Enhancing EFL Textbook through Authentic Learning: A Students' Self-Perception Survey

Min Lun Yeh[1]
Ming Chi University of Technology
Taiwan

ABSTRACT

This study investigates Taiwanese students' attitudes toward efficient learning with textbook videos and authentic TV series and their preference for types of video-based materials used in an English-speaking and listening class. It also aims to determine which of these materials most engages students, thereby enhancing their acquisition of the target language. By collecting quantitative information from a questionnaire survey of 98 sophomore students placed at an intermediate level at a technology university in Taiwan in East Asia, the result shows that the students generally prefer authentic videos over videos that accompany commercially produced textbooks, and the former tends to be a more effective way of learning English. They perceive that their listening proficiency improves the most among all others.

INTRODUCTION

Videos in English classes have become increasingly popular as more teachers take them as audiovisual aids to their courses for various teaching and learning purposes. Instructors' focus has gradually shifted from explicit grammar deductions to whole-language integration. As a result, teachers are bringing audiovisual aids such as films or movies from outside the classroom to facilitate students' listening and speaking proficiency while also enhancing cross-cultural understanding. As Brown (2001) said, "We are trying to explore pedagogical means for real-life communication in the classroom (p. 43)." Video viewing is now regarded as an exciting activity that can improve students' listening and speaking comprehension. The attributes of applying films and television programs in listening are that they could be inherently fun and abundant in linguistic cues and visual reinforcement if a good storyline or topic is present. Students would associate the exciting elements in films or television programs with the pleasure of learning (Ur, 1984).

Visual input now plays a prominent role in language learning. It enhances learning to various degrees among people of different learning styles. Visual inputs are crucial to learners' comprehension when they do not understand the content. They look for gestures, body language, facial expressions, and movements from the actors to activate learning schema. Plenty of language learning materials are equipped with video-based materials to provide more efficiency and pleasure in learning. Several research findings have shown that contextualized and authentic inputs often serve as a good and exciting way to learn English (Chen & Zhang, 2024; Gilmore, 2007; Namaziandost, Razmi,

---

[1] Min Lun Yeh obtained her master's degree in TESOL at San Jose State University in California, U.S.A. She is currently teaching at Ming Chi University of Technology in Taiwan. Correspondence should be sent to Min Lun Yeh, Email: minlunyeh@hotmail.com.

Ahmad & Pourhosein, 2022). Motivating students by learning through films, other than receiving only formal instructions in English classes, has been a commonly adopted practice. Films are usually well developed by focusing on a theme, which can be fun, inspiring, informative, entertaining, or even educational. Scenarios occurring in films are not only a great source of fun for learning, but the authentic inputs help familiarize oneself with the native tongue. As evidenced in much research, language learners have relied on video-based materials to a certain degree; however, more research needs to be devoted to how students view the effectiveness of learning language through guided and pre-arranged class videos and unguided authentic videos.

However, the decontextualization of teaching content is a common problem in English education and has shown a great deal of negative impact, such as lower intrinsic interest at beginner levels, and shallow, short-term gains from isolated word-pair study (Mondria & Wiersma, 2004; Peacock, 1997). Learning English requires consideration of linguistic elements such as grammar, syntax, vocabulary, and pronunciation, as well as when, why, how, and what to use the language contextually (South et al., 2008). When grammar and vocabulary are taught without context, sentence structures and words are decontextualized from common usages. If learners can acquire the linguistic elements through a contextualized whole, they are given a better sense of the connotations and knowledge those elements carry. Since the drawbacks of decontextualization have been noticeable, more instructors and educational resources have abandoned the traditional decontextualized teaching method and embraced the alternative conception, contextualism. As a response to traditional psychology, Yanchar (2005) summarizes that contextualism implies that the meanings of any part are not inherent in the part but derive from its relationship to other parts and the larger whole or context within which it is situated.

Similarly, it parallels the fundamental concept of the recent educational theory- situated learning. Collins (1988) defines situated learning as "the notion of learning knowledge and skills in contexts that reflect the way the knowledge will be useful in real life" (p.2). Both simulated and authentic video-based learning materials provide the main idea of the educational theories advocated. An issue worthy of discussion is how instructors and students can utilize these media to facilitate their teaching or learning efficiency.

LITERATURE REVIEW

Studies on multimodal input are generally in line with theories of multimodal input (e.g., Mayer, 2009). However, these studies also raise many questions about how and when learning is promoted and the individual differences that influence such learning. Drawing on Paivio's (1986) Dual Coding Theory, Mayer's (2014) cognitive theory of multimedia learning states that learning is better when information is processed in spoken and written modes because learners make mental connections between the aural and visual information provided that there is temporal proximity. Examples in the domain of language learning are subtitled audiovisual input (e.g., Peters, 2019; Pujadas & Muñoz, 2019), captioned audiovisual input (e.g., Montero Perez et al., 2013; Peters, 2019; Pujadas & Muñoz, 2019), or glossed audiovisual input (e.g., Montero Perez et al., 2018). These input types combine pictorial information

(static or dynamic) and verbal input (spoken or written). In studies on multimodal input, learning gains are often explained in terms of visual support (Peters, 2019; Peters & Webb, 2018; Rodgers, 2018; Rodgers & Webb, 2019; Wong & Samudra, 2019).

In addition to visual support, there are other advantages inherent to multimodal input, and audiovisual input in particular. Learners need fewer words in order to understand TV programs compared to books. Webb and Rodgers (2009a, 2009b) have put forward knowledge of the 3,000 most frequent word families and proper nouns to reach 95% coverage of the input. However, the lexical coverage figures for TV viewing have recently been found to be lower (Durbahn et al., 2020), so the lexical demands are not as high as for reading (knowledge of the 4,000 most frequent word families for adequate comprehension and 8,000-word families for detailed comprehension; Laufer & Ravenhorst-Kalovski, 2010; Nation, 2006). Rodgers and Webb (2011) also established that words are repeated more often in TV programs than in reading, especially in related TV programs, which is beneficial for vocabulary learning. Another advantage is the wide availability of audiovisual input via the Internet and streaming platforms. They can, thus, quickly provide language learners with large amounts of authentic language input (Webb, 2015). Finally, language learners are motivated to watch English-speaking TV programs, as has been well-documented in surveys on language learners' engagement with the target language outside of school (Lindgren & Muñoz, 2013; Peters, 2018; Peters et al., 2019).

Research from Cisco by Fadel (2008) found that students who were given a combination of text and visuals learned better than those who only received text inputs. Multimodal texts are forms of communication that use a variety of modes. They are seen in multimedia - a form of content delivery that strategically involves words, visuals, sounds, and other components to enrich learners. For example, a video shown in class should involve captions, images, narration, music, and examples to be multimodal.
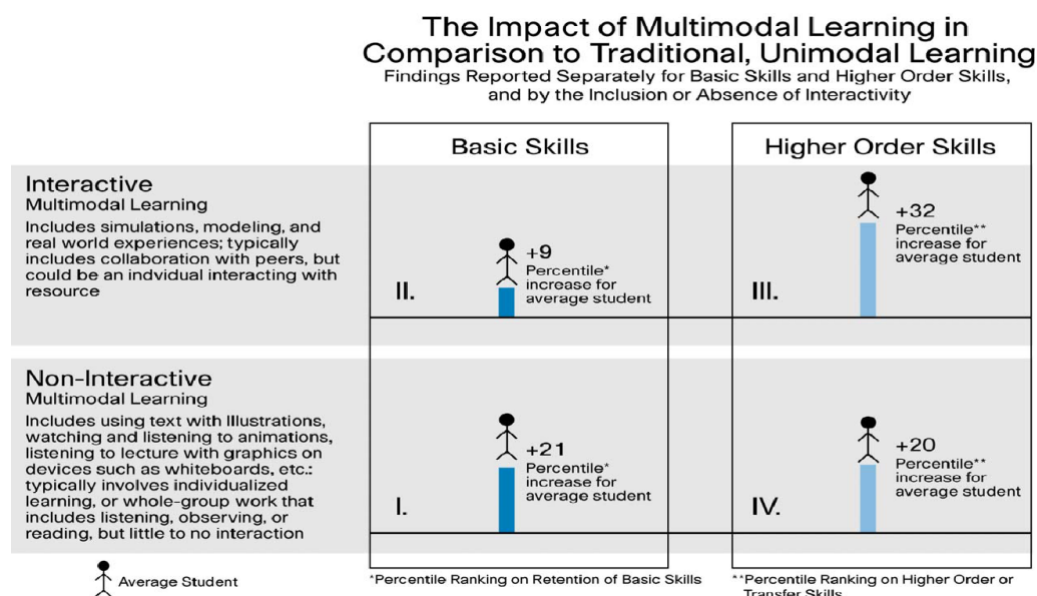
Figure 1: Impact of Multimodal Learning (Verbal and Visual)[2]

A multimodal learning style works most effectively with many communication inputs or modes. Students come to school with a wide variety of learning styles. The ideal educational experience should represent all modes and support either collaborative or individualized learning styles. Multimodality supports a universal design for learning by communicating concepts most effectively and ensuring everyone gets what they need, for instance, having both text and audio to support reading and hearing, and having images and animation to help focus attention. While visual messages are integral to texts, "they are still often ignored or treated superficially in the classroom" (Santos, Peña-Fernández, & Agirreazkuenaga, 2025). In many classrooms today, however, "the visual and multimodal survive at the margins of the curriculum" (Yu, Zhang, & Liu, 2024).

Visual inputs are crucial to learners' comprehension when they do not understand the content, especially materials such as authentic videos. They tend to look for tones, gestures, body language, facial expressions, and movements from the actors to increase awareness of what the characters say. In addition, learning English requires consideration of linguistic elements such as syntax, vocabulary, pronunciation, and when, why, how, where, and what to use the language contextually (South et al., 2008). When grammar and vocabulary are taught without context, the sentence structures and words are decontextualized from common usages. As a response to traditional psychology, Yanchar (2005) summarizes that contextualism implies that the meanings of any part are not inherent in the part but derive from its relationship to other parts and the larger whole or context within which it is situated. Incorporating authentic resources into teaching, such as a video clip of an American sitcom, stimulates students' competence for real-life communication and interaction by bringing the outside world into the classroom, thus rewarding the learning process. They can lend real-life situations to the learning environment, strengthening the bond between the outside world and the classroom settings (Brinton, 2001). In other words, authentic multimedia is an effective form to enhance learners' language

---

[2] Fadel, C. (2008).

acquisition. Yanchar (2005) indicated "that people experience their lives in a meaningful sequence, much like a narrative (p.172)." Therefore, video-based teaching, either situatedness or authenticity, becomes an attractive vehicle to provide context for a more situated approach to learning. Research shows that subtitled television enhances learners' L2 skills (Peters & Webb, 2018; Rodgers & Webb, 2019; Sockett, 2014). Also, unmodified authentic materials motivate students to perform communicative tasks, reading, note-taking, and writing. Hence, authentic learning could eliminate the hidden disadvantage of teachers' textbook-driven routines and reinforce what a multimodal textbook is supposed to offer (Lee & Lee, 2025; Siegel, 2019).

Brown, Collins, and Duguid (1989) assert that knowledge should be part of a context and culture in which it is developed and used. From the 1990s to the present, scholars have been focusing on the situatedness of learning in education. Yanchar (2005) indicates "that people experience their lives in a meaningful sequence, much like a narrative." McLellan (1994) also points out that a situated learning model can serve as an anchoring effect, such as through a video or multimedia program. According to these perspectives, video-based teaching, either situatedness or authenticity, becomes an attractive vehicle to provide context for a more situated approach to learning.

Studies have long reported that authentic video is beneficial in providing natural, contextualized content of the target language (Bacon & Finnemann, 1990; Liontas, 1992). Moreover, it is a rich resource reflecting current linguistic changes more effectively than printed text (Richardson & Scinicariello, 1989). Research shows that exposure to visual stimuli increases learners' comprehension and retention of lexical items (Syner & Colon, 1988), and the specific visual exposure combined with audio inputs significantly increases learners' comprehension of a video text (Altman, 1989; Baltova, 1994). Inevitably, they also change classroom routines, raising concerns regarding how much classroom time to devote to actual viewing, when to ask questions about the content, whether to request spoken or written replies, whether to expect learners to reproduce some language from the video, or stress only listening comprehension (Dunkel, 1986).

Incorporating authentic resources into teaching stimulates students' competence for real-life communication and interaction by bringing the outside world into the classroom, thus making the learning process more rewarding and exciting. They can lend real-life situations to the learning environment, strengthening the bond between the outside world and the classroom settings (Brinton, 2001). In other words, authentic multimedia is an effective form to enhance learners' language acquisition.

METHOD

A questionnaire survey was conducted at the end of the second semester for 98 sophomore students in Taiwan in an English listening and speaking class. The questionnaire, developed by the author, was validated by three experts who used a content validation form[1] and rated each statement of the questionnaire in terms of criteria such as relevance, clarity, and essentiality to ensure the statements can measure the effects of multimodal teaching. The experts combined both Lawshe's CVR and Polit & Beck's CVI in a single validation form to achieve more complementary evidence of content validity.

They rated each item on Relevance (1 = Not relevant – 4 = Highly relevant), Clarity (1 = Unclear – 4 = Very clear), and Essentiality (E = Essential; U = Useful but not essential; N = Not necessary). The constructed domains of the form are perceived engagement, cultural interest & understanding, skill development (Listening, Speaking), attention to language features, perceived difficulty & strategy use, comparative learning approach & motivation[3].

Following the validation, a pilot study was conducted. This involved two assistant professors evaluating the Chinese version of the questionnaire and administering it to an intermediate-level English class of 48 second-year students to test its practical application and further ensure its content validity. After these steps, Cronbach's α was used and yielded an average internal consistency of .84, which was considered acceptable based on the conventionally accepted reliability coefficient of .70. The average Cronbach's α 0.84, which derived from each construct's α value that falls within the acceptable to good range (≥ 0.80), indicated that each construct demonstrated good internal consistency.

This research was carried out based on surveying 98 sophomore students at the tertiary level, with particular attention given to learners' preference toward different video-based materials. Students were asked to complete the questionnaire at the end of the second consecutive semester. Of the 98 students, 97 returned valid questionnaires. The subjects were placed in intermediate-level classes, majoring in engineering-related subjects. The questionnaire is in the form of the Likert scale, ranging from five scales of *strongly disagree* to *strongly agree*[4]. The quantitative data using SPSS's Frequencies procedure, which produces data columns for the count of cases that have a non-missing value for that variable (valid), the count of cases with a missing value (user-missing) on that variable, so we know how many respondents didn't answer (missing), and valid percent which shows each category's share only among respondents who actually answered.

Items were organized into two primary formats: (1) textbook-integrated simulated short films and (2) authentic American TV series. Each format evaluated participants' perceived engagement, cultural awareness, listening and speaking competencies, vocabulary acquisition, attention to intonation and pronunciation, perceived difficulty and strategy use, and learning approach and motivation. By directly comparing items that assessed the same competencies across both formats, greater analytical precision was expected.

Each semester, students viewed six situational textbook videos from Top Notch 2 TV (about four minutes each) and one 15-minute episode of the American sitcom Friends. For each textbook video, they completed an exercise sheet without subtitles. The Friends episode was first shown in its entirety with Chinese subtitles, then divided into four segments and re-shown throughout the semester with English subtitles. After each segment, students answered targeted short-answer questions in English—using a full English transcript for reference if needed—and the segment was replayed with English subtitles to reinforce comprehension.

---

[3] See Appendix 3 for the details of the content validation form. Items failing to meet thresholds should be revised (clarify wording, adjust scope) or dropped. After revision, a second round of validation may be run.

[4] See Appendix 1 for the items of the questionnaire.

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

RESULTS AND DISCUSSION

First, the subjects' level of interest in watching either simulated or authentic films was examined. They all reported that watching American TV series was an exciting way of learning (Table 1). Surprisingly, 35% of the subjects appeared neutral or slightly negative toward the textbook videos (Table 2). However, most still felt generally positive about learning through the videos.

Table 1: 1. I am interested in watching the American TV series as a way of learning.

		Frequency	Percent	Valid Percent
Valid	neither agree nor disagree	8	8.2	8.2
	agree	48	49.0	49.5
	strongly agree	41	41.8	42.3
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Table 2: 15. I think Top Notch 2 TV makes learning more interesting.

		Frequency	Percent	Valid Percent
Valid	strongly disagree	1	1.0	1.0
	disagree	3	3.1	3.1
	neither agree nor disagree	30	30.6	30.9
	agree	42	42.9	43.3
	strongly agree	21	21.4	21.6
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Concerning the cultural perspective, 38.2% of the subjects felt neutral or uninterested in knowing more about American culture (Table 3). However, when asked about understanding the target culture through watching the American TV series, the negative and neutral responses significantly decreased to 14.5% (Table 4). Adding the TV series element can encourage the students' immersion in American culture.

Table 3: 2. I am interested in knowing more about American culture.

		Frequency	Percent	Valid Percent
Valid	strongly disagree	1	1.0	1.0
	disagree	2	2.0	2.1
	neither agree nor disagree	34	34.7	35.1
	agree	37	37.8	38.1
	strongly agree	23	23.5	23.7

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

		Frequency	Percent	Valid Percent
Missing	Total	97	99.0	100.0
Total		1	1.0	
		98	100.0	

Table 4: 3. I think watching American TV series helps me understand American culture.

		Frequency	Percent	Valid Percent
Valid	disagree	1	1.0	1.0
	neither agree nor disagree	13	13.3	13.5
	agree	48	49.0	50.0
	strongly agree	34	34.7	35.4
Missing	Total	96	98.0	100.0
Total		2	2.0	
		98	100.0	

Next, five linguistic competencies - listening, speaking, vocabulary, pronunciation, and intonation- were compared by watching either type of video. Regarding listening proficiency, there was a discrepancy of over 10% (73.4% vs. 85.7%) for those who responded *agree* or *strongly agree,* comparing these two types of videos (Tables 5 & 6). The students favored American TV series more than the textbook video. Among other proficiencies, there was no significant difference between the two. Nonetheless, the students still slightly preferred American TV series more in any aspect. In other words, watching American TV series only contributed substantially to their listening competence according to their perceptions. Therefore, it can be treated as a readily accessible resource for polishing learners' listening ability.

Table 5: 4. I think watching American TV series with subtitles helps me improve my listening ability.

		Frequency	Percent	Valid Percent
Valid	disagree	4	4.1	4.1
	neither agree nor disagree	9	9.2	9.3
	agree	54	55.1	55.7
	strongly agree	30	30.6	30.9
Missing	Total	97	99.0	100.0
Total		1	1.0	
		98	100.0	

Table 6: 16. I think watching Top Notch 2 TV helps me improve my listening ability.

		Frequency	Percent	Valid Percent
Valid	strongly disagree	1	1.0	1.0
	disagree	1	1.0	1.0
	neither agree nor	23	23.5	23.7

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

		Frequency	Percent	Valid Percent
	disagree			
	agree	55	56.1	56.7
	strongly agree	17	17.3	17.5
Missing	Total	97	99.0	100.0
Total		1	1.0	
		98	100.0	

Usually, audiences tend to rely on Chinese or English subtitles to understand the scenarios. One major obstacle for language learners is trying to understand by listening to the dialogue rather than relying on reading the subtitles. Questions 10, 22, and 9 in the survey investigated this issue. As anticipated, over 50% of the subjects (Tables 7, 8 & 9) either relied on the English or Chinese subtitles or were unaware of this issue by replying *to either agree or disagree.* Table 9 showed that most students had difficulty understanding American TV series, even with English subtitles.

Table 7: 10. I would try to understand the American TV series by listening to what they say without primarily relying on the Chinese subtitles.

		Frequency	Percent	Valid Percent
Valid	strongly disagree	2	2	2.1
	disagree	23	23.5	24.0
	neither agree nor disagree	28	28.6	29.2
	agree	32	32.7	33.3
	strongly agree	11	11.2	11.5
	Total	96	98.0	100.0
Missing		2	2.0	
Total		98	100.0	

Table 8: 22. I find it difficult to understand Top Notch 2 TV without watching the English subtitles

		Frequency	Percent	Valid Percent
Valid	strongly disagree	3	3.1	3.1
	disagree	16	16.3	16.5
	neither agree nor disagree	31	31.6	32.0
	agree	37	37.8	38.1
	strongly agree	10	10.2	10.3
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Table 9: 9. I find it difficult to understand the American TV series even with English subtitles.

		Frequency	Percent	Valid Percent
Valid	strongly disagree	2	2.0	2.1

	disagree	11	11.2	11.5
	neither agree nor disagree	25	25.5	26.0
	agree	37	37.8	38.5
	strongly agree	21	21.4	21.9
Missing	Total	96	98.0	100.0
Total		2	2.0	
		98	100.0	

Following each video viewing, the students were required to complete a short-answer questions exercise sheet after watching the TV series. However, considering their verbal and grammatical proficiencies as intermediate-level students, questions 11 and 13 showed that they did have barriers in answering the questions in English (Tables 10 & 12). On the contrary, the statistics of question 12 presented an unexpected result: they felt that browsing through the transcript to look for answers was an excellent way to improve their scanning ability (Table 11).

Table 10: 11. I can answer most of the short-answer questions in English after watching the American TV series in class

		Frequency	Percent	Valid Percent
Valid	strongly disagree	3	3.1	3.1
	disagree	15	15.3	15.5
	neither agree nor disagree	34	34.7	35.1
	agree	30	30.6	30.9
	strongly agree	15	15.3	15.5
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Table 11: 12. I think it improves my reading scanning ability by browsing through the transcript when looking for the answers to the questions.

		Frequency	Percent	Valid Percent
Valid	disagree	5	5.1	5.2
	neither agree nor disagree	26	26.5	26.8
	agree	53	54.1	54.6
	strongly agree	13	13.3	13.4
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Table 12: 13. I find it difficult to answer the questions in English with my existing vocabulary and grammatical competence.

		Frequency	Percent	Valid Percent
Valid	disagree	7	7.1	7.3

	neither agree nor disagree	28	28.6	29.2
	agree	41	41.8	42.7
	strongly agree	20	20.4	20.8
	Total	96	98	100.0
Missing		2	2.0	
Total		98	100.0	

Conventionally, an internationally published EFL textbook is considered a source supplying well-guided instructions for EFL learners compared with authentic teaching materials. Items 14, 21, and 23 are adopted to validate this point. Item 21 indicated that though over 64% did notice the sentence structures pointed out in the textbook, more than 34% of the respondents still needed to be made aware of the purpose of the exercise (Table 13). The students should be reminded of the focus in the video worksheet before doing the exercise.

Table 13: 21. I notice that some sentences are from the grammar focus in Top Notch 2 when I watch the video.

		Frequency	Percent	Valid Percent
Valid	disagree	4	4.1	4.1
	neither agree nor disagree	30	30.6	30.9
	agree	50	51.0	51.5
	strongly agree	13	13.3	13.4
	Total	97	99.0	100.0
Missing		1	1.0	
Total		98	100.0	

Statement 14 (Table 14) suggests that the students may consider watching American TV series as more entertaining than learning through the textbook videos. However, more than 43% did not feel motivated as presumed (answering either "disagree," or "neither agree nor disagree" This unexpected result is to be studied in more detail in later research. Around 55% responded that the TV series was a good facilitator for learning motivation.

Table 14: 14. I am more motivated by learning through watching American TV series rather than Top Notch 2 TV.

		Frequency	Percent	Valid Percent
Valid	disagree	5	5.1	5.2
	neither agree nor disagree	38	38.8	39.6
	agree	30	30.6	31.2
	strongly agree	23	23.5	24.0
	Total	96	98.0	100.0
Missing		2	2.0	
		98	100.0	

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

Total

Finally, the effectiveness perceived by the subjects was compared for learning with Top Notch 2 TV and the American TV series. Idealistically, learners are systematically guided through the lesson to reach the language target when learning with the textbook videos. However, more than 50% did not perceive this assumed goal (Table 15).

Table 15: 23. Compared with American TV series, I think that Top Notch 2 TV helps me learn English more systematically.

		Frequency	Percent	Valid Percent
Valid	disagree	7	7.1	7.2
	neither agree nor disagree	49	50.0	50.5
	agree	27	27.6	27.8
	strongly agree	14	14.3	14.4
	Total	97	99.0	100.0
Missing		1	1.0	
Total				
		98	100.0	

CONCLUSION

The statistics from this study suggested that the textbook videos might not be as ideal as it is initially desired to support language skills and grammatical structures as the accompanying video assessments intended to achieve. Also, the statistics did not strongly support the idea that the internationally published EFL textbook provided more systematic instruction. However, on the other hand, the American sitcoms served as a better facilitator in motivating students to learn. Thus, this research plans to integrate the multidimensional benefits of learning through authenticity into conventional pedagogy.

The narrative model (South et al., 2008) focuses on contextualization in education, situated cognition, and task-based language learning, especially real-world tasks. The Top Notch 2 TV and American TV series examined in this study feature the nature of narratives. Nevertheless, the significant difference between these two types of video-based learning sources is that the textbook video is an inauthentic video program based on an individual situation with a short and single storyline; the American TV series is a syndicated TV program with high production values. The characteristics of both programs for attracting their audiences are very different, and these differences subtly affect learners' perception of their effectiveness. The narrative model points out a narrative video's crucial perspectives, which embrace the characteristics of the American TV series, which the textbook video lacks. Firstly, the usual limitation of a short, simple storyline video is its lack of depth. Learners use language to accomplish a particular task in the real world, often originating from a larger goal. A 5-minute segment of a textbook video episode cannot provide this kind of context; however, adapting to context is an essential language skill that can be more effectively taught through extended examples (South, J., Gabbitas, B., Merrill, P. F., 2008).

Secondly, the textbook video often included too much vocabulary and

phrases into a short scene that cannot reflect authentic speech, and the video shows very few explicit cultural markers—the visual, linguistic, or behavioural cues that signal a particular community's values, practices, or ways of life. This research shows that 89% and 63%, respectively, responded that American TV series and Top Notch 2 TV make learning more enjoyable. The figures are positive, but the former is 26% higher.

South and his colleagues observed "that the speaking environments in the videos tend to be too sterile and are unlike the places most language is actually spoken … [and that it is] also difficult to script such a way as to both maintain the interest of the viewer and accomplish the pedagogical purpose" (South, Gabbitas, & Merrill, 2008, p. 232).

On the contrary, the TV series presents how characters live a daily life that offers cultural subtleties missing from the shorter segments. It is not easy to create textbook videos that are engaging and pedagogically rich at the same time. They usually entirely focus on critical instructional concepts; unfortunately, only about 42 percent of the students felt that Top Notch 2 TV offered the kind of structured, step-by-step progression they expect from an EFL textbook—one that begins with guided dialogues and explicit grammar practice and gradually layers new skills through scaffolded activities—so the video component fell short of its intended pedagogical aim.

Therefore, adding authenticity to teaching is presumed to better motivate learners than inauthentic graded materials. As previously demonstrated, question 14 substantiates that 54% agree (or strongly agree) that the American TV series is a good motivation. Most students acknowledged the exciting and motivating part of authentic videos, but they did experience some learning barriers, such as understanding the scenarios without the assistance of subtitles. Pronunciation is rarely straightforward, and vocabulary overwhelms the students in the authentic videos, so the audience's existing linguistic competencies can hardly support the plots. Also, there are more distractions from the setting, plot, characters, camera moves, and background noise. Even with all the contexts, learners can be easily overwhelmed and then tend to treat the TV series more in an entertaining way, so that the language becomes secondary. However, the result of this research generally proves that authentic videos carry the prominent features of rich contextualization, high engagement, cultural value, and greater depth.

The benefits of authentic videos provide contextual and cultural exposure, which are intended to help learners use language with great attention to the user's social, emotional, and cultural context. Standard task-based or written-form assessments may not reveal these competencies. Also, more efforts and activities should be devoted to developing learners' speaking or communicative abilities after applying the authentic video-based learning methodology, as this particular competence is not found in the results. The decontextualization of content in language learning has long been proven to have a negative impact, including comprehension thresholds, which show that when lexical items are taught or tested in isolation, learners lack the vocabulary depth to process running text, so understanding breaks down (Hu & Nation, 2000), shallow retention, which demonstrates that memorizing disconnected word pairs may boost immediate recognition scores, but the knowledge fades quickly and remains largely non-productive

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

(Mondria & Wiersma, 2004), and limited overall language growth (Gillam et al., 2012). In the future, powerful contextualizing properties of relevant, authentic video-based learning are expected for a meaningful framework of language concepts, knowledge, and skills.

REFERENCES

Altman, R. (1989). *The video connection: integrating video into language teaching*. Houghton Mifflin.

Bacon, S., and Finnemann, M. (1990). A study of the attitudes, motives, and strategies of university foreign language students and their disposition to authentic oral and written input. *Modern Language Journal, 74(4)*, 459-473.

Baltova, I. (1994). The impact of video on the comprehension skills of core French students. *Canadian Modern Language Review, 50(3)*, 507-531.

Briton, D. M. (2001). The use of media in language teaching. In Celce-Murcia, M. (Ed.), *Teaching English as a second or foreign language* (pp. 459-475). Heinle and Heinle.

Brown, D. (2001). *Teaching by principles: an interactive approach to language pedagogy*. Pearson Education ESL.

Brown, J. S., Collins, A., & Duguid, P. (1989). Situated cognition and the culture of learning. *Educational Researcher, 18(1)*, 32-42.

Chen, H., & Zhang, Y. (2024). *The impact of internal-generated contextual clues on EFL vocabulary learning: Insights from EEG. Frontiers in Psychology, 15*, Article 1332098. https://doi.org/10.3389/fpsyg.2024.1332098

Collins, Allan & BBN Labs, Inc., Cambridge, MA. (1988). *Cognitive apprenticeship and instructional technology. Technical report [microform] / Allan Collins*. [Washington, D.C.]: Distributed by ERIC Clearinghouse https://eric.ed.gov/?id=ED331465

Dunkel, A. (1986). Developing listening fluency in L2: theoretical principles and pedagogical considerations. *Modern Language Journal, 70(2)*, 99-106.

Durbahn, M., Rodgers, M., & Peters, E. (2020). The relationship between vocabulary and viewing comprehension. *System*, *88*, 1–13.

Fadel, C. (2008). *Multimodal learning through media: What the research says*. Cisco Systems, Metiri Group. Medium. https://www.cisco.com/c/dam/en_us/solutions/industries/docs/education/Multimodal-Learning-Through-Media.pdf

Gillam, S. L., Gillam, R. B., & Reece, K. (2012). Language outcomes of contextualized and decontextualized language intervention: Results of an early efficacy study. *Language, Speech, and Hearing Services in Schools, 43*, 276–291.

Gilmore, A. (2007). *Authentic materials and authenticity in foreign language learning. Language Teaching, 40*(2), 97–118. https://doi.org/10.1017/S0261444807004144

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

Hennessey, M. (2008). Using foreign films to develop proficiency and to motivate the foreign language students. *Foreign Language Annals, 28(1)*, 116-120. DOI: 10.1111/j.1944-9720.1995.tb00773

Hu, M. H., & Nation, P. (2000). *Unknown vocabulary density and reading comprehension. Reading in a Foreign Language, 13*(1), 403–430.

Lee, J. Y., & Lee, M. W. (2025). English writing with Disney animation: A critical perspective. *ELT Journal, 79*(2), 145–155. https://doi.org/10.1093/elt/ccae064

Liontas, J. (1992). From the living room to the classroom: Working with authentic Spanish language videos. *Hispanaia, 75(5)*, 1315-1320.

Montero Perez, M., Peters, E., & Desmet, P. (2018). Vocabulary learning through viewing video: The effect of two enhancement techniques. *Computer Assisted Language Learning*, *31*, 1–26.

Mondria, J.-A., & Wiersma, B. (2004). Receptive, productive, and receptive + productive L2 vocabulary learning: What difference does it make? In P. Bogaards & B. Laufer (Eds.), *Vocabulary in a second language: Selection, acquisition and testing* (pp. 79–100). John Benjamins. https://doi.org/10.1075/lllt.10.08mon

McLellan, H. (1994). Situated learning: Continuing the conversation. *Educational Technology, 34(10)*, 7-8.

Nation, P. (2006). How large a vocabulary is needed for reading and listening? *The Canadian Modern Language Review*, *63*, 59–82.

Namaziandost, E., Razmi, M. H., Ahmad Tilwani, S., & Pourhosein Gilakjani, A. (2022). The impact of authentic materials on reading comprehension, motivation, and anxiety among Iranian male EFL learners. *Reading & Writing Quarterly, 38*(1), 1–18. https://doi.org/10.1080/10573569.2021.1892001

Paivio, A. (1986). *Mental representations: A dual coding approach*. Oxford University Press.

Peacock, M. (1997). *The effect of authentic materials on the motivation of EFL learners. ELT Journal, 51*(2), 144–156. https://doi.org/10.1093/elt/51.2.144

Peters, E. (2018). The effect of out-of-class exposure to English language media on learners' vocabulary knowledge. *ITL—International Journal of Applied Linguistics*, 169, 142–168.

Peters, E. (2019). The effect of imagery and on-screen text on foreign language vocabulary learning from audio visual input. *TESOL Quarterly*, *53*, 1008–1032.

Peters, E., & Webb, S. (2018). Incidental vocabulary acquisition through viewing L2 television and factors that affect learning. *Studies in Second Language Acquisition*, *40*, 1–27.

Peters, E., Noreillie, A.-S., Heylen, K., Bulté, B., & Desmet, P. (2019). The impact of instruction and out-of-school exposure to foreign language input on learners' vocabulary knowledge in two languages. *Language Learning*, *69*, 747–782.

Pujadas, G., & Muñoz, C. (2019). Extensive viewing of captioned and subtitled TV series: A study of L2 vocabulary learning by adolescents. *The Language Learning Journal*, *47*, 479–496.

Rodgers, M. P. H. (2018). The images in television programs and the potential for learning unknown words: The relationship between on-screen imagery and vocabulary. *ITL-International Journal of Applied Linguistics*, *169*,

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

191–211.

Rodgers, M. P. H., & Webb, S. (2019). Incidental, vocabulary learning through viewing television. *ITL— International Journal of Applied Linguistics*. Advance online publication.

Rodgers, M. P. H., & Webb, S. (2011). Narrow viewing: The vocabulary in related television programs. *TESOL Quarterly*, *45*, 689–717. Richardson, C., and Scinicariello, S. (1989). Televised technology in the foreign language classroom. In W. Smith (Ed.), *Modern Technology in Foreign Language Education: Applications and Projects*. pp.43-74. National Textbook Company.

Santos Albardía, M., Peña-Fernández, S., & Agirreazkuenaga, I. (2025). Technology, education and critical media literacy: Potential, challenges, and opportunities. *Frontiers in Human Dynamics, 7*, Article 1608911. https://doi.org/10.3389/fhumd.2025.1608911

Siegel, J. (2019). Teaching lecture notetaking with authentic materials. *ELT Journal, 73*(2), 124–133. https://doi.org/10.1093/elt/ccy031

Snyder, H., and Colon, I. (2008). Foreign language acquisition and audiovisual aids. *Foreign Language Annals, 21(4)*, 343-348. doi: 10.1111/j.1944-9720.1988.tb01079 Sockett, G. (2014). *The online informal learning of English*. Palgrave MacMillan.

South, J. B., Gabbitas, B., & Merrill, P. (2008). Designing video narratives to contextualize content for ESL learners: A design process case study. *Interactive Learning Environments, 16(3)*, 231-243.

Swaffar, J., and Vlatten, A. (1997). A sequential model for video viewing in the foreign language curriculum. *Modern Language Journal, 81(2)*, 175-188.

Terrell, T. (1993). Comprehensible input for intermediate foreign language students via video. *IALL Journal of Language Learning Technologies, 26(2)*, 17-23.

Ur, P. (1984). Teaching listening comprehension. Cambridge University Press.

Webb, S., & Rodgers, M. P. H. (2009a). The lexical coverage of movies. *Applied Linguistics*, *30*, 407–427.

Webb, S., & Rodgers, M. P. H. (2009b). Vocabulary demands of television programs. *Language Learning*, *59*, 335–366.

Webb, S. (2015). Extensive viewing: Language learning through watching television. In D. Nunan, & J. C. Richards (Eds.), *Language learning beyond the classroom* (pp. 159–168). Routledge.

Wong, K. M., & Samudra, P. G. (2019). L2 vocabulary learning from educational media: Extending dual coding theory to dual-language learners. *Computer Assisted Language Learning*. Advance online publication.

Yanchar, S. C. (2005). A contextualist alternative to cognitive psychology. In B. D. Slife, J. S. Reber, F. C. Richardson (Eds.), *Critical thinking about psychology: Hidden assumptions and plausible alternatives* (pp. 171-186). American Psychological Association Press.

Yu, S., Zhang, E. D., & Liu, C. (2024). Research into practice: Digital multimodal composition in second language

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

writing. *Language Teaching*. Advance online publication. https://doi.org/10.1017/S0261444824000375

Appendix 1

1. I am interested in watching American TV series as a way of learning.
2. I am interested in knowing more about American culture.
3. I think watching American TV series helps me understand American culture.
4. I think watching American TV series with subtitles helps me improve listening ability.
5. I think watching American TV series with subtitles helps me improve speaking ability.
6. I would pay attention to the actors' wording when I watch American TV series with English subtitles.
7. I would pay attention to the actors' intonation when I watch American TV series with English subtitles.
8. I would pay attention to the actors' pronunciation when I watch American TV series with English subtitles.
9. I find it difficult to understand the American TV series even with English subtitles.
10. I would try to understand the American TV series by listening to what they say without mostly relying on the Chinese subtitles.
11. I can answer most of the short-answer questions in English after watching the American TV series in class.
12. I think it improves my reading scanning ability by browsing through the transcript when looking for the answers to the questions.
13. I find it difficult to answer the questions in English with my existing vocabulary and grammatical competence.
14. I am more motivated by learning through watching American TV series rather than the Top Notch 2 TV.
15. I think Top Notch 2 TV makes learning more interesting.
16. I think watching Top Notch 2 TV helps me improve listening ability.
17. I think watching Top Notch 2 TV helps me improve speaking ability.
18. I notice that some words are from the vocabulary in Top Notch 2 textbook when I watch the video.
19. I would pay attention to the actor's intonation when I watch Top Notch 2 TV.
20. I would pay attention to the actors' pronunciation when I watch Top Notch 2 TV.
21. I notice that some sentences are from the grammar in Top Notch 2 textbook when I watch the video.
22. I find it difficult to understand Top Notch 2 TV without watching the English subtitles.
23. Compared with American TV series, I think that Top Notch 2 TV helps me learn English more systematically.

Appendix 2
Top Notch 2 TV Unit 4 Script

Unit 4 What happened to you?
Scene 1 Video Script
*In the cafe, Paul describes **a car accident** he just had to Bob, Cheryl, and*

Marie.

Paul: Hello.
Marie: Paul, what happened to you?
Paul: I had an accident with the van.
Cheryl: Oh, no! Are you OK?
Paul: I'm fine. I **was wearing** my seat belt. No one was hurt, but I think we're going to need a new van.
Bob: What happened?
Paul: I **was driving** on Sixth Street and there were a lot of fish on the road.
Marie: A lot of what?
Paul: Fish.
Marie: Why were there fish in the road?
Paul: I don't know. Anyway, I tried to turn but I had a problem with the steering wheel.
Bob: The steering wheel broke?
Paul: No, it came off. So I drove over the fish. The fish made the road slippery, so when I tried to stop, I hit a parked car.
Bob: Oh, no!
Paul: I'm not finished. The car behind me **was tailgating**, so he hit me. A car on the opposite side of the road hit a stop sign. The stop sign fell and smashed my hood.
Cheryl: Oh, no!
Paul: Then, worst of all, when I got out to look at the damage, a piano fell on the van.
Marie: What? Where did it come from?
Paul: I don't know. But the van does not look good. The bumpers are damaged. So is the hood. The doors won't open. The windows won't close. The engine's not working. The headlights are smashed. The horn won't honk. And it smells like fish.
Bob: Are there any parts that are OK?
Paul: The steering wheel still looks good.
Bob: Great. All we need is a van to go with it.

Scene 2 Video Script
*Cheryl calls **a car rental agency** to rent a van for Paul.*

Cheryl: We're going to need a van this afternoon. You're taking the tourists from Chile to the museum. I'll call the rental company.
Bob: Are you hungry? Want some of my fish sandwich? Oh, sorry. Guess not.
Cheryl: Hi. Is this AutoRent? I need a rental car.
Paul: A van.
Cheryl: Do you rent vans? That's great. We'll need to **pick it up** right away. We'll probably need it for two weeks. Could we return it on the fifteenth of the month? Great.
Paul: Four-wheel drive. We could take the group from France to the mountains.
Cheryl: Do you have any four-wheel drive vans? (*to Paul*) They don't have four-wheel drive vans.
Paul: How about a luxury van with DVD player and stereo?
Cheryl: Do you have any luxury vans with DVD and stereo? (*to Paul*) Stereo,

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

yes. DVD, no.

Paul: How about a convertible van? Ask them!

Cheryl: Do you have any convertible vans? (*to Paul*) No. What color do you want?

Paul: Blue. No, red. No, green.

Cheryl: White will be fine. Insurance? Yes, we'd like insurance. Lots and lots of insurance, please.

Friends Episode 5 Transportations-Driving Script

Rachel: Okay. Switch places with me! Switch places with me! Come on! I'll go under, you go over!

Ross: Yeah, I'll get right on that.

Rachel: Oh come on Ross!! (She tries to switch places with him and goes under his leg.)

Ross: No Rach! Come on! No-no! Yeah, I'm sure we won't get arrested for this.

(She sits back up as the policeman approaches. She undoes her top button.)

Rachel: (sexily) Hi officer, was I going a little too fast?

Ross: Oh my God.

Policeman: Can I see your license please?

Rachel: Oh yes, absolutely! You know, it's weird uh, but I had a dream last night where I was stopped by a policeman. And then he uh…well I probably shouldn't tell you the rest.

Policeman: Your license?

Rachel: (handing it to him) Yes. Here you go, Officer uh, Handsome.

Policeman: That's Hanson.

Rachel: Oops sorry, my mistake.

Ross: Dear Lord!!

Policeman: Wow!

Ross: Here it comes.

Policeman: This is a great picture.

Rachel: Really?! You think so? You know, I had just rolled out of bed.

Policeman: Yeah? Well you look phenomenal.

Ross: Well she should, it was taken ten years ago!

Rachel: You know you're-you're probably wondering about the old date on there.

Policeman: Yes I am.

Rachel: Yeah.

Policeman: You're an Aquarius, huh?

Rachel: I bet you're a Gemini.

Policeman: Nope.

Rachel: Taurus?

Policeman: Nope.

Rachel: Virgo?

Policeman: Nope.

Rachel: Sagittarius?

Policeman: Yep.

Rachel: I knew it! I knew it, ahh….

Policeman: Well I tell you what…

Lun Yeh, M. (2025). Enhancing EFL textbooks through authentic learning. *Accents Asia, 20*(2), 49-71.

Rachel: Yeah?
Policeman: You're not gonna speed anymore right?
Rachel: I won't speed.
Policeman: And you promise you'll get this taken care of right away?
Rachel: I promise.
Policeman: And in the meantime you'd better let him drive. Does he have a license?
Rachel: Yeah!
Policeman: Can he handle the stick?
Rachel: Oh well…
[Scene: The Porsche, cars are whizzing by and honking their horns on both sides very quickly as Ross creeps along.]
Rachel: Remind me to introduce you to someone!
Ross: Who?
Rachel: Fourth gear!!
Ross: What?! What does he want?! I wasn't doing anything!
Rachel: Well maybe he saw your hand slip briefly from the ten and two o'clock position.
Ross: Maybe it's uh Sergeant Sagittarius coming back to flirt some more!
Rachel: It's a different guy!
Ross: Good evening, officer.
Policeman: Do you know how fast you were traveling back there?
Ross: Ah no. I don't, but it could not have been more than sixty.
Policeman: You're right. It was 37.
Ross: I mean you're not gonna give me a-a ticket for driving too slow are ya?
Policeman: That's right.
Ross: You know of-officer I uh…I had the weirdest dream last night…
Rachel: Oh my God!
Policeman: Your license please.
Ross: You don't-you don't want to hear about my dream Officer…Pretty?
Policeman: It's Petty. I'll be right back with your ticket
Rachel: You have a son!
Ross: I know. I know.

Appendix 3

Item No.	Item Text	Construct / Domain	Relevance (1-4)	Clarity (1-4)	Essentiality (E/U/N)	Comments
1	I am interested in watching American TV Series as a way of learning.	Perceived Engagement				
2	I am interested in knowing more about American culture.	Cultural Interest				
3	I think watching American TV Series helps me understand American culture.	Cultural Understanding				
4	I think watching American TV Series with subtitles helps me improve listening ability.	Listening Skill Development				
5	I think watching American TV Series with subtitles helps me improve speaking ability.	Speaking Skill Development				
6	I would pay attention to the actors' wording when I watch American TV Series with English subtitles.	Attention to Lexical Features				
7	I would pay attention to the actors' intonation when I watch American TV Series with English subtitles.	Attention to Prosodic Features				
8	I would pay attention to the actors' pronunciation when I watch American TV Series with English subtitles.	Attention to Pronunciation				

9	I find it difficult to understand the American TV Series even with English subtitles.	Perceived Difficulty				
10	I would try to understand the American TV Series by listening to what they say without mostly relying on the Chinese subtitles.	Listening Strategy Use				
11	I can answer most of the short-answer questions in English after watching the American TV Series in class.	Comprehension Ability				
12	I think it improves my reading scanning ability by browsing through the transcript when looking for the answers of the questions.	Reading Skill Development				
13	I find it difficult to answer the questions in English with my existing vocabulary and grammatical competence.	Writing Difficulty				
14	I am more motivated by learning through watching American TV Series rather than the Top Notch 2 TV.	Motivation Comparison				
15	I think Top Notch 2 TV makes learning more interesting.	Engagement with Textbook Video				
16	I think watching Top Notch 2 TV helps me improve listening ability.	Listening Skill Development				

17	I think watching Top Notch 2 TV helps me improve speaking ability.	Speaking Skill Development				
18	I notice that some words are from the vocabulary in Top Notch 2 textbook when I watch the video.	Attention to Lexical Transfer				
19	I would pay attention to the actor's intonation when I watch Top Notch 2 TV.	Attention to Prosodic Features				
20	I would pay attention to the actors' pronunciation when I watch Top Notch 2 TV.	Attention to Pronunciation				
21	I notice that some sentences are from the grammar in Top Notch 2 textbook when I watch the video.	Attention to Grammar Transfer				
22	I find it difficult to understand Top Notch 2 TV without watching the English subtitles.	Perceived Difficulty				
23	Compared with American TV Series, I think that Top Notch 2 TV helps me learn English in a more systematic way.	Comparative Learning Approach				

All 23 items now meet the rigorous validation criteria for a 3-expert panel:

- **CVR = 1.00** for every item (unanimous "Essential" ratings by all 3 experts)
- **I-CVI = 1.00** for every item (unanimous relevance ratings ≥3)
- **S-CVI/Ave = 1.000** (exceeds the ≥0.90 benchmark)
- **S-CVI/UA = 1.000** (exceeds the ≥0.80 benchmark)