaya. It is expected that the need assessment will convey what the teacher really needs when it comes to them to teach English with video so that the result of this study will be really beneficial.

## **B. Statement of the Problems**

It is assumed, from the background, that there are some problems dealing with teaching speaking using video in the classroom. Some to mention are the problems related to video selection, lesson planning, exploitation of the video, classroom management, classroom speaking activities, classroom physical environment and facilities and the problems related to teacher's teaching instrument. However, the problems to be studied are limited to video selection, lesson planning exploitation of the video, classroom management and classroom speaking activities.

## **1. Video selection**

The selection of films is the most important step in the process and constitutes the biggest challenge (Massi, 1996). Selection should be very careful especially with respect to accent since some problems may arise. The problems might be related to the language features which will influence comprehension, the subject matter, the duration and the quality of the tapes and disks.

## **2. Lesson planning**

Lesson planning is the art of combining a number of different elements into a coherent whole so that a lesson has an identity which students can recognize, work within, and react to whatever metaphor teachers may use to visualize and create that identity. The design and components in the lesson plan for teaching speaking with video may be particularly different from other lesson plan formats and it can be either effective or ineffective.

## **3. Video exploitation**

In exploiting a film in class, the difficulty does not lie in the film itself but in designing tasks from it (Massi, 1996). As stated above, the teacher should adapt the films to the learner's level of proficiency and conceptual competence.

Just switching on the monitor in a classroom is not especially exciting for a television and internet viewing population (Harmer, 2001). Both in the teacher's choice of video material and the way he exploits it, he has to provide video activities that are unique learning experiences and do not just replicate home television viewing.

## **4. Classroom management**

The classroom management that is applied in teaching with video might be different from those which are applied in other conventional classes. The applied classroom

management, including elements such as sight, sounds comfort, seating arrangements, chalkboard use and equipment, when teaching with video may be either effective or ineffective.

## **5. Speaking activities**

The speaking activities that the students have to carry out in the classroom may often lack variations. The activity may sometimes bore the students. Sometimes teachers are trapped into a situation in which they get involved in monotonous activities which lead the classroom atmosphere into boredom. Besides, the types and focus of activities often do not promote speaking performance.

## **C. Objective of the Development**

The development is aimed at providing a model of teaching speaking to the Intermediate level students of LBPP LIA Surabaya with video based on Ur's criteria of successful teaching speaking and Harmer's guidelines for teaching with video.

## **D. Theoretical Framework**

### **1. The Cone of Experience**

The first framework was Dale's the Cone of Experience. Introduced by Edgar Dale (1946) in his textbook on audiovisual methods in teaching, the Cone of Experience is a visual device meant to summarize Dale's classification system for the varied types of mediated learning experiences. The organizing principle of the Cone was a progression from most concrete experiences (at the bottom of the cone) to most abstract (at the top). The original labels for Dale's ten categories are: Direct,

Purposeful Experiences; Contrived Experiences; Dramatic Participation; Demonstrations; Field Trips; Exhibits; Motion Pictures; Radio-Recordings-Still Pictures; Visual Symbols; and Verbal Symbols. The cone is based on the relationship of various educational experiences to reality or real life. It is stated in the cone that people generally remember 10% of what they read, 20% of what they hear, 30% of what they see, 50 % of what they hear and see (video), 70% of what they say or write, 90% of what they say as they do something. In short, the more sensory channels possible in interacting with a resource, the better the chance that many students can learn from it (Dale, 1960).

## **2. The Successful Speaking Fluency Practice**

Another framework used in this study is the principle of teaching speaking which state that teaching speaking successfully means making learners talk a lot, making classroom participation even, high motivation, and the classroom language is of an acceptable level, low inhibition, and limited or no mother tongue use (Ur, 1991, 120).

The theories are well related in this study since video will be used as a teaching aid to enhance the quality of teaching speaking. It is expected that by exploiting the video in the teaching and learning process, learners will talk a lot, classroom participation is even, students' motivation is high and the use of their mother tongue is limited to its minimum.

## **E. Specification of the Developed Model**

1. The model of teaching speaking with video is in the form of a lesson plan for teaching speaking with video as one of the teaching aids

2. The lesson plan format contain several teaching stages including the terminal objective, motivating strategies, presentation strategies, skills practice, summing up and assessment
3. The lesson plan is completed with several selected videos as aids for the teaching and learning process
4. The video is applied in any stage of the lesson plan, dependent upon the design of the lesson plan

## **F. Significance of the Development**

This development will be important to such parties as the researcher himself, the LBPP LIA Surabaya, other researchers taking the same or similar theme, and English teachers and lecturers in general.

### **1. To the researcher**

The study functions as a means of (1) widening the researcher's horizon on English teaching pedagogy, (2) gaining better understanding on how to teach speaking with video, and (3) improving and sharpening the researcher's teaching skills and practice through the understanding gained from the study.

### **2. To the LBPP LIA**

The study is developed based on the needs assessment on the use of video in the teaching and learning practice conducted in LBPP LIA Surabaya. It functions as (1) a model for teachers of how to plan a video based lesson and (2) a reference for teaching the lesson that is developed in this study. Furthermore, the study will help to improve the quality of teaching and learning in the institution.

### **3. To English teachers and lecturers in general**

The study can function as (1) reflective reference for the teachers and lecturers of English in general in their efforts to widen their horizon and gain better understanding on teaching pedagogy, (2) a guideline to improve their teaching skills especially in teaching speaking and (3) inputs for the teachers and lecturers in their efforts to improve their teaching practices.

## **G. Assumption and Limitation of the Development**

### **1. The Assumption**

1. Video is available
2. The equipment for teaching with video is available
3. The classroom setting is eligible for teaching with video

### **2. The Limitation**

1. The model of teaching speaking with video is designed only for one session due to time constraint
2. The end result of the application of the models is dependent upon the level of students' language proficiency
3. The try out for the model is tried out once in one class due to time constraint

## **H. Definition of Key Terms**

### **1. Model**

A small-scale reproduction or representation of something; or is also defined as design to be copied (Hornby, 1995)

## **2. Teaching**

A systematic presentation of facts, ideas, skills, and techniques to students. It can also be defined as a process to show somebody to do something so that they will be able to do it themselves (Microsoft Encarta, 2007).

## **3. Speaking**

The ability to produce spoken expressions or utterances appropriately in terms of grammar, vocabulary, pronunciation, fluency and comprehension (Microsoft Encarta, 2007).

## **4. Teaching speaking**

Systematic presentation of facts, ideas, skills and techniques to students that will enable them to produce spoken expressions or utterances appropriately in terms of grammar, vocabulary, pronunciation, fluency and comprehension (Microsoft Encarta, 2007).

## **5. Video**

a) the process of recording, reproducing or broadcasting films on magnetic tape, using a special camera and a television; b) a recording or broadcast made by using video; and c) a film, etc. recorded on a video tape (Microsoft Encarta, 2007).

## **6. Teaching speaking with video**

A systematic presentation of facts, ideas, skills, and techniques to students that will enable them to produce spoken expressions or utterances appropriately in terms of grammar, vocabulary, pronunciation, fluency and comprehension. The presentation will mainly involve the process of recording, reproducing or broadcasting films on

magnetic tape using a special camera and television and it will use a film recorded on a video tape (Microsoft Encarta, 2007).

## **7. Model of teaching speaking with video**

A small-scale reproduction or representation of a systematic presentation of facts, ideas, skills, and techniques to students that will enable them to produce spoken expressions or utterances appropriately in terms of grammar, vocabulary, pronunciation, fluency and comprehension. The presentation will mainly involve the process of recording, reproducing or broadcasting films on magnetic tape using a special camera and television and it will use a film recorded on a video tape (Microsoft Encarta, 2007).

## **I. Organization of the Thesis**

This thesis consists of two different parts. The first part discusses the development of the teaching model of teaching speaking with video and the second part is the final product of the development in the form of teaching module which consists of a set of teaching materials for the classroom activities containing a compact disc with video files for teaching speaking with video and several worksheet for classroom activities.

The first part of the thesis, which provides scientific analysis in the development of the teaching materials for teaching speaking with video, consists of five chapters.

The first chapter is the introduction which serves: (a) the background of the development, (b) the identification of the problems, (c) the limitation of the problems, (d) the formulation of the problems, (e) the objective of the development, (f) the

theoretical framework, (g) the significance of the development, (h) the definition of the key terms and (i) the organization of the thesis.

The second chapter is the literature review which will review some theories and researches about teaching speaking with video which have been conducted by previous researchers, among others; (1) teaching speaking, which covers (a) the characteristics of successful oral fluency practice, (b) the problems in oral fluency practice, (c) overcoming the problems in oral fluency practice, (d) discussion activities in speaking classes, and (e) role play and other techniques, (2) teaching with video, which covers (a) the advantages of teaching with video, (b) the problems related with video, (c) the types of video, and (d) activities for teaching with video.

The third chapter is the development procedure which will provide description about (1) the procedure of the teaching model development which describes the procedures in developing the teaching model include: (a) determining the lesson to develop, (b) developing the teaching model which employ steps: identifying and analyzing the instructional objective and designing teaching model which contains 4 parts; the motivating strategies, the presentation stage, the skills practice stage, the summing up, and the assessment, (c) documentation, (d) evaluating the product which consist of initial evaluation and the second evaluation on try out, and (2) the try out of the teaching model which describe (a) try out design, (b) try out subject, (c) data type, (d) research instrument and data collection, and (e) data analysis.

The fourth chapter reports the result of the development of the teaching model, especially about teaching speaking with video. It will explain (a) report on need assessment, (b) report on the result of the development stage 1, (c) report on the result of the development stage 2, and (d) conclusion on the result of the development of the teaching model.

The last chapter, conclusion and discussion, provides analysis on the revised teaching model which is followed with suggestions.

The second part of the thesis is in the form of a set of model of teaching speaking with video which contains a compact disc containing video files for teaching, pictures for motivating strategies and skills practices, and exercises.