Film as Vehicle and Using a Concordance and Video-Retrieval System for Expanded Learning

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Abstract

The failure to understand the essential difference between language and other content areas results in an inappropriate scientific and analytical approach to both the study and teaching of a second or foreign language. Tomlinson's review of globally available language learning materials has generalized their problems. The dynamic factors involved in meaning formation and utterance production are illustrated in a diagram to form the theoretical basis for using film as a vehicle for integrated and meaningful language learning. It is argued that the major and minor events in the storyline of a film create the macro and micro contexts for discourses to occur. These discourses are meaningful units for language learning in terms of both meaning realization and language awareness. A concordance and video-retrieval system is also introduced to show how a film corpus can be used for expanded learning beyond a film vehicle.

Keywords: language acquisition, language learning materials, language awareness, film as vehicle, corpus, discourse

Introduction

Language teachers may expect that the vast amount of literature devoted to language teaching and learning creates a clear picture of the field so that consensus about teaching methods and materials can be reached and more satisfactory language learning results can be achieved. In fact, the status quo is quite the opposite. Masuhara and Tomlinson (2008) reviewed seven global course-books for general English published by major British publishers and found that "the texts in most cases seem to be presented as opportunities to experience teaching points being 'used' rather than as opportunities for exposure to language in authentic use with the possibility of affective and cognitive engagement" (p. 31). In their review of the materials for teaching English to young learners, Arnold and Rixon (2008) commented that "the language content was often not particularly 'realistic', often more what an adult might expect a YL to say, rather than the sort of language that children might genuinely use to each other" (p. 49). Obviously, learners using these globally widespread materials were not exposed to authentic English usage and were not affectively and cognitively engaged in the learning activities; thus, there are some essential issues that all language teachers need to look at.

One interesting phenomenon is that there are many more studies on language teaching and learning than those on other subjects. Why is the "how" issue more a problem in this field than in others? One possible explanation is that the focus of the study in any other subject is the content of the particular subject. But what is the content of a language? Is it simply the linguistic elements? Is a scientific approach to the study of it adequate, as it usually is in other content areas? Is the process of meaning formation or interpretation artistic and creative or mechanical and conditional? All these are difficult questions, and because of the complex issues involved in language teaching and learning, this paper does not adopt the structure of a scientific study, i.e. research questions, methodology, and data analysis, but is a preliminary and fairly impressionistic presentation of the arguments for taking a different view of language and language teaching methods and materials.

Despite the non-scientific approach, this paper has a logical sequence: (a) the problems, (b) the essential issues behind the problems, (c) films as integrated and illustrative vehicles, and (d) a concordance and video-retrieval system as a tool for expanded learning beyond the vehicles. Tomlinson's (2008) list of the things many "ELT materials are currently doing which are likely to inhibit language acquisition and development" (p. 8) is first presented as the generalized problems. The author's interpretations of the essence of language and the dynamic factors involved in meaning formation and utterance production are then discussed. It is argued that a

scientific and analytical approach to both the study and teaching of a second or foreign language is inappropriate, and that films should be used as integrated and meaningful language learning vehicles. In order to use a film corpus for expanded learning, a concordance and video-retrieval system (CVRS) developed by Wu and Wang (2010) is also introduced. Although the viewpoints held in this paper and the effectiveness of CVRS are subject to further discussion and investigation, it is hoped that this paper will generate more attention to the essential issues in language teaching.

The problems and the essential issues behind them

After 42 years of English language teaching, Tomlinson (2008) was able to list more things that ELT materials do that are likely to inhibit language acquisition and development than those that may facilitate it. His lengthy list (p.8) of what these materials are doing is slightly shortened below:

Many ELT materials are:

(a) "underestimating learners both in terms of language level and cognitive ability."

(b) "treating linguistically low level learners as intellectually low level learners."

(c) "impoverishing the learning experience in a misguided attempt to make learning easier by simplifying their presentation of language."

(d) "creating an illusion of language learning by using a Presentation/Practice/Production approach which simplifies language use and results in shallow processing."

(e) "also creating an illusion of language learning by ensuring that most activities are easily accomplished as a result of involving little mre than memorization, repetition of a script or simple substitution or transformation."

(f) "confusing language learning and skills development by trying to teach language features during listening and reading activities."

(g) "preventing learners from achieving affective engagement by presenting them with bland, safe, harmonious texts… and requiring them to participate in activities which don't stimulate them to think and feel.".

(h) "providing learners with far too much de-contextualized experience of language exemplification and not nearly enough experience of language in fully contextualized use."

(i) "focusing on activities which require efferent listening or reading for detailed and literal comprehension and are providing very little opportunity for the sort of aesthetic listening and reading which stimulates the total engagement so useful for promoting both enjoyment of the language and acquisition of it."

(j) "failing to help the learners to make full use of the language experience available to them outside the classroom."

(k) "focusing on uni-dimensional processing of language through activities requiring only the decoding and/or encoding of language rather than on multi-dimensional representation of language through activities involving the use of the full resources of the brain."

All these problems result from the fact that the essence of language is totally different from other content areas of study. The contrasts between language and other subjects are briefly shown in Table 1, and some sample utterances will be used to help explain the unique characteristics of language.

Table 1. The contrasts between language and other subjects

	Language	Other Subjects
Essence	A tool of the mind, not an objective identity	Facts, the causes of, and the relationships among them
Teaching/Learning	How it is used for meaning expression and communication	Direct observation and/or description of the facts, the causes of, and the relationships among them

The first example is a common Chinese expression; the second is student slang often heard on campus; the third is taken from an animation, *Ice Age 3*; and the fourth is from a feature film, *About Schmidt*.

(a) 這是什麼東西？(Literally: "This is what *east-west*?")
Questions:
Why do we use "東西" to refer to things or objects instead of "南北 (= *south-north*)"?
Do we have to know the etymology before using it or do we simply use it without knowing why?

(b) 那個老師很機車。(Literally: "That teacher is very *motor scooter*.")
Questions:
When and why does the younger generation assign a new meaning to "機車" (motor scooter)?
Will this slang expression become standard Chinese someday?

(c) Eddie: Look! He's right there!

    Buck: Roger!

    Eddie: No! Sid!

    Buck: I know! Roger!

    Eddie: How about we get Sid first and then go back for Roger?

    Buck: Never mind!

Question:

What does "Roger" mean here?

(d) Well, for my part, I would just like to say... that as the new guy taking over for you… I hope I can fill your shoes... because from the looks of the people here... and what they think about you, they seem awfully big.

Questions:

What does "fill your shoes" mean?

What does the second "they" refer to?

As shown above, we accept and use some words without knowing their etymologies (example a); word meanings may vary with time (example b); meaning is context-dependent (example c); and expressions can be metaphorical (example d). In other words, language is not an objective identity that can be accurately analyzed, described, and learned as can other subjects.

On the language/materials side, if an analytical and descriptive approach is adopted and the linguistic items are presented and practiced in simplified context, then the meanings will be largely lost and learners will not be able to make sense of them. On the teaching/learning side, if learners are not mentally involved in the learning activities, they will not retain for long what they are supposed to learn. The bits and pieces learned will not amount to anything, even for hardworking learners. Tomlinson (2008, p. 3) made a rather strong and provocative argument:

> … many ELT materials (especially global course books) currently make a significant contribution to the failure of many learners of English as a second, foreign or other language to even acquire basic competence in English and to the failure of most of them to develop the ability to use it successfully. They do so by focusing on the teaching of linguistic items rather than on the provision of opportunities for acquisition and development.

If language can be seen as an object of study, language development, as

educational psychology theorists put it, contains five major aspects: phonology, morphology, syntax, semantics, and pragmatics (Powell, 2006). Linguistics is the study of these aspects and language pedagogy based on linguistic studies would suffice and would have been satisfactory. Unfortunately, it is not an objective identity, and language pedagogy based on linguistic studies has mistakenly guided language teaching and learning toward more scientific and cognitive activities rather than creative ones. Firth and Wagner (1997, cited in Banard, 2011, p. 6) argued that language is not only a cognitive phenomenon and that the conventional experimental approach to second language acquisition (SLA) research fails to take into account the essential interactional and sociolinguistic dimensions of language.

The author's definition of language is that "language, in terms of meaning generation and expression, occurs as the outcome of dynamic interactions between human beings' intellectual/cognitive abilities (and emotional/affective status) and the surrounding physical and social environments" (Wu, 1998, p. 881). Before reaching the threshold where learners are able to recreate their mental images directly from sound streams or printed words, their language-learning materials need to be presented with the dynamic interactions among the related factors so that they are meaningful to them, and so that their mental skills and emotions can be involved in the learning activities.

Without realizing the essential differences between language and other subject areas of study, language teachers may consider language to be an objective or static system that includes several subsystems, such as the sound system, the lexical system, the grammar system, and the discourse system. Whatever is not included in these systems is put under the term "culture." It is not uncommon to hear that "learning a language includes learning its culture." In other words, "culture" has been conveniently used to cover everything that language teachers and researchers seem so reluctant to make clear.

One attempt to clarify this is the draft of Culture Proficiency Guidelines contributed to by many linguists and anthropologists (see Koning, 2010, p. 47). The components of "culture" included in the draft are nonverbal communication and body language; knowledge of society; metaphors, idiomatic expressions, sayings, and allusions; fine arts and other cultural artifacts, including stories and events known throughout the culture; and more. Lampe (cited in Koning, ibid.) explained that "these examples of cultural components reflect two broad kinds of cultural knowledge and understanding: declarative knowledge of socially important events, people, products and other artifacts and achievements" and "procedural knowledge (ability), which is reflected in individuals' language, behaviors, and expectations in different contexts and in their reactions to others' behaviors and language." In such an

attempt, the factual knowledge, procedural knowledge, and contextual factors involved in language production are mixed together, and the boundaries are rather vague.

Elsewhere, the author has made distinctions between background information, cultural and affective values, and contextual information. Background information refers to the historical, geographical, physical, and social events and facts of the target-language-speakers' society. Cultural and affective values refer to the faiths, beliefs, thoughts, and attitudes that the people in the society share. Contextual information refers to the exact situation in which some particular utterances occur, given all those commonly held background and cultural information and values (Wu, 1997). Contextual information can be further divided into macro and micro levels. Macro context refers to the country or society in which the utterances occur, and micro context refers to the exact physical and social environment in which the particular utterances are produced. To more clearly depict the related factors and the relationships between them, a graphic organizer is used to illustrate the complex issues involved in meaning formation and language production (Wu, 2010, see Figure 1 below).
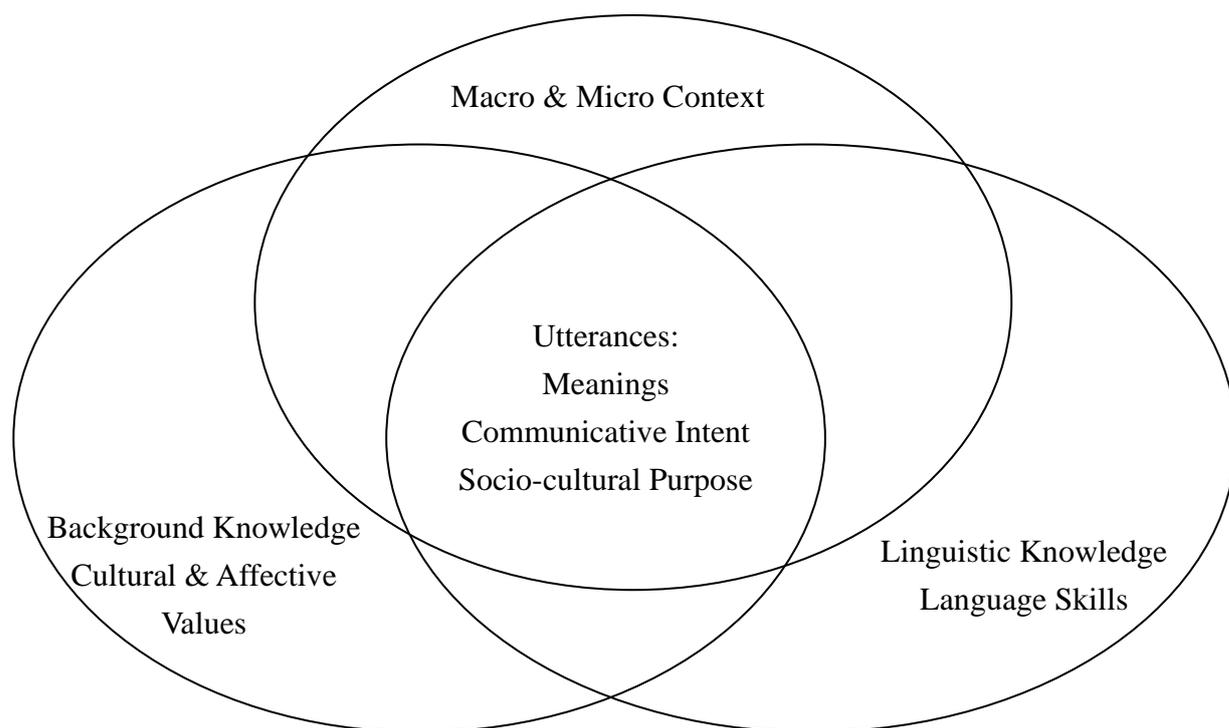

Figure 1. The dynamic factors involved in meaning formation and utterance production.

Instead of lengthy explanations of the figure above in words, the following sets of sample sentences are used to illustrate it:

(a) This is a room.
(b) This is a private room.

Both of these sentences are correct, but the former is meaningless because it contains no communicative intent; the latter, however, is meaningful because it means that someone is not supposed to be there. A single word, "private", adds meaning to the sentence because it brings up the possible context and the cultural vale of "privacy" in the Western world. One can also add affective value to the sentence by saying in a gentle voice like: "Excuse me. This is a private room." to an incidental intruder, or with a higher pitch like: "Excuse me! This is a private room!" to the offender. If language learners are fed with perfectly grammatical nonsense sentences like: "This is a book." or "This is a pen." they will not get anywhere. One true story reported by one of the author's students who led a group of Taiwanese students to Canada on a study-abroad project was that one of the boys in her group rushed up to a girl and said: "This is my nose." and the girl ran away to her mother instantly in great confusion over why a strange boy would say something like that to her. Hoey's theory of lexical priming (cited in Lloyd, 2009) provides an explanation for this. He asserted that a word is acquired through encounters with it in speech and writing so that knowledge of the word includes knowledge of how that word is used for communicative purposes. The lack of communicative intent in the contrived dialogues and sentence patterns in our English textbooks may contribute to the failure of using the target language successfully, as claimed by Tomlinson (2008).

An empirical study (see Wu, 2010) using the CVRS developed by Wu and Wang (2010) also showed that among the 335 examples of the sentence pattern "This is a +N." retrieved from a film corpus, 244 examples have one or more modifiers added to the noun (73%). For the 91 examples (27%) without modifiers, the particular nouns must have very strong senses in themselves, such as "nightmare" in "This is a nightmare!" and "whopper" in "This is a whopper!" The modifiers or the strong nouns add communicative intent to the sentences and make them meaningful.

Another two sample sentences are adopted from *An Inconvenient Truth*:

(a) Al Gore: Starting in 1970, there was a precipitous drop-off in the amount and extent and thickness of the Arctic ice cap.
(b) George Bush: This guy is so far off in the environmental extreme, we'll be up to our neck in owls and out of work for every American.

In the first sentence, Al Gore provides in his speech some background information to warn us about the severe situation of global warming. His socio-cultural purpose is to arouse our attention to the problem and actually do something about it. George Bush, on the other hand, adds very strong affective value to his argument with the purpose of asking every American to vote against Al Gore in the presidential campaign.

These four sample sentences are used to help illustrate what is meant in Figure 1, so that the dynamic factors involved in meaning formation and language production can be better understood. McConachy (2009, p. 120) proposed a SPEAKING framework and listed the components of meaning which accord with the ideas depicted in Figure 1. In a review of the usage-based approaches to language, Tyler (2010) also highlighted communicative use, contextual factors, and the fact that meaning goes beyond the lexical items as common underlying tenets these approaches adhere to.

If the dynamic factor illustrated in Figure 1 is valid, some kind of vehicle that incorporates these factors in one meaningful whole needs to be used. Many researchers have advocated using films as integrated resources to teach the dynamic factors and linguistic knowledge and language skills involved in meaning formation and language production (e.g. Fiorito & Torrie, 2009; Hodges, 2010; Porcel, 2009; Bueno, 2009; Shively, 2010; Webb & Rodgers, 2009).

With the theoretical basis stated above in mind, and using the British film *Enigma* as an example, what is contained in a film will be discussed in the following sections so that what is incorporated in a film vehicle can be illustrated and understood.

The contextual information in a film

The synopsis of a film, which can be found on the film's homepage or in a movie magazine, is the best source for getting a big picture of what the story is about. In other words, a well-written synopsis provides the macro context for the successive utterances to occur. The synopsis of *Enigma* quoted below is from http://www.tribute.ca/movies/enigma/4968/:

> In March 1943, the cryptanalysts at Bletchley Park, Britain's code-breaking centre, are facing their worst nightmare: Nazi U-boats have unexpectedly changed their Enigma cipher and a merchant shipping convoy with 10,000 people on board is in peril. The authorities turn for help to Tom Jericho, a brilliant young mathematician and

code-breaker. Unknown to his colleagues, Jericho also has another equally baffling enigma of his own to unravel: Claire, the woman he loves, has disappeared and he suspects there may be a spy in Bletchley. To get to the bottom of both mysteries, he enlists the help of Hester, Claire's best friend and co-worker at Bletchley. Together, they keep one step ahead of secret services agent Wigram, to reach a conclusion that uncovers both international and personal betrayals.

As disclosed in the synopsis, the macro context includes:

(a) When: In 1943, during the Second World War.
(b) Where: At Bletchley Park, Britain's code-breaking center.
(c) Who: Tom Jericho, a brilliant young mathematician and code-breaker; Claire, the woman Tom loves; Hester Wallace, Claire's roommate; Wigram, secret service agent; and Tom's colleagues in the center.
(d) What: Nazi U-boats changed their Enigma cipher, and a merchant shipping convoy in peril; uncovering the traitors who caused the change.

The four "W" questions are useful in making the macro context clear. If provided in previewing activities, they may help learners build up schemas in their mind so that what is going on can be predicted.

The micro contexts and discourses in a film

The major events in each of the stages of the storyline can be divided into several sub-events, and the actual utterances in a sub-event can be divided again into several discourses. In the case of *Enigma*, the major events are divided into 29 sub-events. Figure 2 shows the interface for the presentation of these sub-events and discourses.
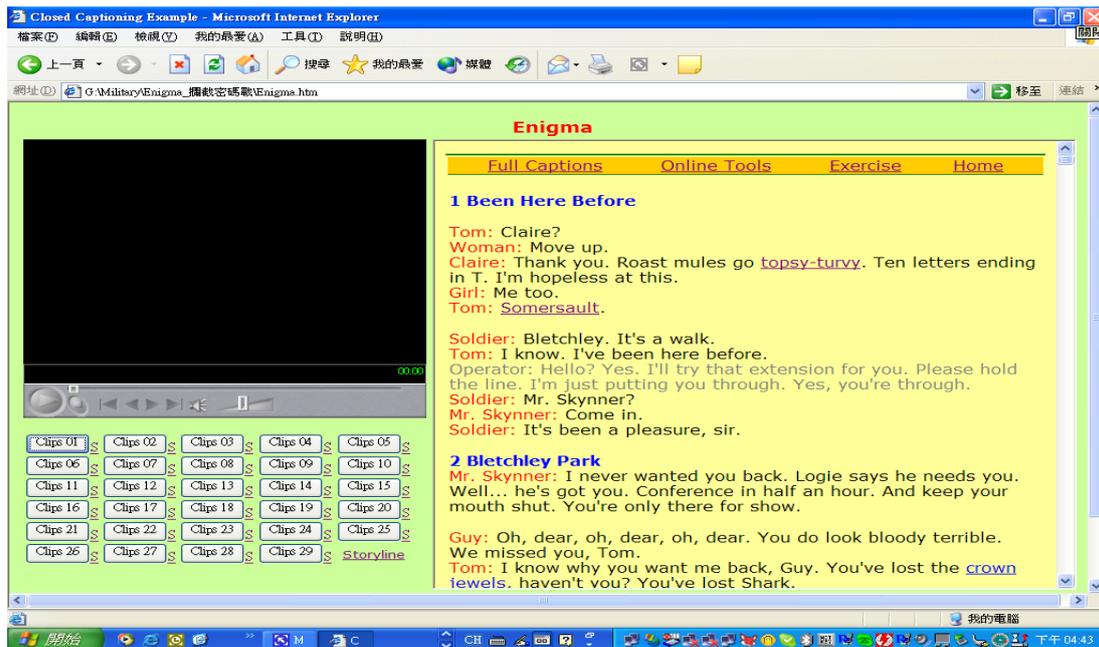
Figure 2. The interface for the presentation of the sub-events and discourses.

By clicking on the buttons below the video player, each of the sub-events can be played as many times as required. A particular sub-event provides a micro context for the discourses in the events. Sub-event 8 in stage 3, for example, contains 4 discourses:

8 Back to the Hut

Tom: Miss Wallace?

Miss Wallace: Mr. Jericho. When did you get back?

Tom: Just today. How... How are you?

Miss Wallace: How am I?

Tom: Yeah, all right. How is she?

Miss Wallace: She's... She's Claire.

Tom: Well, will you tell her?

Miss Wallace: If I see her. She hasn't been sleeping at home the last two nights. Sorry.

Puck: Worrying about your babies?

Tom: Puck.

Puck: Thomas. So, they say you're not crazy anymore.

Tom: Thinks it's found a possible.

Puck: It thinks?

Tom: Why not?

Puck: Been in the hut? Come on. Get it over with.

Tom: No, I'm fine, Puck.

Puck: Sure, you are.

Puck: Gentlemen, we have a ghost.

Colleague A: Tom, how the hell are you?

Tom: Very well.

Colleague B: Have you escaped or what?

Tom: I thought this was the asylum.

Colleague C: How are you?

Tom: Good.

Alec: Bloody hell!

Tom: How's the revolution, Alec?

Alec: Coming along, comrade.

Colleague D: T… T… T…

Tom: Yes, it's me.

Tom: I want to see all the Shark traffic we haven't been able to break.

Puck: In at the deep end.

Tom: Why not?

Puck: Yes, why not? Besides, it wasn't really Shark that made you crazy, was it, Tom?

Tom: I suppose you all know. Do you think I made a fool of myself?

Puck: Forget about it. You're among friends.

After coming back to the hut where he used to work, the first thing Tom cares about is Claire, so he goes to see Miss Wallace, Claire's roommate, and asks indirectly about her. The second thing he cares about is the deciphering machine, so he goes to see the machine and meets Puck there. Puck takes him to see the other colleagues, and after that Tom wants to start working on what he comes back for. The sequence of the discourses is rather clear, and learners can go into each of the discourses to understand the actual meanings embedded in the utterances. A discourse is a meaningful unit in which learners may realize how a discourse starts, proceeds, and ends. Sabio (2009) asserted that discourse is the most commonly used communicative device, and is also one of the most vital components in learning a language.

Some teachers are keen on teaching the spoken grammar of English (see e.g. Mumford, 2009a, 2009b; Andrewes, 2009) but such an analytical approach and the generalized rules are unhelpful for learners because of the absence of the dynamic factors involved in discourse production. As shown above, each discourse may have

its own learning points. Learners do not have to analyze the patterns or turn-taking in a discourse. They simply focus on what is said and how it is said, and then gradually familiarize themselves with native speakers' utterances. It is suggested that learners view the entire sub-event for the first time and then go into the discourses and pause at the discourse boundary when viewing the second time. According to the author's experience of film analysis, a film usually has 150 to 200 discourses. Because these discourses provide visual, aural, and textual input in meaningful contexts, they are comprehensible to the learners. If they can become familiar with the discourses via classroom or self-access learning, they will gradually build up their own sense of how to use the target language. This activity does not require learners to memorize dialogs in hopes of being able to use specific sentences in their future conversations, as did the Taiwanese student who recited "This is my nose" to a girl in Canada. Rather, it requires them to learn how native speakers use the words and idiomatic phrases of the target language so that the learners, too, can properly use them in other contexts.

In fact, given the macro and micro contexts set up in a film, the interlocutors' background knowledge and cultural and affective values are sophisticatedly presented, and this is where learners may be stimulated to think more critically about the language and feel the emotions it intends to evoke, which should, therefore, result in deeper processing, as is strongly argued by Tomlinson (2008). In the first discourse shown above, Miss Wallace's answer of "How am I?" to Tom's question of "How are you?" reveals that she knows perfectly well that it is Tom's affection for Claire that caused his nervous breakdown. Her answer of "She's … she's Claire." shows that Claire is also somewhat mysterious to her, even though she is her roommate. Tom's relationships with his colleagues can also be read in other discourses listed above. What really matters to Tom can be figured out in his conversations with Puck in the second and fourth discourses.

As can be seen here, it is the background knowledge and the cultural and affective values that constitute the central meanings in the discourses. These factors are way beyond what the word "culture" represents. Emotional (affective) factors are important in interpersonal communication, and they are also crucial in foreign and second language learning (see e.g. Imai, 2010; Garrett & Young, 2009) because language is essentially art rather than science. Unfortunately, most studies in language teaching and learning have turned out to be scientific analyses and thus make the artistic garden of language learning a scientific battlefield on which many living souls struggle and vanish. The film *Enigma* is based on the novel of the same name by Robert Harris; the video images and the sound streams make it, as well as many other films, beneficial to language learners because it transforms the novel's dialogs and discourses into a reasonable imitation of how they would look and sound in everyday

life. And for most language learners, the point of learning another language is to communicate in spoken language, not in formal written expository prose.

The linguistic elements and the language skills

In a four-year project granted by the Ministry of Education, the author (see Wu, 2005) built up a film corpus. The statistics of the corpus are listed in Table 2.

Table 2. The statistics of the film corpus

Categories	No. of Titles	Word Types	Tokens	Average Tokens
Cartoons	76	16961	347815	4577
Classics	61	21862	600474	9844
Films	405	69207	3247475	8018
TV Series	148	37370	1150581	7774
Total	681	94654	5298378	7780

As shown in Table 3, cartoons contain fewer words than other types of films. Generally speaking, a film has around 8000 word occurrences with an average of 1750 word types and 4.5 token/type ratios. *Enigma* contains 1597 word types and 7884 word occurrences. If a film is used as vehicle, learners can learn more than 1500 words in full context. It is suggested that the words are learned in the discourses as shown in the previous section so that learners can grasp their deeper senses. Taiwan's Ministry of Education's *Guidelines for the Nine-year Consecutive English Syllabus* claims that one of the objectives is to enable our students to speak "simple" English. It is quite possible that "simple" may, in fact, stand for "nonsense" if the materials are still presented in oversimplified, meaningless contexts that merely display linguistic points. Simple words, however, can have profound meanings in rich contexts.

Most screenplays are written by expert users of the target language, so learners get chances to learn metaphorical expressions, such as "In at the deep end." above, idioms, and phrases. One important point is that the words, phrases, idioms, expressions, sentences, and discourses are presented with the exact intonations as required in the particular context so that learners can actually experience them without going through clumsy and usually incomprehensible descriptions or explanations of them. Grammar points, such as tense, aspect, tag questions, and so on, are also presented and can be experienced in accurate expressions. Teachers can edit language awareness activities to exemplify these points to the learners with the exact contexts.

Films are good resources for the training of listening and speaking skills in terms of interpersonal communications. As discussed above, a film usually contains more than 150 meaningful discourses; "meaningful" means that each of these discourses is embedded with the dynamic factors involved in meaning formation and utterance production, as depicted in Figure 1 above. Newton (2009) has made clear that listening is more like interpreting than decoding; it is an active process of making inferences from which to build up the knowledge necessary for using the language. He further argues that when this knowledge is built up, the learner can begin to speak. Martinez (2009) also contends that listening requires both linguistic competence and background knowledge. The meaningful discourses in films can serve the purpose of building up learners' explicit knowledge in the target language. The sound streams with appropriate intonations are especially beneficial for the training of listening and speaking skills required in simultaneous real-life interpersonal communications.

In the cases of making comments, arguments, reports, discussions, debates, and speeches, for which a lot more background information is required, the narrations in documentary films are helpful. A corpus of more than 600 documentaries—mostly Discovery, National Geographic, and BBC documentaries that discuss nature, science, technology, and anthropology rather than volatile social and political issues—with a total of more than 5 million words of narrations was also built by the author (see Wu, 2005). To use the large volume of data in both the film and documentary corpora, a concordance and video retrieval system is needed (see the discussions of CVRS in the following section) so that the related discourses or narrative content can be retrieved for expanded learning to maximize learners' experiences in various contexts. Films are not very suitable for training learners in reading and writing skills, except for the reading activities of the related synopses, comments, or original works on which they are based. Documentaries about nature, science, and technology, on the other hand, can be useful resources for something to read and write about: people in many Asian societies don't feel comfortable discussing or writing about moral and political issues, e.g., capital punishment, abortion, capitalism versus socialism, single-payer national health insurance, etc., prominent in so many Western societies. This issue will be discussed in another paper.

The Concordance and Video Retrieval System

After building up the film and documentary corpora and a teaching and learning platform (see Wu, 2005), in a joint project with National Cheng Kung University, Tainan, Taiwan, the system was constructed in 2008, and the corpora were edited and uploaded onto the system servers in the following two years (see Wu &

Wang, 2010). Figure 3 shows the main interface of the system:

Figure 3. The main interface of CVRS.

The interface allows teachers to type in a keyword with collocations or a phrase for the concordance from the corpora. It also allows the users to select the film corpus and its underlying sub-corpora, such as cartoons, classics, feature films, and TV series, or the documentary corpus and the underlying sub-corpora like Discovery, National Geographic, and BBC. Links to the net dictionary entries for the particular keyword are also available in the system. The retrieved items are presented in the interface with a link to the particular video frame where the word or phrase identified in the corpus can be played. In the author's experience, it is better to do a keyword concordance with (or without) collocations so that a concordance list can be produced to make it easier for teachers to select the desired examples for expanded learning. A concordance list looks like this (Figure 4):

Figure 4. A concordance list generated by the CVRS.

Teachers can use the list to make usage statistics, generalize categories of usage, select appropriate or typical examples, and edit their units for extended teaching. Figure 5 is a sample unit for the usage of "pathetic":

Figure 5. An edited sample unit for extended teaching or expanded learning.

The categories of responses to "How are you?" retrieved from the film corpus are presented in the Appendix. It is derived from a concordance list generated by the system. In this case, the keyword is "how" with the collocations of "are you" to the right. The retrieved examples are categorized according to the types of responses.

Other studies using the CVRS include expressions of compliments in the film corpus (Wu et al., 2010) and expressions of apology in the TV series corpus (Wu, et al., 2011). To make usage statistics or to generalize categories of usage is one thing, but to select appropriate or typical examples for editing the units for expanded learning is quite another. The former is for teachers or graduate students, and a concordance list is probably enough for the purpose, because teachers and graduate students are able to recreate the related mental images out of the items listed. For the purpose of expanded learning, teachers have to use the interface provided by the CVRS to go into the actual video segments, identify the discourse boundaries, and edit the selected examples into learning units.

To date, there are still many defects and weaknesses in the system, but it is still a usable tool for teachers; and it is also the first of its kind dedicated to language teaching and learning. It requires the cooperation of language teachers and programmers to make it better.

Conclusion

As Tomlinson (2008, p. 5) pointed out, many of the minority of language learners who succeed in acquiring a language analytically become language teachers, materials writers, and examiners; they set up a false paradigm of the good language learner as a hardworking, analytical learner and thus cause many experiential learners to fail. And on top of this, due to the misconception of the essence of language, most studies in the field of language teaching and learning have adopted a scientific approach and thus push language learning away from the holistic activities of the learners' mind. The unsatisfactory outcomes derived from such scientific approaches have caused further simplification of the English syllabi, and thus begins the vicious cycle. In the Taiwan context, the materials edited to comply with the *Guidelines of the Nine-year Consecutive English Syllabus* have been reduced to 1200 words in simplified context, and the dynamic factors involved in meaning formation and utterance production are largely missing.

Because language is essentially an art rather than science, the emotional or affective factors are important in interpersonal communications, and they are crucial in foreign and second language learning. It is strongly suggested that, with the

realization that learners need both video images and sound streams to help make sense of the materials before reaching a certain threshold, teachers in the literary field should take on the responsibilities of transforming language learning activities into live ones. In other words, films and stories should be used as vehicles that integrate all the dynamic factors involved in meaning formation and utterance production into a meaningful entity.

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Appendix

Responses and entries found in the film corpus using CVRS.

Types of responses	Entries	Examples
"Good." "I'm good."	30	[1] Kev, whats up, man? How are you? Good. [5] How are you? I'm really good. [11] How are you? I'm good. [23] Excuse me, Ann. Howard: How are you? Philip: Good. [24] Chris, how are you? I'm good. How you doing? [26] How are you? Good. [29] SECRETARY: How are you? BOURNE: I'm good. How are you? [32] How are you? Good. I'm good. [33] How are you? Good. Welcome back. [38] Keith, how are you? Good. [39] I'm all right. How are you? Good. [49] How are you? Very good. [58] How are you? Good. [60] Steve. How are you? I'm good, real good. [72] Hey, how are you? I'm good, Frank. [73] How are you? Good. [74] How are you? Good. Can I ask you a favor? [75] How are you? I'm good. [76] How are you? I'm really good. [77] Yes, how are you? Good, thank you. [78] How are you? I'm good. How are you? [84] Hello, how are you? Good. How are you? [89] Amelia. How are you, Viktor? Good. [94] I'm fine, how are you? Good. [97] Hi, how are you? Hello. Good. [98] Hey, Michael. How are you? Hi, Cindy. I'm good. [102] How are you? Good. What are you doing here? [103] Hey, honey, how are you? Good. [107] Happy birthday, Mom. How are you? I'm good, thank you. [110] Hello. How are you? Good.
"Fine." "Fine, thanks." "I'm fine."	7	[34] So, how are you? Fine. [45] So, how are you? I'm fine. I'm fine. [47] How are you? I'm fine. [52] How are you? Fine, thanks. May I? [67] How are you? Fine. How are you? [71] Hi. How are you? I'm fine. Okay. [87] How are you? Fine, thanks. How are you?
"Well." "Very well."	4	[18] How are you? Very well. [35] Yes, Mr Watson. How are you? Very well, sir. [51] How are you? How are you feeling? Well. [81] How are you? As well as can be expected.
All right Okay	2	[9] How are you? I'm all right. [68] How are you? Okay, thanks.
Better	3	[12] How are you? Better now. [25] Hey. How are you? Much better now. [95] Fran, how are you? Couldn't be better.
Other positive	3	[4] How are you? Awesome. [2] How are you? You got nothing to worry about, man. [80] How are you? Popular.

Negative	4	[41] <u>How</u> are you? This has been a week of hell. [44] <u>How</u> are you? Oh no. How are you? [54] <u>How</u> are you? Naked. I need to buy some clothes. [88] Kurt, <u>how</u> are you? Hungry.
A way of saying "Hi."	18	[10] Hey, Mariane. It's John. <u>How</u> are you? Hello. [20] Honey, <u>how</u> are you? Hi. [22] <u>How</u> are you? How are you? [37] Sam, <u>how</u> are you? Hey. [46] Hi, Kate. <u>How</u> are you? Hi, Ellen. How are you. [48] Hello, George. <u>How</u> are you? Paul. [55] <u>How</u> are you? How you doing. [62] Hi. <u>How</u> are you? Hi. [63] Hello. <u>How</u> are you? Hello, PeiPei. [64] <u>How</u> are you? Hi. [83] <u>How</u> are you? Im… how are you. [86] <u>How</u> are you? Hello, General. [96] Hello, <u>how</u> are you? How are you? Oh. [100] Good morning. <u>How</u> are you? Good morning. [101] They'll come over and say hello and maybe… <u>How</u> are you? Hi. [106] Hey. <u>How</u> are you? Hey. [108] Hey, Jan. Hey George. <u>How</u> are you? Bees come back? [109] Helen, hi. <u>How</u> are you? Hey.
"Good to see you."	9	[16] Kevin, <u>how</u> are you? Oh, it's good to see you. [27] Hi, Sam. <u>How</u> are you? It's nice to see you. [59] You know Gil? Ya, <u>how</u> are you? Good to see you. [66] <u>How</u> are you? Nice to meet you. [79] Hello, Gloria. <u>How</u> are you? Lovely to see you. [104] <u>How</u> are you? How are you, Ace? Nice to see you. [112] Hello, fellows, <u>how</u> are you? Glad to see you, Mr Darf. [113] <u>How</u> are you? It is so good to see you. [116] Hi. <u>How</u> are you? Good to see you. Hi.
No responses expected.	12	[7] Hey, Asra. <u>How</u> are you? How's the book? [21] Hi, <u>how</u> are you? Thanks for getting back to me. [28] Hello, <u>how</u> are you? I sent you a blouse. [50] Hey Dr J. <u>How</u> are you? You're the best. [56] Hello. <u>How</u> are you? How's your father? [65] Mr. Garrison, <u>how</u> are you? Remember me? [70] Sergeant Powers. <u>How</u> are you? So you got a minute? [82] Marty, <u>how</u> are you? I thought you were on leave. [91] Hi, <u>how</u> are you? It's Kate, isn't it? [105] My pleasure, Julius. <u>How</u> are you? You lost weight. [114] Mr. McCabe, <u>how</u> are you? I'm Rebecca Dearborn. [40] <u>How</u> are you? I was wondering if you'd call me. Yeah look.
Silence means there might be something wrong.	3	[3] Hey, Vic, <u>how</u> are you? What's up? [6] Danny. <u>How</u> are you? Is everything okay? [57] <u>How</u> are you? What happened to you and Alexandra?
Indirect responses	7	[8] <u>How</u> are you, Captain? I haven't been introduced to this gentleman here. [13] Very good. <u>How</u> are you? Get in there and spend some money, you two. [14] I am glad to see you. <u>How</u> are you? Tell them Steer forth is very kind to me. [17] Hey, Maddox, <u>how</u> are you? Small world. [31] Hello Barney, <u>how</u> are you? [Blows raspberry]. Oh, he's lovely.

		[61] So, <u>how</u> are you? How is he? Just the most successful lawyer in Savannah. That's how. [99] Mrs. Sellner. <u>How</u> are you? Always a joy.
Total	102	

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