

AN INVESTIGATION INTO THE EFFECTS OF USING VIDEO AS AN ADVANCE ORGANIZER IN TEACHING WRITING FOR COLLEGE EFL STUDENTS

Dr. Jawaher M. Al-Dabbous

College of Education, Kuwait University

Abstract.

This study is motivated by the work of Hanley, Herron and Cole (1995) on the significance of video as a dynamic visual organizer in developing writing skills in FL students. Their studies (1995; 1992) assumed that the video when used as an advance organizer constructs, activates, or enriches background knowledge. The study has been launched in an Arabic-speaking context where English is taught as an FL (on female student teachers at the Teachers College, Kuwait University). The study proceeded from the hypothesis that instruction in a video-mediated, schema-building environment would better develop the students' writing skills at a significant difference. The investigator used a video course called *Hello, America* prepared by Susan Stempleski adapted to the objective of this study and another video test to verify this research's hypothesis. Findings of the study indicate that video as an advance organizer better helps in developing writing skills, for the video provides a strong, more interesting schema activating environment.

1- Introduction and Background:

Teachers have long used the media particularly videos to accomplish various instructional objectives such as building background for particular topics or motivating student reaction and analysis (Kortner, 1988). The very simple reason is that learning novel concepts, including language concepts, may require the learner to connect new information to a congruent mental model that represents an individual's construal of existing knowledge or new information, or both old and new information in a particular domain even though this information may be fragmentary, inaccurate or inconsistent (Gentner & Gentner 1983). One of the most widely researched, and may be used, strategies designed to activate background knowledge is that of advance organizers primarily proposed by Ausubel (1960: 267-272). Ausubel elsewhere (1968: 207-272) describes the concept of advance organizers as "intro-

ductory material at a higher level of abstraction, generality and inclusiveness than the learning material itself, used to facilitate establishing a meaningful set” (pp.170-171). In other words, advance organizers are general facts, basic rules, principles, concepts, judgments, theories, sayings, etc. which may subsume the details of a particular field of study. They are general or comparative. Advance organizers that introduce new information are general; while comparative advance organizers present information related to other disciplines or subjects matter courses. For example, a person may hold a belief that balls are round, inflatable and are made to bounce. However, this person may encounter a football (an ellipsoid) that is kicked or thrown, ball bearings that are solid, or a bowling ball that is solid and has holes drilled into it for the purpose of rolling rather than bouncing. This new knowledge is integrated into a new, more complex mental structure about the shape, substance, form, and function of balls (Alvarez & Risko, 1989). Advance organizers have been usefully utilized in the instruction of reading comprehension; they are used to build readers, schemata, activate schemata or guide readers before reading and for attention-focussing or for guiding readers before, during and after reading. Little however has been written on the viability of using advance organizers in enhancing writing skills (Hanley, Herron and Cole, 1995). Additionally, scant attention is paid to the role of the learner’s schemata when learning from text; yet research clearly emphasizes that for learning to occur new information must be integrated with what the learner already knows (Rumelhart, 1980).

Some very recent research has been conducted to determine the value of providing activities or strategies to assist in providing students with ways to activate their prior knowledge base. These studies have explored three possibilities of using activities and strategies that activate prior knowledge for increasing comprehension: (1) constructing background knowledge of learners; (2) activating the learners’ existing background knowledge and attention focusing BEFORE learning; and (3) guiding learners DURING and AFTER learning.

Research on writing is varied and rich in different contexts where English is L1, or L2. Oxford (1990) in one of such studies has calculated the total time spent on communicating, and revealed that listening takes up 40 -50 %, speaking, 25- 30 % reading, 11 -16 %, and writing, about

9 %. This means that writing is less emphasized in teaching EFL as a communicative tool. Anderson (1985) suggests a three-stage aural / writing comprehension model in which three processes are intertwined: perceptual processing, parsing and utilization. These processes are interrelated yet recursive in function in that uninterrupted shifts may occur from one process to another and then back to the previous process, and they overlap but are consistent with the listening comprehension processes. In perceptual processing, attention is focally drawn to oral or written text, with portions of the text being retained in short-term memory. Short-term memory is limited in capacity, thus precluding linguistic information from remaining in short-term memory for a longer time, with new information always replacing old one all of the time. Yet, while oral information is still in short-term memory encoding, it is at work as well with some information being converted into meaningful representations, but this occurs very selectively with some aspects of the task. In listening, these aspects can be pauses, fillers, acoustic emphases, etc. which signals a stop or discourse segmentation. The individual can probably focus on contextual factors such as the immediate task characteristics. In parsing, words/phrases form meaningful mental representations of text and the listener decodes individual words by matching the aural pattern of word form represented mentally as declarative knowledge in long-term memory. This results in lexical accessor a matching of short-term memory words with the long-term memory lexicon when and where individual word meaning is identified. And in utilization, mental representations of text meaning are related to declarative knowledge retained in long-term memory (elaboration). The process, whereby declarative knowledge is accessed, is called spreading activation when nodes in long-term memory, that have a meaningful connection with new aural input are activated. That is why writing is encouraged to be taught, utilizing more than one mode of learning, i.e., using an audio-visual organizer emerges to be significant in enhancing writing skills.

II. Layout

2.1 Problem of the study:

As it appears in the introduction and background, the problem of the study has both a theoretic and field-based orientation. In theory,

writing instruction involves a meaning-making process and a language learning process as well as the effects of using advance organizers researched in writing instruction (Omaggio, 1993:108). In practice, college students, the target population of the present research, are not up to the standard in composition, and their weakness has been, on observation, diagnosed as being due to their inability to organize their ideas more than to their linguistic competence. There is something missing in their cognitive structure, or that their ideas lie passive there in their minds waiting for something to activate them. Can this thing be an advance organizer?

2.2 Question of the study:

For addressing the problem of the study, the following research question has been posed:

“What is the effect of using video as an advance organizer in writing instruction on college students at the intermediate level of learning EFL?”

2.3 Hypothesis:

It is expected that students instructed in a video-mediated, schema-building environment would better do on a video test developed by the experimenter to assess writing abilities. Therefore, the hypothesis of the study is thus stated:

“There are significant differences between the experimental group and the control group in favour of the experimental group that receives instruction in writing using video as an advance organizer at a significance level of .05.”

2.4 Research methodology:

2.4.1 Method:

The research methodology employed in this research is of the type: “The post-test only control group design”. In this design, there is no pre-test, subjects were randomly assigned to groups, exposed to one independent variable, and post-tested (Gay, 1996: 367). Post-test scores were then compared to determine the effectiveness of the treatment.

2.4.2 Subjects and sample assignment:

The combination of random assignment and the presence of a

control group serves to control for all sources of internal invalidity except mortality (op. cit.). Mortality is not controlled for because of the absence of a pretest data on subjects of the study. Here, mortality is not a problem, given the fact that the study continues for a fragment of a semester. Random assignment of the treatment and comparison groups is done, with members of matched pairs to the groups - one member to each group in order to more effectively control for the extraneous variables. Subjects of the study are freshmen at the English department, 25 in number for the experimental group and 25 for the control group as well. Small as the sample may look, a 25 person per group can well enact statistically powerful results, as the statistic test used is the t-test. However, all of the subjects were randomly assigned by the investigator to the experimental and control groups. Random assignment was done using the random numbers table technique. Subjects of the study have an average of eight years experience with English. Both groups were part of a pre-service teacher education program receiving instruction in education and pedagogy as well as language and literature.

2.4.3 Treatment:

In this study, the investigator was teaching writing and composition. Instruction to the experimental group was done in English all throughout. The control group received training in composition on the same topics in the traditional paper and pencil technique with student teachers, and board and chalk with the investigating instructor. Video writing folders have been prepared based on the episodic content in *Hello, America*, 1992 by Susan Stempleski, Grolier Inc. Appended is one of Sample Writing Folders. The control group received no training as being an intact group. The experiment was incepted at the second semester in the academic year 2000. In each session, a folder was introduced. The folder consists of four activities to be done both in class and at home. Many of the activities involved were collaborative in nature including pair group work. The sequence of the activities in Folder One included (1) describing things, (2) describing people, (3) sequencing in writing and (4) writing a narrative. Activities in Folder Two included (1) using cohesive devices and connectives, (2) describing events, (3) writing comments, and (4) abridging stories (I). Folder Three included the following activities: (1) short-handing and note-taking, (2)

abridging stories (II). (3) writing reports, and (4) writing reviews. Folder Four included such activities as: (1) using the present tense, (2) writing resumes, (3) writing business letters and (4) writing replies. In those folders are listed the major writing skills on which the training has occurred, such as writing narratives, using cohesives, checking grammar, abridging, etc. The sessions continued for three hours each, with an interval of half an hour break.

The video segments were thematically related to the activities in the writing folders and acted as the advance organizers. The Writing Folder One appended clearly shows how these segments were made use of in the instruction of the writing foci. The original video was not especially prepared for purposes appropriate to the objectives of the present research, but the video segments were attuned to serve this research's objectives. At the end of the experiment, the subjects on both the experimental and control groups were post-tested using a video assessment procedure prepared by the researcher and tailored after the original Hello, America video segments, and consistently matching the instructional model proposed in this study, as do the writing folders. It was emailed to two specialists for adjudicating its validity. This videoware aims at teaching English to students of other languages, providing instruction in all the four skills. The videoware is accompanied by workbook that contains exercises in the five skillswriting, reading, listening, speaking and thinking. The level 8 is particularly for the intermediate level students. Procedures for teaching and evaluation follow the guidelines in the video course after it was adapted to the writing modules and a final proficiency video test based on the Hello, America was given after students in both groups received their respective training.

2-5 Tools: Tools of the study include:

- 1 - a writing program based on level 8 of the Hello, America, copyrighted 1992 Video course by Susan Stempleski.
- 2 - A video test developed by the researcher to test the effects of video as an advance organizer in literacy development. The video test is based on the Hello, America videoware and it is a series of video clips which students of both groups were asked to view and write a short paragraph and a narrative based on the idea behind the scene.

Writing tasks were scored based on how to describe people, feelings,, things, events, and narratives. As well, grammar is taken into consideration when scoring writing tasks. For instance, a scene about Jane being a new parent and his anxiety is previewed and students are asked to comment on his feelings based on what they see. The test was amalgamated from the video major scenes and then transcribed. Two copies and a covering letter indicating the aims of the study were sent to two professors for adjudication. They reported that the test is appropriate for the objectives of this research. Piloting the test to a sample of 17 student teachers randomly selected from the study population, the researcher has verified a reliability co-efficient of the tool tantamount to 0.83 using the split half method and correlation.

III. Background of Research:

As Mendelsohn (1995) observed, the TV generation finds it intriguing to learn via video material. In this context, Aiex (1988) observes that 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. She further explains that the use of film in the classroom has become a more popular instructional device since VCRs have come into being with its relative economy and ease of operation. Many authors (for example, Altman, 1989; Longerman, 1984; Rice, 1993;Secules,et al.,1992) stress the utility of video for teaching language skills and comprehension. The learners' access to visual as well as audio cues assists in facilitating comprehension so extensively.

For example, Rubin (1990) found that high school foreign language students who watched video over a six-week period improved 49.9 % while those who listened only to audio improved 32.2 % where $p = .001$. Furthermore, the video materials provide sufficient context that learners can leverage their schemata at a maximal point, and further and above all, allows for understanding beyond what linguistic knowledge alone might permit (Rubin, 1995:153). Another more important advantage for the use of video in instruction is that contextualized video materials facilitate memory and stimulates remembering. Furthermore, video provides access in a rather controlled way to many kinds of

scenes and situations, which are difficult to reproduce in the classroom. Post (1987) argues that videotapes of literary classics can become powerful allies of the teacher in the English classroom if used effectively. She further adds that videoware allows for the teaching of longer works that might otherwise be omitted or of controversial works that might be excluded from the language curriculum. Boyd and Robitaille (1987) offer suggestions for using the popular mass media to generate topics for a composition workshop designed for the college writer. They can utilize advertising images but also use movies, monthly magazines and TV series to help foster critical thinking while writing. The workshop 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.

Lovell (1987) has noted that the introduction of film courses had become a staple in most American universities as films can be used as an adjunct to almost any discipline, especially language arts, and they can be particularly effective in teaching different kinds of learners. Lovell (*ibid.*) further notes that in addition to encouraging the use and development of communication skills, films can be used to establish a social context for English as a second language and to praised visual texts for deaf students or students with learning disabilities.

In a study by Asher (1978), it was determined that verbal organizers did not significantly aid comprehension for either group of subjects, causing the investigators to finally recommend visual organizers over other types of organizers.

This approach towards using more visual support for constructing or activating background knowledge has paved the way for using similar approaches in teaching literacy and even for literacy development. Massillon (1985) has organized brainstorming sessions around themes from popular movies in teaching college composition classes; for example, talking about family relationships as portrayed in *Breaking Away*, *The Dear Hunter*, *The Godfather* *Saturday, Night Fever* and *Terms of Endearment*. He found that using video films in literacy instruction helped students to carefully observe for their development and often results in sharper writing skills. Moss (1987) reporting on the SEEK programme in New York City Colleges for literacy development, has noted that the use of the lowly, elemental daytime soap operas as a

vehicle for teaching remedial writing is so effective. Using a VCR so that everyone can watch the episode at the same time filling in gaps in plot teams by evaluating Soap Opera Digests, he begins by asking students to write on the most elementary level. Assigned to students are some tasks intended to tap into the students passionate devotion to the soaps; e.g., which characters they like best , which ones they like least, and why?

Simpson(1985) in a similar experiment used a novel approach in generating enthusiasm for writing in the elementary grades, sponsoring a writing contest in which 1.100 students participated. She began by showing a classic short French film with out dialogue name “The Red Balloon” and students viewed the film and were asked to complete in two weeks entries that included poems, short stories or essays expressing any themes or experiences connected with the movie. The contest was a success and the compositions of students were distinct for their appeal and originality.

Freeman (1992) has designed a practicum to increase third, fourth, and fifth grade gifted and talented students via exposure to the writing process. The study has identified nine behavioral objectives: (1) demonstrating more prolifically and mechanically correct narratives; (2) demonstrating more positive feelings towards writing; (3) increasing the number of words used in a narrative; (4) completing a publication ready narrative; (5) increasing selection of words in a narrative; (6) indicating a success in having a written work published, (7) reporting self- improvement in the writing process; (8) increasing the ability to inform readers; and (9) demonstrating desire to write. Developmental writing lessons were designed to help students develop writing skills and to co-operatively share and assist each other in the writing process, participating in learning centers where they integrated writing skills and viewed educational writing videos. Samples of the students writing were collected before and after writing projects in portfolios using a survey and a standard writing scale. The result of the empirical study and data from the practicum strongly validate the following: (1) students can improve their writing skills as a result of being exposed to a formalized development writing program; (2) students can develop a more co-operative and helping spirit when taught how to assist each other in writing projects; (3) and the use of technologies such as word processing and writing

videos can enhance students' writing. In the same vein, the study of Slater et al. (1990) on the impact of the VDT (Video display terminal) in structural and mechanical editing among students. The study investigated the performance of 28 journalism students in making structural and mechanical stylistic editing changes in spot news stories on video display terminal VDT screens and in hard copy. Findings of this research have indicated that editing on the VDT screens results in more structural and fewer mechanical or stylistic changes. Further, academically superior students were better able to use the VDT To make structural changes. What is more, the study revealed that structural editing performance was also associated with the students' personal writing habits.

However, little is known about the use of video in process writing instruction through a video-mediated environment of advance organizers. The problem is that "organizers are not easy to devise and provide no instant cure for learning problems (Howe, 1999: 69). Again, Howe (op.cit) further explains that "the major practical difficulty resides in the fact that in order to design a maximally effective advance organizer for teaching particular materials to a particular individual, it is necessary to ascertain fairly precisely the present state of the individual's knowledge in relation to the topic". Therefore, there is a need for establishing a more stable and broader theoretical foundation for video resources for the teaching of literacy. Responding to the expressed need of classroom teachers and teacher educators for a listing of video resources which can be used in literacy development, Lobdell and Schuster (1993) have prepared an annotated bibliography that identifies video resources which most fully capitalize on the potential of the medium by portraying literacy teachers and learners in action. The review concludes with highlighting two tapes which, while not strictly classifiable under the topic of literacy learning, deal with some of the most urgent issues surrounding language differences in the U.S. today. The review has also highlighted the use of video in emergent literacy development citing some video materials in this regard. The process approach to writing, ESL and writing instruction videos have been described in this review, noting that materials on these subjects have been produced between 1984 and 1991, which is a quite recent date.

Some researchers sought to theorize for the foundations of using video in teaching writing. Floyd in a very early attempt (1979) reviewed

10 steps which serve as guidelines to simplify the creative process of producing a video training program: (1) Audience analysis (2) Task analysis (3) Definition of objectives (4) Conceptualization, (5) Visualization, (6) Story board, (7) Video storyboard, (8) Evaluation, (9) Revision, and (10) Production.

IV. The proposed Model for Teaching Composition through Advance Organizers

Here, an instructional model is proposed for teaching composition using advance organizers:

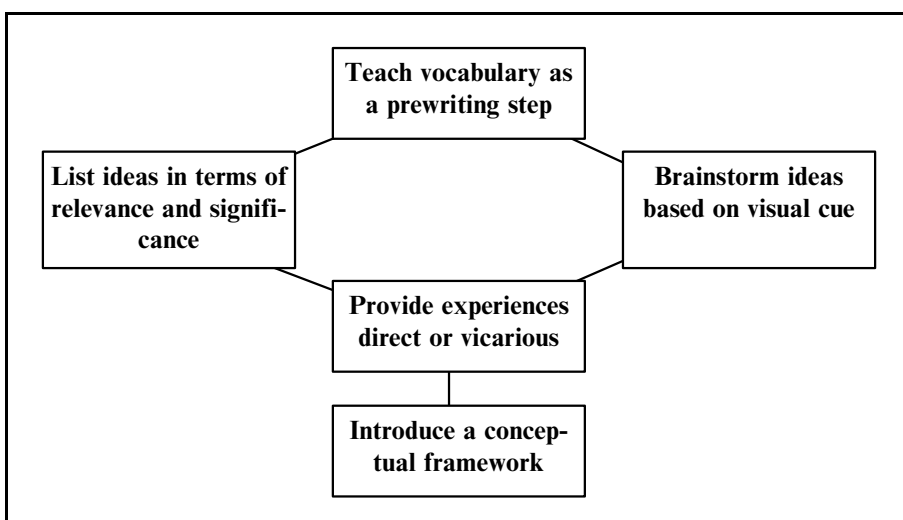


Figure (1) A Model Proposed in this Study by the Researcher

This model is discussed in this section in detail as related to video as an advance organizer. It is proposed by the researcher based on insights from the literature particular attention to Hoven (1999).

Ausubel (1962) has suggested that teachers should make devices that he calls advance organizers to perform a bridging operation. Basically, an advance organizer is a piece of information that readily connects a person's existing knowledge and is also conceptually linked to the new material to be learned.

In teaching writing, it is not only the mechanics of writing that instructors train their students on, nor only the language code. Teaching writing inevitably incorporates the teaching of how ideas are well generated and organized in an appropriate format. It is, to borrow a

Vygotskian term, a meaning- making process. Therefore, teaching writing involves careful planning as well as clear knowledge of the whole writing process. In this sense, not only objectives have to be established, but also the steps of the writing process have to be elaborately, but in a clear-cut fashion, followed.

This can be achieved through activities that help students brainstorm topics and ideas and organize these ideas clearly and coherently so that they may arrive at a correct and riveting final product. The model proposed here is sequential and cyclical at the same time, paradoxically. It is sequential since it has a procedural sequence as appears on the diagram in section I. However, at each procedural stage, early steps can cyclically be re-used.

(1) Teach vocabulary as a prewriting step:

At this stage, the writing instructor teaches key lexis on the video scene that students would listen and subsequently employ in their writing assignments. Vocabulary taught at this prewriting stage serves to induct students smoothly into the viewing, which would usefully help in activating the cognitive structure, and its schemata.

(2) Brainstorm ideas based on visual cues:

Students watch an episodic scene. Once they are drilled into the lexis and structures in the scene, they are ready to conceptualize them into framework of the storyline in the scene. Then ask students to brainstorm ideas or topics based on their already acquired background of video story.

(3) List ideas in terms of relevance and significance:

The instructor here sets aside the video and draws heavily on the ideas generated by students on brainstormed topics. This stage in the process writing is more of organization and logical thinking. They put their collectively brainstormed ideas which the instructor has already chalked / marked on the board down a certain order according to the importance of these ideas in the composition at hand and cross out irrelevancies.

(4) Provide experiences:

This stage is cyclically related to the previous stages. While students are asked to brainstorm ideas based on the shoreline in the video or the

visual cues, they are asked to report on their previous experiences that they have directly or vicariously passed through. These experiences can be a very rich hotbed for generating a multitude of topics for discussion and composition and by necessity for a flooding of ideas.

(5) Introduce a conceptual framework:

Visual cues are better able to actively involve learners in an energetic meaning-making process, the simple rationale being that writing is not only language, but thoughts put down in ink or in an electronic form. In other words writing is language and content. In this sense, Omaggio-Hadley (1993) observes that if teaching to write in a second language were simply a matter of knowing how to write things down in the new code, then teaching writing would be a relatively easy task. Unfortunately, learning to write even in one's native language is not simply a matter of "writing things down"; it is a process stretching over on a continuum- on one extreme is transcription and on the other extreme looms wanly composing. Composing refers to all the processes that lead to the writing of something involving such subprocesses as reflection about the topic, gathering of information, taking of notes, working on a series of drafts, editing and revising. Therefore, I dubbed the other extreme as dimly emerging since it slowly and with difficulty develops over time. In a more precise term that appropriately fits with our 5th step, and eventually fits into our proposed model, composing involves a process of perceptual development. And psychologists use the word perception to describe the active process of obtaining information about the world through stimulation. This process of stimulation can well be instigated by what Ausubel had called "advance organizers".

5-Feedback and Evaluation:

This step is cyclical in nature and it exists there at each stage; therefore, it does not appear as a distinct block on the diagrammatic representation of the proposed model. Students peer-evaluate one another and provide constructive feedback on both the processes of transcription and composing alike.

V. Results and Interpretation:

Students pertaining to both groups in the study, the experimental and the control, have been tested on the major writing skills they have been trained on:

- * Describing people and things.
- * Writing narratives.
- * Abridging stories based on a televised story.
- * Taking notes.

In scoring, consideration was also given to grammar and writing mechanics. An overall score was given, and statistical treatment was done thereof. Given the statistical intricacy in computing the effects of each part of the test (set of writing skills), the researcher saved her self the time and effort since her main objective is to verify the accumulated effectiveness of video as an advance organizer. Computing detailed effects was beyond the scope of this study. That is why the researcher recommends a re-experimentation of this research in the Arab context on a larger sample for more generalizable results.

Improved performance as assessed by the video test possibly relates to the ability inherent in video material to provide a more memorable background store of information. The information presented in the video could have facilitated the use of the writing foci used in the video writing modules. The following table presents the main scores of the video tests for both the control and experimental groups and the results of t-test:

Paired differences				t-value
Mean	SD	Std. error mean	Significance level	
20.6800	4.0282	.8056	.05	25.669

A t-test was used to ascertain whether there were significant differences between the two groups on the posttest. A statistically significant difference was noted at .1000 which is a high level of significance, with the t-value being tantamount to 25.7 while the tabular $t = 2.06$, which gives evidence to the importance of video as an advance organizer, as the video information was easily recalled and could have facilitated understanding of the writing foci, built or activated background knowledge.

The results of the final video assessment of the writing abilities support the theoretical assumptions proposed here and praises research findings empirically evidenced in L1 and L2 research that give testimony to the importance of providing student with video- episodic advance organizers buttressed by warm-up and follow-up activities that integrate listening with writing skills. Therefore, the presence of dynamic visual cues enacted comprehensibility in the audio-video text. It was much more helpful to building and/or providing a schematic framework for the functional writing activities described in the writing folders. Furthermore, the inherent strength in video to render contextualized language thematically related to subsequent writing activities inspired interest in students as reported during training sessions.

This eventually confirms the hypothesis that this study is based on: students instructed in a video-mediated, schema-building environment would better do on a video test developed by the investigator, yielding significant differences to the good of the experimental group. This result favours the results of a similar study by Hanley, Herron and Cole (1995) and an earlier one by Herron and Hanley (1992) suggesting that the use of video as an advance organizer potentially activates background knowledge and well prepares the cognitive structure for more effective learning.

On a final note, the present research goes in line with the Herron and colleagues' study, the latter being motivating for the present investigator, since in the light of (their) preliminary findings, "there is a good reason to continue further classroom-based research to understand better the potential of creating macrcontexts to enhance comprehension and to enrich instruction in foreign language (Hanley et al., 1995: 64).

Finally, but assertively the present experiment provides strong evidence that verifies the findings of Hanley and colleagues (1995) as the study has been launched with a more EFL level, and with a different population under different language learning conditions: the video portrays different dynamic exchanges between native speakers, including stories, interviews, social drama, connected together in the same scenic histology.

VI. Recommendations:

The researcher recommends that this research be re-conducted on a larger sample in an Arabic speaking community of learners of English as a foreign language with attention to be paid to assessing the effects of each set of skills as classed in this study video test; this would confirm the verisimilitude of the results above stated.

Recommended also is the accompaniment of visual organizers in literacy development and instruction of writing courses. By this token, recommended is the use of video material in teaching and/or learning English as a foreign language.

The researcher also recommends an integrated approach to the teaching of English where listening, writing, reading, speaking, and thinking are interrelated.

The researcher recommends that a communicative approach to the teaching of English should be used, where emphasis is laid on the real world use of English, and attention is paid to fluency and not detrimentally to accuracy.

The researcher suggests for further future research the investigation into the effects of using hypermedia and multimedia technologies in teaching / learning English, now that both learning environments contain visual advance organizers and are tested for their efficiency of use in non-Arabic-speaking communities learning EFL.

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APPENDICES

Appendix 1 : Symbols for Error Correction and Feedback

Symbol	Meaning	Example
sp	Spelling error	She's a stue (sp)dent.
wm	Word missing	They (wm)born in London.
/	Omit this word	They are good friends (/) always.
ww	Wrong Word	I live (ww) at Cairo.
p.p	punctuation errors	They both (pp), speak French
wo	word order errors	I went (wo)yesterday to the club.
c.e	capitalization error	(ce)both students like languages.
vt	verb tense	I (vt)go to Paris last weekend.
()	connect to make one word	I forgot to do the home (()work
\	separate the word	This book is science (\)fiction

Appendix 2 : Checklist for Peer Feedback

Rubric	Comment
1- Content:	
A. Is the writing interesting? How do you know it is interesting? B. Which part do you like best? Why? Underline the best sentence. C. Would you add or suggest more details to make the situation, description, or narrative clear?	
2- Organization:	
A. Can you summarize the main idea? B. Is the writing organized? Is there anything that you don't understand? C. Would you change the order of any sentence? D. Are the events told in the order that they happened? Were transition words used? Which ones?	
3- Editing	
A. Did you notice any spelling or punctuation mistakes? If so, use the list of symbols for error correction. B. Did you notice any grammar error: in subject-verb agreement, tense of verbs, word order, and so on? C. Is the vocabulary varied? If not, suggest synonyms.	

Appendix 3 : Sample Lesson Plans**WRITING FOLDER I**

The writing folder presents three on four activities to be done in class or at home. Many of the instructions suggest that your students work in pairs or with a group. The list of symbols for error correction and the checklist for feedback attached here to can be used by students an peer evaluation or by the instructor in teacher evaluation.

Activity	Type
1-	Describing something
2-	Describing people
3-	Sequence in writing
4-	Writing a narrative

Materials:

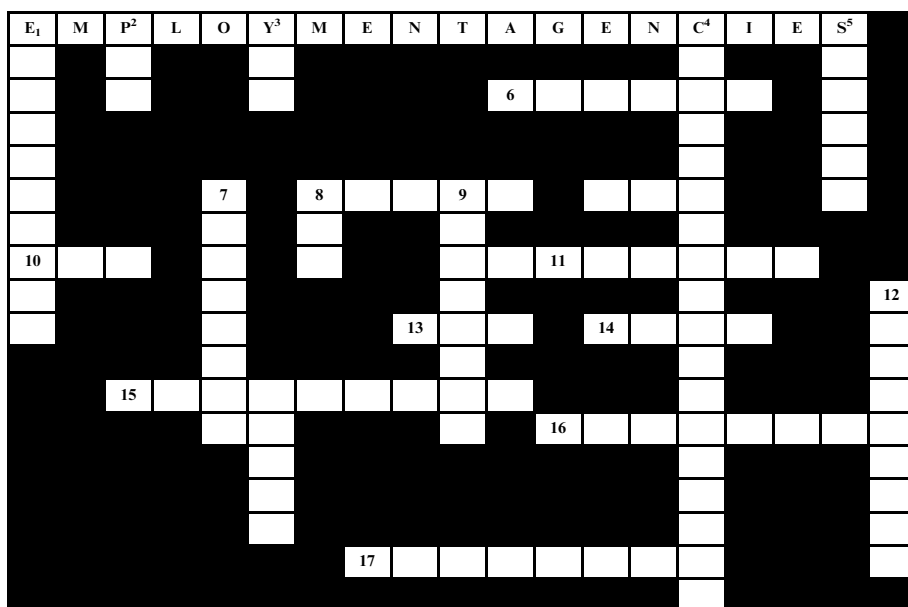
- Video stories based on level 8 of **Hello, America** by Susan Stempleski.
- Cards
- Transparencies

Procedures:**Lead-in activities:**

For each of the writing activities, there are a number of lead-in activities that should be done in class under the guidance and supervision of the instructor; motivating students is essential. These lead-in activities can be motivating, for they are not only warm-up activities, but also the key for writing successfully. Clear instructions are to be provided for students.

Activity (1): Describing an object:**Part A. Vocabulary Development:**

- 1 - Play the video. Let students watch lesson one thoroughly.
- 2 - Give the following cross-word puzzle to the students:



ACROSS

- 1- Businesses that help companies find employees (two words)
 6- a List of your work experience and education
 7- a person who helps another person in a job
 8- at this time
 10- He has a Master's _____ from Yale University
 13- regular paid employment
 14- to give a job to
 15- a meeting where a person is asked questions
 16- to make or become larger
 17- a Letter about your work experience and ability
- 1- She five years' _____ in television.
 2- the abbreviation for Doctor of philosophy
 3- She hasn't started her new job
 4- a person who prepares programs for a computer (two words)
 5- the pay you get for a job
 7- to move to another place
 8- how old you are
 9- get or became better
 12- a person who writes letters. Answers the phone, etc., in an office.

3 - With a partner, write sentences using words you have written in the crosswords.

1 -

2 -

3 -

4 -

5 -

Part B. Describing Objects

1 - **Look at the transparency**, and talk about objects that you see in class or on the video using words and sentences from part A. You may have taken notes:

2 - **Write a first draft:** Use the space below to describe objects you see on the video. Don't forget to use vocabulary in the previous exercise

.....
.....

3- **Peer feedback:** The following space should be used for peer feedback.

.....
.....

4 - **Writing a second draft:** Use your friend's feedback to rewrite your description.

.....
.....

5 - **Teachers Feedback:** This space should be used for your teacher's comments

.....
.....

6 - **Writing a third draft:** Use this space to revise your work after your teacher has given you feedback.

Activity 2 Describing People

Part A- Matching Cards with Video Segments: Questions and Answers

Directions: Watch Scene One of the video: Read the questions and choose the right answers here with the cards. Then, copy the questions from the cards and write the right option:

Question and answers (on cards)

1-What is Steven's problem?

- A- Maria called and said she wasn't coming back to WEFL.
- B- he needs to hire anew assistant because Maria's assistant is sick
- C- his wife, Ann, is Looking for a job and has to drive her to the employment agency.

2- At the end of the scene, what does Steven decide to do ?

- A- He decides to call Patricia Woo.
- B- He decides to ask Maria to come back.
- C- He decides to give Ann a job at WEFL.

3- Patricia Woo has got

- A- quite a lot of experience in television.
- B- no experience in television.
- C- much experience in newspaper and television work.

4-What area is Thomas Jones experienced in ...

- A- news work in a magazine.
- B- writing for advertising agencies and magazines
- C- news work in television.

5-What things do you see people doing? Check these boxes.

- 1- ? interviewing people.
- 2- ? typing letters.

- 3- ? working at computers.
 4- ? comparing people's resumes.
 5- ? eating lunch.
 6- ? talking on the phone.

Part B: Descriptive sentences.

Now write five true sentences about the people discussed on the video. Tell about their past jobs and education:

Patricia Woo Thomas Jones Greg Olden	Graduated	A writer at an advertising agency in 1980
	Worked	For a newspaper last year.
	Went	From Columbia University last year.
	Was	From New York University three years ago. To Columbia University, but he didn't graduate

Part C: Structure

Discuss Usage of the past simple and the present perfect.

Steven was a director in 1987. He's still a director.
 Steven has been a director since 1987.

NOTE: Use the present perfect tense only for actions that began in the and continue into the present.

A. Read these sentences about the people discussed on the video. Check the sentences with actions that began in the past and continue into the present.

- 1 - ☐ Greg Olden was cameraman last year. He's still a cameraman.
 - 2 - ☐ Patricia Woo was a reporter at a newspaper. Now she's looking for a job.
 - 3 - ☐ Thomas Jones was a writer at an advertising agency in 1990. Now he's a writer at a magazine.
- B. Now write two sentences in the present perfect tense - one about Olden and another about Jones.
-
-

Review: Present Perfect Tense with never and before

Patricia Woo has worked in news.
Thomas Jones has never worked in news.

NOTE: Use the present perfect tense for action that happened some time in the past. The specific time is unknown or not important.

- A. Write four true sentences about the people discussed on the video. Tell about their work experience.

Patricia Woo	has	never	worked in news
Thomas Jones			worked in television
Greg Olden			

- 1 -
 2 -
 3 -
 4 -

Part D. Writing A Descriptive Paragraph**Direction 1: Writing a first draft**

Think of a person on the video, and write a paragraph about her or him. Parts A, B, and C will help you to develop your work, so do not forget to go back to them whenever necessary.

.....

Direction 2: Peer feedback: This space should be used for peer feedback

.....

Direction 3: Writing a second draft

- Use your friend's feedback to rewrite your description.

.....

.....

Direction 4: teacher's feedback:

- This space should be used for teacher's comment.

.....

.....

Direction 5: Writing a third draft

- Use this space to revise your work after your teacher has given you feedback

.....

.....

Direction 6: Look up more technical information

- Use the following for more details on mechanics of writing paragraphs:

.....

.....

Activity 3: Correcting statements in the present perfect continuous**Part A: Warm-up: Watch the Video.**

- A. Ask students to watch lesson 2 on the video. Then give the exercise below for them to circle the correct answer:

Watch the video. Then circle the correct answer:	
1- Steven got a phone call from A. Sam Finch. B. Anne's doctor.	3. Connie A. agrees with Steven. B. Disagrees with Steven.
2. Steven thinks Connie's travel story A. is absolutely perfect. B. needs more interviews.	4. Steven thinks WFEL needs more A. Local stories. B. Stories about New York.

- B. Here are some sentences from the video. Who is speaking? Who or what are they talking about? Match the sentences with the answer.

1- She moved to a different hotel.	A. Steven is talking about the people at WEFL.
2. The doctors say she's doing fine.	B. Jake is talking about the archaeologists in his museum story.
3. I want to know how they feel about their trip.'	C. Sam Finch is talking about Maria.
4. Everyone has been very helpful.'	D. Steven is talking about the passengers in Connie's story about travel.
5. they're coming to New York.'	E. Steven is talking about his wife.

- C. Refer to exercise B. Reproduce the direct statements (quotes) into indirect statements, making use of the matching statements on the right column: e-g. the doctors say she's doing fine Steven said that the doctors said she was doing fine

- 1 -
 2 -
 3 -
 4 -
 5 -

Part B: For The Teacher:

- The instructor explains the present perfect and the present perfect continuous as follow:
 - 1-The present perfect is used as follows:
 - (A) State leading up to the present time:
 - That house has been empty for ages.
 - (B) Indefinite event(s) in a period leading up to the present time:
 - Have you (ever) been to Florence?
 - (C) Habit in a period leading up to the present time:
 - He has attended lectures regularly this semester.
 - (D) Past event with results in the present time:
 - The taxi has arrived. (ie it's now here)

- Her doll has been broken. (i.e., it is still not mended.)
(Compare: Her doll was broken but now it's mended').

In these instances indicating the use of the simple present perfect, except for (B), the states, habits, or events may be understood to continue at the present time; for example, to sentence (1) we could add '.. and it is still empty!'

Note:

- (A) In sense (B), the present perfect often refer to the recent indefinite past:

Have you eaten (yet)? I've studied your report (already)

For such sentences , there is a tendency for AmE to prefer the past tense: Did you eat yet ?

- (B) There is an idiomatic use of the past tense with always, ever and never to refer to a state or habit leading up to the present: I always said (have said) that he would end up in jail.

- 2 - The present perfect continuous (The perfect progressive) the present perfect progressive (have been v-ing) has the same sort of meaning as the simple present perfect, except that the period leading up to the present has limited duration:

- I've been writing a letter to my nephew.
- He has been attending lectures regularly.

The perfect progressive, like the simple perfect, can suggest that the results of the activity remain in the present:

- You've been fighting!

(i.e., I can see that you have been fighting, because you have a black eye, torn clothes, etc.). In such cases the activity has continued up to the recent past, not up to the present. Unlike the present perfect, the present perfect progressive with event verbs usually suggest an action continuing into the present:

- I've read your book.
- (= I've finished it).
- I've been reading your book
(normally = I am still reading it.)

Part C: Exercises:

Connie and Jake have been producing the shows.
No, they haven't. Steven has.

A. Correct these statements about the people on the video.

- 1 - Maria's been producing the shows.
No, she hasn't. Steven has
.....
- 2 - Connie's been helping the reporters with their stories.
.....
- 3 - Steven's been working on a story about archaeology.
.....
- 4 - Jake has been trying to hire someone to take Kathy's place.
.....
- 5 - Anne's been feeling sick.
.....
- 6 - Jake and Kathy have been working on a story about employment agencies.
.....
- 7 - Anne's been putting up wallpaper in the baby's room.
.....
- 8 - Connie and Jake have been skiing in Aspen.
.....

B. Circle the correct answer.

- (1). Steven has been—— a lot of work. (2). Kathy hasn't——feeling well.
 A. done A. been
 B. doing B.be
 (3).Since Maria left, Steven——the shows. (4). Jake and Connie——working on their
 A. 's been producing A. has been
 B. produced B. have been
 (5). Ann —— well lately. (6). Connie has been working on an
 archaeology story.
 A. been hasn't sleeping A. No, she not.
 B. haven't been sleeping B. No, she hasn't.
 C. Circle the correct response.
 1.This room is a mess. 2. I can't be at the meeting this afternoon.
 A. No, it isn't. I think it's not clean. A. I'm sorry you can't make the meeting.
 B. No, it isn't. I think it's clean. B. I'm sorry you can't do the meeting.

Activity 4: Sequence in writing**Part A- working with transition words and expression:****Directions 1: Put the sentences on the strips in chronological order ; then**

- check your answers against transparency A. Circle the transition expressions, and write them in the space below.

Directions 1:

- Hand out strips to students, and have them put the sentences in chronological order. Then project transparency A for the students to check sentence order. The students should circle the transition words: Then, therefore, after that, first, then, and finally.

Sentences on strips

- After graduating, she decided to get a job
- Therefore, she moved near the university and lived with some friends.
- The university was far from her home, and she could not drive there every day.
- First, she worked as a receptionist, but she did not like the hours.

- Then she got a job as a secretary, but she did not like typing and filing.
- Then her father and mother moved to Los Angeles, and Trudy went to a large university,
- Finally, Trudy moved to San Francisco. Where she is now teaching handicapped children, a job she really enjoys.
- Trudy was born in a small town in California.
- She lived there until the age of 17.

Directions 2: Read the text on transparency B1, and insert a transition

word or expression in each blank. Check your answer against transparency B2, and write down the transition words.

Directions 2: Students should insert a transition word or expression in each

- blank of transparency B1. Transparency B2 will help with correction.

Transparency B1

- How to drive a car
- _____ open the car door, get in to the car, and sit in the driver's seat.
- _____ fasten the safety belt.; _____ your might get a fine or hurt yourself badly if there is a accident
_____ make sure that the gear lever is in the neutral position. Insert the key in the ignition, and turn it to start the engine. _____ you can drive away immediately, it is a good idea to let the engine warm up a little first.
_____ step on the clutch and put the car into first gear. _____, release the clutch, step on the gas pedal, have a nice drive!

Appendices for teachers:**Appendix (1)****Transparency A**

Trudy was born in a small town in California. She lived there until the age of 17. Then her father and mother moved to Los Angeles. And Trudy went to a large university was far from her home, and she could not drive there every day. Therefore, she moved near the university and lived with some friends.

After graduating, she decided to get a job. First, she worked as receptionist, but she did not like the hours. Then she got a job as a secretary, but she did not like typing and filing. Finally, Trudy moved to San Francisco, where she is now teaching handicapped, a job she really enjoys.

Appendix (2)**Transparency B****How to Drive A Car**

(FIRST) open the car door, get into the car, and sit in the driver's seat.

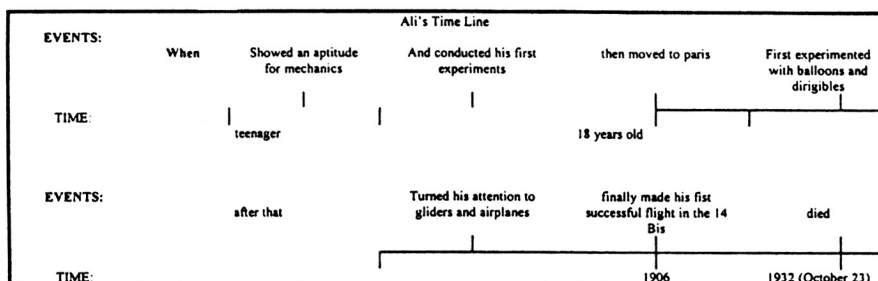
(NEXT) fasten the safety belt; (OTHERWISE) you might get a fine or hurt yourself badly if there is an accident. (THEN) make sure that the gear lever is in the neutral position. Insert the key in the ignition, and turn it to start the engine. (ALTHOUGH) you can drive away immediately, it is a good idea to let the engine warm up a little first. (THEN) step on the clutch and put the car into first gear. (FINALLY), release the clutch, step on the gas pedal and have a nice drive!

Part B. On the video: Play the video. Students watch scene one, where they listen to Steven remembering to himself. Ask them to write down the actions that Steven has been doing since Maria left.

Ask them to use the transition words appropriate to them: First, second, then, after that, afterwards, and, in a few days, etc.

Part C. Working with a time line:

Directions 1: Have you ever seen or done a time line ? Look at Ali's time line, and read it to your friend as if it were a paragraph. Begin like this: When Ali was a teenager he showed



Direction 2:

- Think of a person you know very well father, mother, cousin uncle, aunt, friend, or even yourself, and draw a time line for her, his life. Think of important dates and events.

Direction 3: Writing paragraphs:

- Write two paragraphs based on the time line you made in part B. DO not forget to use transition words or expressions.

Direction 4:

- Peer feedback students read one another is writing and give their feedback to their first draft.

Feedback :

Teacher reads the students writing and provides her feedback to students, second drafts.

Direction 5: Writing a third draft:

- After students are given their teacher's feedback, they write a final third draft.

Appendix 4

The English Writing Video Test

Read the questions to follow, and then look at the video clips. You will have two minutes reading each question. Do not skip to the next question unless you are prompted to. Test time is 180 minutes.

I. Describing People

In the video, you will see Maria talking about herself when she knows that Steve is given a baby. She may or may not be jealous. Account for your description. You may take notes while watching the video.

II. Writing Narratives

In the video, you will see Steve's colleagues discussing to buy a gift for Steve's baby. Watch the scene. Then write a short narrative describing the situation. You may take notes.

III. Abridging Stories

In the video, you will watch the story of the submerged city and how archaeologists are trying to restore it. Watch and listen carefully. You will have approximately 30 minutes jotting down the salient points. You may add details, but try to be as detailed and informative as you possibly can. Write your notes in separate sentences. Mind logic and correctitude of language.

IV. Taking Notes

In the video, you will see the employment agency story with the accompanying narrative. Listen carefully and take notes of the salient points in this clip. Then, collect the ideas together to write up a summary.

Good Luck with your English,,,

أهمية استخدام الفيديو كمنظم بصري متقدم دينامي لتنمية مهارات الكتابة لمتعلمي اللغة الإنجليزية(*)

د. جواهر محمد الدبوس

قسم المناهج وطرق التدريس - كلية التربية - جامعة الكويت

الملخص:

تقوم الدراسة الحالية على دراسة سابقة قام بها هانلي وهيرون وكول (١٩٩٥) عن أهمية استخدام الفيديو كمنظم بصري متقدم دينامي وفعال في تنمية مهارات الكتابة لدى متعلمي اللغة الإنجليزية كلغة أجنبية في دولة الكويت من الدراسين بالمستوى الجامعي الأول (الطالبات الملمات بكلية التربية - جامعة الكويت). وتقوم الدراسة على افتراض أساسي مؤداه أن استخدام الفيديو في تعليم الكتابة يعمل على نحو فعال في بناء أو تنشيط أو إثراء الخلفية المعرفية لدى الدارسين. وقد استخدمت الباحثة لتوكيد هذه الفرضية برنامجاً لتعليم بعض جوانب عملية الكتابة، يقوم على الاستفادة من مقرر في تعليم اللغة الإنجليزية باستخدام برنامج الفيديو يسمى: Hello, America قامت بإعداده الباحثة الأمريكية Susan Stempleski بما يخدم أهداف البحث الحالي. وقد كشفت نتائج الدراسة التجريبية عن وجود فروق ذات دلالة إحصائية عند مستوى ثقة ٩٥٪ تدعم وتحقق الفرض القائل بأهمية الفيديو كمنظم بصري متقدم في تنمية مهارات الكتابة بالإنجليزية عند طلبة الجامعة.

(*) بحث باللغة الإنجليزية.