

スパイラル・ビューイング
— グレイデッド教材とオーセンティックな教材をつなぐ
楽しい言語習得法 —

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Spiral Viewing:
A Fun Method to Bridge the Gap Between Graded and Authentic
Materials

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要旨

第二言語や外国語学習者にとって学習言語の母語話者を対象とした、いわゆる「本物の」(authentic)な教材を使用するには未知の語彙や文法項目などに関して事前指導が必要であることが多い。本論文では authentic な教材を使用し、楽しみながら学習言語の習得を促すことに役立つと思われる Spiral Viewing という方法を紹介する。Spiral Viewing は理論的には多読 (extensive reading) や繰り返し読み (repeated reading) などの、読みの流暢さを促す方法と共通のインプット理論に基づいているが、繰り返し読みに特徴的な足場掛け (scaffolding) を備えており、導入の成否に大きく関わるのが学習者にとって難しすぎず、興味をそそる作品を選ぶことである。

Keywords : Spiral Viewing, comprehensible input, listening comprehension, reading comprehension, authentic materials

Introduction

“Anyone can cook,” says the legendary Chef Gusteau in *Ratatouille*, and therefore so can

Remy. Remy has a genuine talent for cooking and is almost a genius chef. He, however, is a rat, and is what restaurants usually treat as a pest. In *Ratatouille*, Walt Disney's animated movie, Remy wants to be a chef, which of course is not permitted for non-humans, especially for rats like Remy. Helping Linguini, who is a son of the legendary Chef Gusteau, but has no talent for cooking, Remy shows his talent to the fullest.

Ratatouille is a wonderful movie that will motivate learners of English as a second language (L2) or foreign language (FL). It can make them become immersed in real use of a language they are learning. Language that is used in real life is often sophisticated, powerful, and effective in conveying messages. Such language data is defined as “authentic” (Nunan, 1999). Movies including animations are a gold mine of learning resources for L2/FL learners; real use of a target language, the backgrounds in which the language is used, and prosody (its patterns of stress and intonation), and non-verbal behaviors in which language acts are performed. Especially animations such as the example *Ratatouille* may provide the most generally appropriate class materials in terms of topic and language level. This paper introduces “Spiral Viewing” (SV), which uses authentic materials such as movies to include animations to foster listening and reading comprehension in L2 or FL.

What is “Spiral Viewing?”

“Spiral Viewing,” a term coined by the author, describes a method designed to develop listening and reading skills of second language (L2) or foreign language (FL) learners within a short time slot of about 15 to 20 minutes. In SV, learners see a video material (a movie, TV or web video series) with target language subtitles. Repetition of learned content and introduction of new content are integrated for promoting target language acquisition. Repetition works to consolidate what L2/FL learners have learned. Learning new content, coupled with repetition, will motivate and help learners move on to comprehending new material by bridging the gap between old and new contents. This combination represents a spiral or a curve that winds around a central point, developing upward towards the end of a whole story or article all the time.

The Basic Procedure and Theoretical Foundation of SV

SV consists of two phases: repeated viewing of a previously seen movie segment and repeated viewing of a newly introduced movie segment. In the first phase of SV, learners view once or twice a movie segment that they saw in the last session, with questions posed which are intended to tap into the learners' deeper understanding of a storyline. In the same lesson, SV then allows them to view a newly introduced movie segment, with questions posed intended to capture the overall understanding of a segment.

In SV, a whole movie is divided into movie segments that will be viewed repeatedly within a short time slot. There is a considerable amount of overlap among the segments of a movie since they are originally made from one movie. The overlap will provide learners with various kinds of benefits: it will create multiple opportunities for them to process verbal and nonverbal information used in a movie and will help learn a language and the context in which it is used.

Theoretically, SV is designed to expose L2 or FL learners to authentic movies which will provide them with comprehensible input (e.g., Day & Bamford, 1998; Krashen, 1985, 1993, 2004). The “ $i + 1$ ” or comprehensible input is the input which learners obtain and is a little above the current learners’ level of linguistic ability. SV can also help learners process the input. Repetition is the key to SV and it will provide learners with various forms of scaffolding through multiple viewings (e.g., Taguchi, Gorsuch, Lems, & Rosszell, 2016). As previously mentioned, in SV, the whole movie is divided into segments to be used in each SV session. The high degree of overlap among the segments in terms of vocabulary which includes words and phrases, grammatical structures, and story message, provides a form of scaffolding that facilitates L2/FL acquisition. For example, learners encounter some vocabulary items multiple times, which facilitates their acquisition (Nation & Webb, 2012). This overlap will also help learners to better understand the storyline. In addition, beyond vocabulary and grammar, SV provides opportunities to promote automaticity in listening and reading skills via English subtitles. The whole segmented movie will create abundant opportunities for learners to practice various kinds of skills in processing vocabulary and grammar structures. This should finally facilitate a target language acquisition.

As long as learners continue to notice additional information missed in previous viewings (whether linguistic or extralinguistic, including messages conveyed via prosodic features, facial expressions, and movement), they can remain engaged with the material without becoming bored, and the repetition can continue to contribute to improved comprehension of the new segment, and thereby to promote target language acquisition. Also, the new story segment introduced in the same SV session will become more comprehensible to the extent that it is usually connected with the last segment with a new development in its plot. All of these prevent the learners from becoming bored and disinterested from repetitive viewing. The repeated viewing creates a better chance to promote target language acquisition.

Implementing SV

Making preparations

Selecting an authentic or animated movie which is appropriate to the learners’ level is critical for successful implementation of SV. Ideally, the material which includes the “ $i + 1$ ” or

comprehensible input is the best. The key is to select materials that are not too demanding for students to understand. If the materials are too difficult in terms of vocabulary, grammar, content, pronunciation, and the rates at which the characters' utterances are delivered, it may lead to "temporary processing overload" (Swan, 2008, p. 267). Materials that are beyond the learners' linguistic competence may overwhelm them and could be frustrating. Consequently, SV could fail to provide them with comprehensible input, which is expected to promote the language acquisition.

Another issue involving selecting movies which are appropriate is whether they have a linear storyline, in which the plot develops gradually and there are few abrupt scene changes. Movies that have parallel or nonlinear storylines may pose a great amount of challenge to learners and not be appropriate. In addition, since it sometimes is difficult to judge appropriateness on an objective scale, teachers can use their experience or get some feedback from their students before making a final decision.

Once the movie is chosen, determine the segments in three to five-minute intervals to be used in each SV session. The length may depend on the time available in class for the SV activities. Also, teachers should prepare questions for each SV session. For the initial stage of processing a segment, questions should target the gist or some main points in the segment. Emphasis should be placed on comprehending the overall message of the movie segment for the initial comprehension. Then, questions about details and those which need a deeper level of processing information in the movie segment follow for further development of comprehension (see the following section for such example questions).

Teaching with SV

The SV approach focuses on understanding the main plot or message in each segment. At the same time, it also directs learners' attention to vocabulary and grammatical forms used in the segment to enhance the degree of learners' awareness. Therefore, posing questions that will foster learners' comprehension of the story will be useful and beneficial. Such questions may include those that are key to understanding the story. In *Ratatouille*, for example, why does Remy always walk on his hind legs? This information is important to understand how Remy is different from his family and other rats; he likes cooking and it is troublesome for him to wash his paws every time he cooks. What did Remy take with him from the house where he often visited and enjoyed Gusteau's TV cooking program? Gusteau is one of the greatest chefs Remy admired. So, he took Gusteau's cookbook.

Allow learners to view a designated segment once with or without English subtitles, depending on the students' level of listening comprehension. Then, allow them to view the

segment again for deeper processing of the material. After that, check their comprehension using a set of questions, first focusing on their overall comprehension of the story segment, then going into some details of the story, such as vocabulary and/or sentence structures which students should become aware of. It is not effective and desirable, however, to teach all the vocabulary items or sentence structures that seem unknown to them. They should learn to tolerate some degree of ambiguity, which is needed to promote acquisition of the target language. Teachers can simply do this by choosing vocabulary and grammar items that they want students to learn to understand the story better without becoming overwhelmed. The students should also be encouraged to guess the meanings of parts of the movie they did not comprehend, utilizing the available visual information or part of the dialog they were able to capture. For example, consider the repeated use of parallel sentences which introduces the Gusteau's legendary restaurant in Paris. Each successive sentence narrows the location further, finally arriving at the restaurant itself:

The best food in the world
is made in France.

The best food in France
is made in Paris.

And the best food in Paris, some say,
is made by Chef Auguste Gusteau.

Gusteau's restaurant
is the toast of Paris.

(Ratatouille, 2007)

Teachers can direct their students' focus on a parallel structure (i.e., a passive construction): The best food in the world is made in France. The focus gradually narrows down from France, to Paris, and then Chef Auguste Gusteau. Students' repeated exposure to the passive structure and the teacher's attempt to heighten and deepen their awareness of this structure could create chances of the students' familiarization with the structure. In terms of vocabulary, the expression "the toast of ..." can also be introduced, on the basis that its meaning ('praised or highly regarded in ...') is predictable from the previous sentence describing Gusteau's restaurant as having "the

best food in Paris.”

If SV learners consolidate their input by being exposed to the language input multiple times they are led to learn the newly introduced segment that is bridged with a previous segment. Thus, they can progressively understand a series of story segments and cumulatively become able to comprehend the whole story.

Conclusion

The current paper has presented an outline of a method called “Spiral Viewing” for promoting second or foreign language acquisition. Using authentic materials such as movies released for the general public which learners find interesting and motivating, this method provides them with a great deal of comprehensible input as well as opportunities to notice linguistic features of the language they are learning. This is expected to promote acquisition of the language.

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