

Research Paper (研究論文)

Five Possible Advantages of Watching TV Series over Movies  
for Autonomous Learners of English

Toshihiko KOBAYASHI

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# Five Possible Advantages of Watching TV Series over Movies for Autonomous Learners of English<sup>1</sup>

KOBAYASHI Toshihiko (Otaru University of Commerce)

**Abstract** This research paper is intended to demonstrate the possible superiority of watching TV series over movies for autonomous EFL learners for an extended period of time by identifying and discussing the following five potential advantages: 1) Learners save time and expend less energy; 2) Development of a wider repertoire of learners' vocabulary; 3) A further deepening or supplementing of learners' subject matter knowledge; 4) A greater improvement in learners' listening comprehension; and 5) Motivating learners for a longer period of time. To maximize these advantages, an autonomous learning model through TV series is proposed with the following five steps: 1. Viewing & Note-Taking (Listening); 2. Discussion (Speaking); 3. Script-Reading & Vocabulary Check (Reading); 4. Writing Comments (Writing); and 5. Making Vocabulary Lists (Recording). Finally, some limits on the practice of this learning model and what is expected from EFL teachers to promote learner autonomy will be discussed.

**Key words:** TV series / movies / advantages / autonomous / learning

## 1. Introduction

One possible way to guarantee voluntary exposure to the target language outside the classroom for adult EFL learners is to relate English learning to their curiosity and major field of studies and/or professional needs by providing them with academic and professional benefits as well as linguistic ones.

Movies and TV series can serve as some of the most powerful and sustainable materials to offer EFL learners authentic English input for an extended period of time. They are especially suitable for motivating learners in autonomous settings once they are set free from a strict pedagogical framework or school requirements (Kobayashi, 2011; Tanaka, 2013).

Although movies and TV series have won high praise from many researchers and educators, little attention has been paid to the differences between the two media; rather, they are often treated as the same media with *movie* being the hypernym that covers *TV series*. I started to use TV series occasionally in my university classes about a year ago because of their shorter runtime, which conveniently fits a 90-minute class period to show a whole story. Then, I came to wonder if TV series could have some additional advantages over movies besides the shorter runtime, and I became interested in identifying the qualities that pertain to TV series and that are generally lacking in movies. To date, however, little empirical research has been conducted to compare movies and TV series. Thus, no experimental devices were available to explore this line of inquiry when I was about to start this research project.

## 2. The Purpose of This Paper

In this paper, I will demonstrate the potential superiority of TV series over movies to allow autonomous learners of English to continue to learn English for an extended period of time by identifying and testing the following five possible advantages:

- (1) Learners save time and expend less energy
- (2) Development of a wider repertoire of learners' vocabulary
- (3) A further deepening or supplementing of learners' subject matter knowledge
- (4) A greater improvement in learners' listening comprehension
- (5) Motivating learners for a longer period of time

It should be noted, however, that the first, second and third advantages above are quantitatively verifiable, either fully or some extent, whereas the fourth and fifth would require further empirical studies under an appropriate research design with longitudinal observations involving learners who are committed to watching either movies or TV series for an extended period of time. In reality, however, it is rather unfeasible to separate viewers of movies and TV series clearly since many learners watch both, as found in a questionnaire conducted by Kobayashi (2011).

## 3. Testing the Five Advantages of TV Series over Movies

### 3-1. Learners Save Time and Expend Less Energy

To prove this advantage quantitatively, the mean runtimes of 10 movies and 10 TV series (a total of 227 episodes of the first seasons) were selected and compared as shown in Table 1. They turned out to be 122.8 minutes (SD = 11.44) and 44.4 (SD = 1.77), respectively. The results of *t*-tests show that the difference between the means is statistically significant with the two-tailed *p* value less than 0.0001, which is considered to be extremely so by conventional criteria. Moreover, the large difference between the two standard deviations (11.44 and 1.77) indicates that the runtimes of the 10 movies vary greatly in length with the longest at 143 minutes for *The Shawshank Redemption* and the shortest at 92 minutes for *Babe*, while the runtimes of TV series are highly similar, with the longest at 48 minutes for *24, Season 1* (24 episodes) and the shortest at 43 for *Bones, Season 1* (22 episodes).

The results suggest that learners can watch two or three episodes of a TV series in the time required to watch one single movie. Moreover, this shorter runtime enables learners to spend their time more efficiently and to listen to English more frequently, in addition to allowing them to maintain their attention and focus on listening, thus spending less time and energy.

Furthermore, the average numbers of words (both content and functional words) used per minute in each of the 10 movies and the 10 TV series were also calculated. It was found

that words are more densely packed in one TV series episode than in one movie, with 109.2 words (SD = 18.03) and 65.8 words (SD = 11.4), respectively. The results of *t*-tests again show that the difference between the two means is extremely statistically significant with the two-tailed *p* value less than 0.0001. However, it should be noted that this difference does not indicate that actors in TV series speak at a faster pace; rather, it merely indicates that there are far more scenes without lines in movies. Nonetheless, this densely packed information allows learners to keep listening to lines more intensively and less interruptedly. Accordingly, learners are able to focus on the language itself. In movies, on the other hand, speeches are often interrupted by silence or sounds such as loud noises, yelling, screaming, crashes and explosions.

It is, however, questionable whether runtime alone is a valid measure of learners' energy consumption. Although the average runtime of an episode of a TV series is significantly shorter than that of movies, focusing attention intensively on language with less time to rest could also consume a lot of energy even with a shorter viewing time, which may vary from learner to learner. Even so, learners can certainly acquire more input by watching an episode of a TV series in a much shorter time than by watching movies. Yet, a study by Kobayashi (2011) found that the majority of university students surveyed pause or fast-forward DVDs while watching movies or TV series on DVDs at home, which suggests that the runtime itself may not greatly affect learners' physical state as they habitually control the way they something and shorten their viewing time.

Table 1  
*Runtime and No. of Words per Minute in 10 Movies and 10 TV Series*

Movies	Psycho (1960)	Leon (1994)	The Shawshank Redemption (1994)	Babe (1995)	Titanic (1997)	Bean (1997)	The Matrix (1999)	Spiderman (2002)	Frozen (2013)	Star Wars 7 (2015)	Mean
runtime	105	110	143	92	194	89	136	121	102	136	122.8
total words	8,350	6,918	10,811	6,312	13,392	4,132	7,288	8,061	8,252	7,494	8,101
words per minute	79.5	62.9	75.6	68.6	69	46.4	53.6	66.6	80.9	55.1	65.8
TV Series	Law & Order (1990) S1/22	Criminal Minds (2005) S1/22	Ghost Whisperer (2005) S1/22	The West Wing (2005) S1/22	The Mentalist (2008) S1/23	24 (2001) S1/24	ER (1994) S1/25	Bones (2005) S1/22	Prison Break (2005) S1/22	NCIS (2003) S1/23	Mean
average runtime	47.3	43.2	43.8	43.1	44	48	44	43	43.6	43.9	44.4
words per episode	5,480	4,960	4,315	5,682	5,092	3,865	4,440	5,819	3,711	5,014	4,838
words per minute	115.9	114.9	98.5	131.8	115.7	80.5	100.9	135.3	85.1	114.2	109.3

### 3-2. Development of a Wider Repertoire of Learners' Vocabulary

Viewers of a TV series will also be aware of a varied range of vocabulary and fixed sets of context-specific words and phrases, patterns and formulaic chunks being regularly observed in particular scenes in almost every episode. In court scenes, for example, there is repeated use of words and phrases (e.g. *suspect / defendant / attorney / prosecutors / jury / guilty / be charge with*); patterns (e.g. *What do you think about \_\_\_? / Are you sure \_\_\_? / What do you mean by \_\_\_?*); and formulaic chunks (e.g. *Objections, your honor. / Sustained. / Overruled*).

Table 2 below compares the formulaic chunks commonly observed in arrest scenes in *Criminal Minds Season 1* (22 episodes with a total runtime of 950 minutes) and seven crime movies (948 minutes): *Men in Black* (98 minutes); *The Matrix* (136); *L.A. Confidential* (138); *A Few Good Men* (138); *The Shawshank Redemption* (144); *Minority Report* (145); *A Time to Kill* (149). The results clearly indicate that learners can learn a far variety of expressions used during arrests by watching this single TV series rather than seven different movies.

Watching several movies may not provide learners with a full range of expressions commonly used in a particular context of a situation. Indeed, they are confined to a rather limited lexical list. On the other hand, watching all the episodes of one single TV series will expose learners to the maximum extent or depth of a lexical repertoire pertaining to a particular context of situation with visual cues. In particular, EFL learners at lower levels of listening proficiency would find it relatively easy to recognize these lengthy and perceivable linguistic units with a sense of achievement, feeling more confident and motivated to continue to watch a TV series for an extended period of time.

Table 2  
*The List of Formulaic Chunks Commonly Observed in Arrest Scenes*

22 Episodes in Criminal Minds Season 1		7 Movies	
Expressions	Frequency	Expressions	Frequency
[1] Don't move!	17	[1] Freeze!	3
[2] Put your hands up.	6	[2] You're under arrest.	3
[3] Freeze!	4	[3] You have the right to be silent.	1
[4] You are under arrest.	4		
[5] Hands on your head.	3		
[6] Drop the gun.	3		
[7] Take your hands off.	2		
[8] Give yourself up	2		
[9] Get on your knees.	2		
[10] Walk slowly.	2		
[11] Down on your knees.	1		
[12] On your knees.	1		
[13] Lie down on your back.	1		
[14] Get down on the ground.	1		
[15] Put the gun on the ground.	1		
[16] Show yourself.	1		

### 3-3. A Further Deepening or Supplementing of Learners' Subject Matter Knowledge

TV series typically deal with particular areas of life and those closely related to the major fields of studies offered at universities are particularly beneficial to learners majoring in those subjects. They can deepen and/or supplement learners' subject matter knowledge in fields such as medicine, biology, chemistry, psychology, criminology, zoology, entomology, the judiciary system, politics, the military, history, and culture, as well as improve their overall English skills.

Table 3 below shows the list of some of the university majors and titles of TV series that are closely related to them. In particular, medical and law majors will benefit a great deal from TV series since dozens of series related to these genres are widely available. Medical students can learn from *ER* what regularly happens in an emergency room and hear regular dialogs between physicians (also nurses and technicians) and patients, which might otherwise be difficult to learn without sufficient context of situations together with fairly authentic visual cues. Likewise, if law students wishing to practice law in the future watch *Law & Order*, they will witness common arguments between prosecutors and defense lawyers in court scenes and learn how they debate against each other. In other words, TV series are pro-ESP materials that are suitable for content-based instruction with an abundance of authentic scenes that learners could encounter in the future with lexical items and physical settings directly relevant to their academic curiosity and interest. Naturally, a TV series could gradually deepen and/or supplement learners' knowledge of particular subject matter as they watch the episodes.

Nonetheless, this assumption needs to be further examined with longitudinal studies involving a sufficient number of medical and law majors by observing the development of their knowledge of subject matter, which might be rather difficult to implement in light of the reality of the current university curriculum. It would be especially problematic to separate the experimental group of students habitually watching TV series and the control group of those not watching them at all in an attempt to identify when, where and how they gain particular knowledge in a certain period of time.

Table 3

*The list of Some of the University Majors and Closely Relevant Titles of TV series*

Major Fields	Details	Titles of TV Series
Medical Services	medicine / pharmacy / veterinary science / anatomy / biology / chemistry	ER / House / Grey's Anatomy / NCIS / Bones
Science	astronomy (science fiction)	Star Trek / The Events / Fringe
	engineering / technology / physics	Mr. Robot
	fisheries / forestry / marine science	Ocean Girl
Law	crime investigation / lawsuit	Law & Order / Castle / Major
Psychology	criminal psychology / parapsychology	Criminal Minds / Supernatural

### 3-4. A Greater Improvement in Learners' Listening Comprehension

Listening comprehension consists of numerous components or abilities as well defined and summarized by Richards (1987), who clearly separates those composing comprehension for daily conversations and for lectures. The latter types involve background or subject matter knowledge and experiences related to the topic of lectures. The term “lectures” does not necessarily refer to university lectures; they could be “lecture-like” talks in daily settings. Movies and TV series mostly involve both types, although the ratio of the two varies from work to work.

Learners' listening comprehension will primarily increase as 1) speech perception, 2) lexicogrammatical knowledge and 3) background knowledge improve concurrently. These three components are essential for comprehending movies and TV series especially if lecture-like talks on such topics as medicine and law are involved. Of the three components, a study by Nishino (2000) suggests that vocabulary (= lexicogrammatical knowledge) is more critical for listening comprehension than background knowledge and speech perception.

One good example to stress the importance of the three components is the following lecture-like talk by the character Dr. Reid, an FBI agent at BAU in *Criminal Minds*. He is regarded as a genius with three Ph.D. degrees and speaks rapidly, using a full range of technical terms:

The praying mantis can kill any of a multitude of creatures, but the most interesting fact is that often times the female mantis engages in sexual cannibalism, meaning she'll bite off the head of her mate once copulation is complete, sometimes even during intercourse, actually. (45 words / 10.2 seconds, from Season 9 Episode 1)

To test learners' listening comprehension, a total of 148 first-year students at two national universities were asked to listen to this speech three times and rate their comprehension each time on a scale from *All* to *Not at all*. It turned out that the choice of the scale remained the same in the first, second and third listening: no one chose *All*, one chose *Half*, 15 chose *A little* and 132 *Not at all*. Why is this speech so difficult for them to understand?

#### 1) Speech Perception

The foremost essential component to comprehend messages accurately is speech perception or the ability to perceive or recognize changed (linked, assimilated, glottalized, palatalized, elided, etc.) sounds and to distinguish similar-sounding words and phrases.

More importantly, the rate of speech greatly affects listening comprehension. Dr. Reid states the message above in just 10.2 seconds, while a mechanically generated text-to-speech narration set at a normal speech takes 16.3 seconds. Without exception, L2 listeners would be overwhelmed by the rapidity of his speech. In analyzing all of Dr. Reid's speeches from the

season 1 through 10, I found he almost never slows down his speech even when engaged in personal conversation with his colleagues, which may sound rather idiosyncratic as Nitta et al. (2010) claim that natural speed contains a range of slower and faster speeds. Indeed, Dr. Reid's rate of speech is monotonously fast no matter what he says. However, as learners listen to his speeches intensively and continuously, they will gradually adjust themselves to the way he speaks. In contrast, movie viewers would need to scrutinize dozens of titles in search of scenes where particular actors appear in order to gain sufficient input from them.

## **2) Lexicogrammatical Knowledge**

Besides speech perception, EFL learners need to increase their vocabulary for better comprehension. As mentioned in 3-2, learners can develop a wider repertoire of vocabulary by watching TV series for an extended period of time, although, to understand messages, learners absolutely need to be able to aurally recognize each lexical item when it is pronounced at a natural speed. A study by Ishizaki & Imura (2007) on the depth of lexical knowledge of 150 L1 Japanese high school students and their comprehension supports this claim. Dr. Reid's lecture-like talk contains these three key words: *praying mantis*, *cannibalism*, *copulation*, all of which are not listed in the New JACET List of 8000 Basic Words (2016). Thus, even if Dr. Reid slows down his speech for L2 listeners, they would still fail to grasp the points of his message without knowing the meanings of these core words.

In addition to vocabulary, knowledge of grammar is equally indispensable for comprehension. Although Dr. Reid's speech is fairly formal in mode, learners could misunderstand colloquially expressed movie lines and lyrics such as coalescent assimilation in "You gotta pull yourself together." (Criminal Minds) and vernacular range of expressions in "Ain't got no gal to make you smile." (Don't Worry, Be Happy) unless they are familiar with lexicogrammatical and discourse features peculiar to casual conversation and writing.

## **3) Background Knowledge**

Background knowledge primarily consists of knowledge of the contents (or content schema) and knowledge of text structures (or formal schema). The first concerns comprehension of academic topics, which involves a certain level of subject matter knowledge relevant to the topic just like Dr. Reid's lecture-like talk. Hayashi (2000) suggests that learners' comprehension may be faulty unless they are successful in making correct schema, which could also be developed gradually by watching TV series, as previously mentioned in 3-3. As for the formal schema, TV series viewers would notice a typical plot or a flow of story development and could predict, to a lesser or greater extent, what will happen next.

In sum, it could be assumed that TV series, as opposed to movies, provide learners with a greater and more intensive amount of speech input by particular cast members for them to develop the above-mentioned three components essential for listening comprehension.

### 3-5. Motivating Learners for a Longer Period of Time

Learners' motivation to study English is generally unstable and difficult even for themselves to control as it recurrently rises and falls. Yet, past research on L2 learners' motivation was mostly cross-sectional, typically conducted through questionnaires on a number of learners, while few longitudinal studies have ever been done. A study conducted by Hiromori (2014) highlights the change of motivation in university English learners and his findings suggest that patterns of change in motivation can be categorized into three trends: students' motivation is low and decreasing, their motivation is increasing, and their motivation is already high.

As a pilot study to develop a research method to find out motivational changes of EFL learners through cross-sectional data collection, in early August, 2016, a total of 160 students in six English classes at two national universities used a 10-point scale to rate the changes in their own motivation of learning English for over a seven-month period from January through August, 2016. The results summarized in the liner graph in Figure 1 below indicate that their motivation as a whole culminated around the time of their taking university entrance examinations (both the Center Exams and the secondary exams) in January and February but decreased sharply in March, possibly because of a decrease in extrinsic motivation for university admission. Then, the majority of students again became motivated as they entered university in April but grew demotivated gradually in May and June partly due to their involvement in club activities and part-time work or possibly due to a teacher's inability to lead and motivate them. Yet, their motivation showed an upward trend as their final examinations came closer in July and August, which suggests that extrinsic motivation for grading could still work as a driving force for learners even after they get into university.

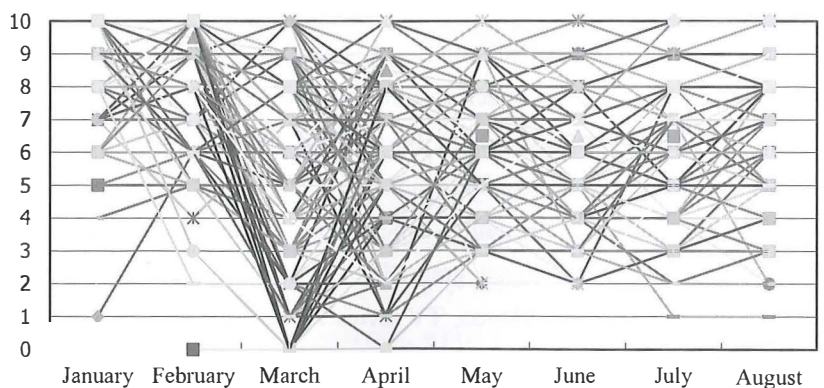


Figure 1. Changing Motivation of Learning English over 7 Months

Extrinsic motivation can decrease once such motivation spurs as grading and promotion are lost. It is therefore crucial to keep learners motivated intrinsically. The following three qualities that characterize TV series could lead to giving them long-term high and stable intrinsic motivation.

### **1) Entertaining and Curious Nature**

Kobayashi (2011) uses three adjectives to describe the traits of watching movies and TV series favorable for English learning: *authentic*, *contextual* and *entertaining*. In particular, TV series have greatly improved in quality in recent years, becoming as attractive and entertaining as movies. However, finding movies and/or TV series attractive or entertaining should not be the only motive that drives learners to watch them. Lightbrown & Spada (2006) stress that the material must have an “inherent value to the students” (p.193) for motivating learners. Academic curiosity can be inherently valuable to learners and drive them to continue to learn. This can also increase as their subject matter knowledge increases by watching academically relevant TV series for an extended period of time as previously stated in 3-3.

### **2) Repertoire of Pro-ESP Contents**

To keep learners intrinsically motivated for a longer period of time, a stable supply of new materials is always required. In this respect, TV series could have an edge over movies to fulfill learners’ needs with a wider repertoire of scenes with an inherent value to them and the availability of hundreds of similar scenes relevant to their majors. Once medical students find just a few appropriate TV series such as *ER* and *House*, their supplies of learning materials will be almost guaranteed with dozens of episodes that seamlessly and intensively provide medical and clinical scenes. In contrast, movie viewers would have a more limited exposure to scenes related to their curiosity even if they watch a number of different titles.

### **3) Attraction to Particular Characters and to Development of Empathy with them**

TV series allow greater room for character building due to the extended duration than movies. A study by Tabata (2016) on lexical bundles in American TV series suggests that collecting data from a single TV series facilitates an easier understanding of dramatic characters than would be the case with various movies, and that TV series can proliferate the understanding of characteristic lexical bundles and dramatic characters. Accordingly, as learners continue to watch their favorite genres of series, they could be attracted to particular characters as well as plots, possibly showing great interest in the patterns of behavior, personality and destiny that these characters exhibit. Over the course of their viewing, they might empathize with the characters and thus be motivated to continue to watch and follow the stories for an extended period of time.

#### 4. The 5-Step Autonomous Learning Model Through TV Series

EFL learners should be encouraged to work together with friends and interact with each other for a common goal. Wajnryb (1990, p.10) stresses the importance of interaction as follows:

Through active learner involvement students come to front their strengths and weaknesses in English language use. In so doing, they find out what they do not know. Then they find out what they need to know. It is through this process that they improve their language skills.

The autonomous learning model to be illustrated below engages learners in autonomous English learning through watching TV series in a group setting, following these five steps.

##### STEP 1: Viewing & Note-Taking (Listening)

Learners first watch an episode of a TV series with Japanese subtitles. They can also watch without subtitles first, then with Japanese as far as they can spare the time and energy. While watching the episode, depending upon the level of their listening comprehension, they listen and selectively write down the words and phrases they catch: they may not need to write down every word or phrase but focus on the items they find potentially valuable for future use. They will get to know which expression will be useful or not as they continue to do this task for an extended period of time. They should not pause, replay or forward the DVD. However, their note-taking does not need to be perfect and could be full of blanks for the parts they failed to perceive. While watching, learners should not consult dictionaries but focus on viewing and note-taking.

##### STEP 2: Discussion (Speaking)

After watching the episode, in a group setting where some learners watch together in the same room or separately in their favorite places at a relatively close time, they discuss the episode with their peers either onsite (face-to-face) or online (through CMC<sup>2</sup>), which can be either synchronous through Skype, Twitter or Chatroom, or asynchronous through mail, LINE, or a BBS (bulletin board system). Whether onsite or online, or a blend of the two, the discussion can be either in English or in their L1, depending upon the level of their productive skills.

Some sets of fixed expressions that are frequently used in discussion could be prepared by a teacher and shared by the participants, which include: *What do you think about this episode?* / *How do you find this episode?* / *How do you rate this episode, from 1 to 10?* / *What do you like and dislike about this episode?* / *Would you like to watch the episode again?* / *Why?*

### **STEP 3: Script-Reading & Vocabulary Check (Reading)**

After the discussion, learners read the entire script of the episode carefully to confirm comprehension and vocabulary items. It would be wise for them to select a TV series with free scripts available on the Internet. While reading, they check out all new lexicogrammatical items and their meanings and functions, consulting a monolingual English dictionary or a thesaurus first and then an English-Japanese dictionary or searching on the Internet. In addition, they check to see whether they have written down words and phrases correctly or have filled in the blanks in their notes. This step will take an hour or more, but their efforts will be possibly rewarded sometime in the future. They may also want to watch the episode again by pausing and playing it for some particular scenes to check out how the words and phrases are pronounced and/or where and how each of those expressions is used.

### **STEP 4: Writing Comments (Writing)**

Before they forget what they watched and discussed, learners write their comments on the episode and upload them on a particular free bulletin board available on the Internet. They share their comments and respond to each other on a regular basis. They can upload the words and phrases they wrote down on the same message space. To evaluate TV series, some formulaic chunks commonly used in movie reviews often seen on the Internet could be again prepared by a teacher or by themselves and shared. These include: *The movie really turned me on.* / *The plot of this film is so simple [complicated / great / inspirational / interesting / boring / ridiculous].* / *I really like this movie, especially the way they animated Tarzan.* / *I give this film 8/10.* / *I would like to watch this movie again.* The word *movie* simply needs to be replaced by *episode*.

### **STEP 5: Making Vocabulary Lists (Recording)**

EFL learners need to realize that vocabulary is one of the three major indispensable components that facilitate their listening comprehension as explained in 3-4. They definitely need to recognize the importance of learning such context-specific expressions as *Freeze!* / *Put your hands up!* / *You're under arrest.* for arrest scenes as listed in Table 2.

Moreover, for their semantic mapping, learners can develop their own lists of common vocabulary observed in particular contexts of situation like an example list of expressions in the Appendix and should constantly revise and update the file of lists by adding, deleting, or replacing items every time they watch a new episode and occasionally share the list for their own diagnosis of what they have already learned and need to know, creating a competitive atmosphere among peers to motivate themselves toward a common goal.

## 5. Pedagogical Implications

EFL learners should be encouraged to continue to patiently watch particular TV series until certain learning effects begin to emerge or become observable, and keep in mind that only learners themselves can properly manage and modify their learning in light of their own lifestyle, current level of English proficiency, motivation, commitment to learning English, financial situation, etc., which teachers cannot grasp over an extended period of time.

Nonetheless, EFL teachers should teach learners how they can develop and refine their learning skills. Wenden (1985) stresses the need to integrate learner training with language training. Similarly, Richards & Schmidt (2002) point out two roles that can be played by English teachers to encourage learner autonomy: “raise learners’ awareness of what is involved in the process of L2 learning; help learners develop and regulate their language learning strategies.”(p.298) Yet, their learning must be self-directed and voluntary, not driven by tests or grades. A study by Kanaoka (2015) found that rote-learning and test-oriented teaching and learning approaches resulted in negative effects in developing learner autonomy. Thus, the teacher’s role or involvement should be minimized to a certain extent to one of periodic supervision.

It should be noted, however, that the 5-step autonomous learning model proposed in this paper might possibly be unproductive. A public opinion survey conducted in 2015 shows that young people’s TV viewing time has been on the decrease due to the diversified media resources and information technology that are abundantly available to them. They watch less TV or even DVDs than previous generations including their teachers.

As primary sources of information and entertainment have evolved from the large and fixed to the small and movable, e.g. from a theater to TV, computer, iPad and smartphones, it might be untenable for young learners to watch an entire movie or episode of a TV series on a small hand-held screen. Indeed, they appear to be becoming less patient and to be developing shorter attention spans when it comes to following a long story and prefer shorter content of a kind that is available on the Internet. In addition, they increasingly watch English movies or TV series dubbed into Japanese, which is another potential threat to promoting authentic input through the two media.

Under such rapidly evolving learning circumstances, however, EFL teachers should be more concerned about learners’ learning process as a whole inside and outside of classrooms. Teachers are professionally expected to work out effective ways to keep their learners motivated and responsible for their own learning, which for the most part can happen out of sight of teachers. In particular, Japanese teachers of English should frequently talk to their students about their own experiences of learning English so that teachers themselves can serve as a model of learning English.

## Note

1. This paper is based on my presentation at the 22nd ATEM National Convention at Waseda University on Saturday, July 9, 2016.
2. CMC = Computer-Mediated Communication

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# APPENDIX

## An Example of the Lists of Vocabulary of Criminal Minds

Words & Phrases Categorized by Genre	
<b>Organizations</b>	<ul style="list-style-type: none"> <li>[ ] FBI (Federal Bureau of Investigation) 連邦捜査局</li> <li>[ ] BAU (Behavioral Analysis Unit) 行動分析課</li> <li>[ ] CIA (Central Intelligence Agency) 中央情報局</li> <li>[ ] NSA (National Security Agency) 国家安全保障局</li> <li>[ ] U.S. Marshals 連邦保安官</li> <li>[ ] DEA (Drug Enforcement Administration) 麻薬取締局</li> <li>[ ] the State Department 国務省 (日本の外務省に相当)</li> <li>[ ] the Pentagon; the Defense Department 国防省</li> </ul>
<b>Specialists</b>	<ul style="list-style-type: none"> <li>[ ] FBI special agent / special agent / agent FBI 捜査官</li> <li>[ ] profiler プロファイラー</li> <li>[ ] analyst 分析官</li> <li>[ ] police officer / officer / policeman / cop 警官</li> <li>[ ] sheriff 保安官</li> <li>[ ] deputy (sheriff) 保安官代理</li> <li>[ ] SWAT (Special Weapons and Tactics) 特殊部隊</li> <li>[ ] medical examiner 検死官</li> <li>[ ] pathologist 病理学者</li> <li>[ ] psychiatrist 精神科医</li> <li>[ ] psychologist 心理学者</li> </ul>
<b>UNSUB</b>	<ul style="list-style-type: none"> <li>[ ] criminal 犯罪者</li> <li>[ ] suspect 容疑者 / main [primary] suspect 第一容疑者</li> <li>[ ] UNSUB (= unknown subject) 犯人</li> <li>[ ] offender / perpetrator 犯人</li> <li>[ ] attacker 暴行犯</li> <li>[ ] accomplice 共犯者 / accessory after the fact 事後共犯</li> <li>[ ] ex-con (= ex-convict) 前科者</li> <li>[ ] psychopath / psycho 社会的病質者</li> <li>[ ] sociopath 反社会行為者</li> <li>[ ] surrogate 身代わり</li> <li>[ ] killer / murderer 殺人者</li> <li>[ ] serial [spree] killer [murderer] 連続殺人犯</li> <li>[ ] be physically fit 体力がある</li> <li>[ ] highly-trained 高度に訓練された / highly organized 高度に秩序的な</li> <li>[ ] from a stable family 安定した家庭の出自</li> </ul>
Fixed Expressions Categorized by Situation	
<b>Phone calls</b>	<ul style="list-style-type: none"> <li>[ ] 911. What is your emergency? 9 1 1 番です。どうされましたか。</li> <li>[ ] What happened? どうしましたか。</li> <li>[ ] Talk to me. お話してください。</li> <li>[ ] Stay on the line. 電話を切らずにお待ちください。</li> <li>[ ] We had a shot [shots] fired. 発砲がありました。</li> <li>[ ] I'm on my way. / On my way. いま向かっています。</li> <li>[ ] I'll get back to you. あとで話します。</li> <li>[ ] I'll be there in 20 minutes. 20分でそちらに着きます。</li> <li>[ ] Let me know as soon as you find anything. 何かわかり次第ご連絡ください。</li> <li>[ ] Are you still there? まだそこにいますか。(電話の相手が急に沈黙した時)</li> <li>[ ] I'll let you know. お知らせします。</li> </ul>
<b>Condolences</b>	<ul style="list-style-type: none"> <li>[ ] I know this is a tough time. お辛い時期であるとは存じてますが。</li> <li>[ ] I'm terribly sorry for your loss. 謹んでお悔み申し上げます。</li> <li>[ ] Sorry for your loss. / So sorry. お悔み申し上げます。</li> <li>[ ] The case is over. 事件は解決しました。</li> <li>[ ] He can't hurt you again. もう彼に傷つけられることはありません。</li> <li>[ ] You got to pull yourself together. しっかりしてください。</li> <li>[ ] Everything's gonna be all right. 今後は万事大丈夫です。</li> <li>[ ] If you need anything, please don't hesitate. 力になれることがあればご遠慮なく。</li> </ul>