

**A STUDY OF LEXICAL COLLOCATIONS
IN THE SELECTED ACTION MOVIES**

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ชื่อเรื่อง : การศึกษาคำที่ปรากฏร่วมกัน (Collocation) ในภาพยนตร์แนวแอ็คชั่น

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ศัพท์สำคัญ : คำปรากฏร่วม คำปรากฏร่วมคำศัพท์ประเภทเนื้อหา ภาพยนตร์แนวแอ็คชั่น

การศึกษานี้มีจุดมุ่งหมายเพื่อสำรวจการใช้คำปรากฏร่วมคำศัพท์ประเภทเนื้อหา (lexical collocations) ในบทภาพยนตร์แนวแอ็คชั่นที่ได้รับความนิยมสูงสุดในปี 2555 จำนวน 5 เรื่อง โดยใช้ทฤษฎีของ Lewis (2000) วิเคราะห์คำปรากฏร่วมประเภทเนื้อหา จำนวน 7 ประเภท โดยขึ้นต้น ไฟล์บทภาพยนตร์แต่ละเรื่องถูกนำมาจำแนกเพื่อหาคำสำคัญ (lexical words) จำนวน 5 คำ ที่พบบ่อยที่สุดในภาพยนตร์แต่ละเรื่องโดยโปรแกรมวิเคราะห์ภาษาเวิร์ด สมิธ ทูล เวอร์ชันหก จากนั้นคำสำคัญทั้ง 5 คำของหนังแต่ละเรื่อง ถูกนำมาวิเคราะห์เพื่อหาประเภทของคำที่มักปรากฏร่วมกับคำสำคัญเพื่อจำแนกประเภทของคำปรากฏร่วมคำศัพท์ประเภทเนื้อหา ผลจากการวิเคราะห์พบว่าประเภทของคำปรากฏร่วมคำศัพท์ประเภทเนื้อหาที่พบบ่อยที่สุด คือ คำกริยารวมกับคำนาม (V + N) มีจำนวนมากที่สุด คิดเป็นร้อยละ 72.23 รองลงมา คือ คำกริยารวมกับคำกริยาวิเศษณ์ (V + Adv.) คิดเป็นร้อยละ 12.27 และคำคุณศัพท์รวมกับคำนาม (Adj. + N) คิดเป็นร้อยละ 07.96 ตามลำดับ นอกจากนี้ ภายได้การปรากฏคำร่วมกันประเภทคำกริยารวมกับคำนาม (V + N) พบว่า นามานุประโยค (noun clauses) มีแนวโน้มปรากฏร่วมกับคำกริยาแท้ (lexical verbs) อย่างเห็นได้ชัด ผลที่ได้รับจากการวิจัยในครั้งนี้ถือเป็นจุดเริ่มต้นเพื่อนำไปใช้ในการพัฒนาสื่อและเอกสารประกอบการเรียนการสอนสำหรับรายวิชาภาษาอังกฤษเพื่อการสื่อสาร มหาวิทยาลัยราชภัฏบุรีรัมย์

ABSTRACT

TITLE : A STUDY OF LEXICAL COLLOCATIONS IN THE SELECTED
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The main purpose of this study was to explore the English lexical collocation found in the five movie hits of the year 2012, using Lewis (2000)'s seven lexical collocation patterns as a major research framework. Initially, each movie script file was analyzed by using a concordance program called 'WordSmith Tools Version 6' to find out the top five lexical words appearing on the list. Then, these words were selected for the analysis of the concordance lines to identify their partnerships. The obtained results demonstrated that the 'V + N' collocation occurred most frequently (72.23%), followed by the 'V + Adv.' (12.27%), and the 'Adj. + N' (7.96%), respectively. In addition, within the 'V + N' category, the lexical verbs showed a great tendency of having a noun clause as their collocation partners. The results obtained ultimately served as a starting point for materials preparation and development for the Communicative English Course offered at Buriram Rajabhat University.

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CHAPTER 1

INTRODUCTION

This chapter introduces a rationale, research question, significance of the study, and definition of key terms.

1.1 Rationale

English has widely been spread and become the main language of many countries than any other language is or ever has been (Quirk and Widdowson, 1985). As Crystal addressed, there were nearly a quarter of the world's population, or between 1.2 and 1.5 billion people who were already fluent or competent in English (1997). Similarly, Graddol (1997) added that about 375 million people spoke English as their first language, another 375 million spoke it regularly as a second language, and about 750 million more people used English as a foreign language. To this end, it is undeniable that "English is widely regarded as having become the global language of communication in technology, trade, culture, science and education" (Graddol, 1997: 2). In other words, English is an essential means of communication in almost every aspect of human's life, especially in the realm of technology and world - wide communication where English plays its role as a primary linguistic tool.

The important status of English is not only well received at a macro level, but it is also witnessed at the micro one, particularly in the world of education. As evidence, English is a major tool for any individual whose goal is to become successful academically. More specifically, it is used as a major criterion when students are seeking admission in a reputed college or university. In addition, most schools include English as one of their major subjects. Some classes are taught in English even though the class contents are mainly involved with other areas of study. People who want to further their study abroad also need to have a good command in English. Without it, they may not be able to learn a subject or even live in that country because everything is carried out in English. More importantly, English is one of the factors for many graduates to be employed. A person who has good

knowledge of English or is able to communicate well in English seems to have an advantage over others who do not. Therefore, English should be proclaimed as an international means of communication for everyone.

To acquire this language, non-native speakers studying English as their second or foreign language basically learn it in a classroom. However, being competent in English is not an easy task. An individual may have to be exposed to different aspects and face a variety of challenges. One of the challenges non-native speakers learning English usually encounter is linked to their limited English vocabulary, especially the types of word, which result from a combination of two or three words. This special kind of multi-word combination has been known for sometimes as collocation. Nevertheless, it is unfortunate that there are no collocation rules that can be learned. Native English speakers intuitively use correct collocation based on their lifetime experiences of hearing and reading the words in a set of multi-word chunk (www.esl.fis.edu).

Based on a lexical approach introduced by Michael Lewis in 1993, vocabulary should be the most important aspect in teaching English because “language is grammaticalised lexis, not lexicalised grammar” (Lewis, 1993: 95). More specifically, lexis is central in creating meaning while grammar plays a subservient managerial role. Lewis also addressed that “a language consists not of traditional grammar and vocabulary, but often of multi-word prefabricated chunks” (Lewis, 1997: 5). He posited, “instead of words, we consciously try to think of collocations, and to present these in expressions. Rather than trying to break things into ever smaller pieces, there is a conscious effort to see things in larger, more holistic ways. (Lewis, 1997: 204). To this base, “collocation should play an important part in the teaching and learning of English” (Hill, 2000: 60). That is, awareness of collocation should be raised and highlighted when teaching any language skill: listening, speaking, reading, writing or translating.

The term ‘collocation’ was first brought into our attention by the British linguist J. R. Firth, who argued that language users were in need of knowing about words and their accompanied partners. Interestingly, collocations are defined and classified in a slightly different way. For example, Lewis (2000: 132) defined collocation as “the way in which words co-occur in natural text in statistically

significant ways". Carter and McCarthy (1988) also referred to collocation as 'how words typically occur with one another' whereas James (1998) considered it as "the other words any particular word normally keeps company with". Also important is the fact that collocation can be classified into two major categories: lexical and grammatical collocation (Baker, 1997). Different from Baker, Wei (1999) further divided collocations into three types, containing lexical collocations, grammatical collocations, and idiomatic expressions. In a slightly different manner, Hill (2000) suggested four kinds of collocations, and they are unique collocations, strong collocations, weak collocations and medium-strength collocations.

No matter how many categories could be applied to collocation, Lewis (1993) emphasized that native speakers' vocabulary items were not stored as an individual word, but as phrases or chunks. Chunks include collocations, fixed and semi-fixed expressions, and idioms, which can be retrieved from our memory automatically and are vital for fluent production. As a result, learners who stored isolated words will need more time to express themselves. This phenomenon can be observed when most learners who acquire a number of individual lexical items have fluency problems because they seem to lack collocation competence (Hill, 1999). As language teachers, we therefore should increase our students' knowledge of collocation, which will in turn lead to an improvement of students' fluency both in their speech and writing.

Along this line, Lewis (2000) then suggested that instead of explaining the differences of two similar words, teachers should give contextualized examples by providing students with the appropriate collocation language. Teachers should also direct students' attention to remembering collocations different words may appear in. It is hence necessary for language learners to develop a good habit of memorizing words in chunks. The consciousness of the importance of collocation in learning a new word will surely enable students to find proper collocation for every word they learn. And to achieve this goal, students should be encouraged to listen to or read genuine English spoken or written discourse. Nevertheless, chunks are not always easy for language learners since they include a wide range of how words combine. Examples include those found in fixed, semi-fixed expressions, and idioms. Consequently, learners need a lot of guidance, especially during the beginning stage of

teaching. Supported by Lewis (1993), authentic materials, which contain a variety of collocations should be used from an early stage of learning because they can facilitate language acquisition. He also recommended that students could explore with collocations by using short extracts from authentic materials, so they are not too daunting for them.

As one may say, collocation is all around and appears in a variety of media, ranging from songs, newspapers, to movies. Particularly, movies are one type of different spoken discourses that contains a number of collocations and is often used as authentic materials in an English classroom. If teachers use movies, they can teach various types of collocations in a number of ways. Through movies, students also gain knowledge of life styles and culture of the English native speakers.

Many scholars often use movies to promote English language learning. The important reasons why this type of media is extensively used in English language classrooms since they can be employed as supplementary materials for practicing English both inside and outside the classroom and help students emerge into authentic language. Furthermore, movies provide more pedagogical options and are a rich resource of intrinsically motivation for learners. Learning English through soundtrack movies thus compensates for all the shortcomings in the EFL learning experiences by bringing language to life (cited in King, 2000).

To promote more encouraging evidence for using the movies in a language classroom, it should be pointed out that a soundtrack movie is a good alternative for classroom authentic materials. This is partly because it helps develop learners' self-access learning by making them more active and be able to set their learning goals (Dickenson, 1987 ; Little, 1989) also emphasized that authentic materials are a valuable tool for learning and can encourage students to learn with a purpose of real communication. The soundtrack movies, as one of authentic samples, can provide an ample opportunity for students to develop their listening skills. And because almost every movie is produced for entertainments, they generally present real language that is not simplified and is spoken in a normal speed with genuine accents (cited in Noowongsri, 2004). They also combine visual and audio stimuli and allow students to see facial expressions and body language and hear the stress, intonation, and rhythm of the language. Moreover, the realism of movies importantly offers a wealth of

contextualized linguistic, paralinguistic and authentic cross-cultural information, classroom listening comprehension, and fluency practice (Braddock, 1996 ; Mejia, 1994 ; Stempleski, 2000 ; Wood, 1995).

At an English program, Faculty of Education, Buriram Rajabhat University, soundtrack movies are also used as supplementary materials in different English language courses. As evidence, different classes make use of a soundtrack movie to enhance students' English language competence. In doing so, teachers prefer using the movies to familiarize their students with native speakers' voice, slang, stress, and dialect. For example, such movies as 'The Help', 'The King Speech' and 'Noting Hill' were often found in Communicative English 1 and 2 to encourage students to learn new vocabulary and produce correct language by copying the actors/actresses' pronunciation, stress, intonation, which can make their speech sound natural or more native-like. It is also observed that language in the movie dialogues represents a good example of spoken language that is commonly used in a dairy life. As Bowman & Branchaw (1997) stated, dialogues in the movies play a key role and are considered authentic language, which is similar to real life situations. They are mostly in interactive speaking situations.

At the researcher's university, students seem to enjoy different kinds of Hollywood movies for several reasons: they bring them to excitements and thrills, present a hero to look up to, and are not too difficult to comprehend. In particular, Thai learners show a lot of interest in action movies, which provide electrifying excitements and thrills by using effects and technology which can invoke physical reactions such as revulsion, shock, laughter, even cheering. Action movies also introduce viewers' heroes that they can glorify. The hero is generally a good guy whose characteristic is seen as a gifted or talented person. This makes it emotionally less exhausting. Many students also love action movies because of their simple themes and struggles that allow viewers to easily understand. Generally speaking, action movies have no enigma, no confusion, just simplicity, and there is always a satisfying resolution at the end.

Learning English through movies not only provides students with chances to be exposed to authentic language and real life situations, but it also gives them a great way of learning collocation. At Buriram Rajabhat University, although students

are able to learn simple collocations from the movies such as ‘take a bath’, ‘watch television’, they are prone to producing unacceptable collocations. The followings are some examples resulted from students’ lack of knowledge of collocation, which was seen in their writings. Examples are ‘I *make homework* every night,’ ‘He goes to school *by foot*,’ and ‘I have a cold so I need to *eat a medicine*.’ Also, there are some other word combinations that are misused repeatedly such as ‘*open* the light’, ‘*close* the light’, and ‘*open* the television’, all of which tend to well reflect students’ limited knowledge of the collocation aspect of language.

Additionally, it has been observed that the words ‘get’ and ‘receive’ seem to be problematic among the researcher’s students. Students are likely to use these words interchangeably without knowing their partnership. The following shows how the word ‘get’ is wrongly used to collocate with the word ‘knowledge’: ‘I *get the knowledge* from the teacher.’ According to this example, one could probably say that students lack knowledge of collocation. They do not know if the verb ‘gain’ should co-occur with the word ‘knowledge,’ instead of the word ‘get.’ The incorrect use of collocation witnessed here at the researcher’s school may also be connected to L1 (the first language) transfer, a situation in which any language learner transfer their knowledge of the mother’s tongue into L2 learning. For instance, any Thai who wants to say “Mee Kwamroo” or “to have knowledge” will have no problems using any verb in the following list: to have/get/ or receive. However, if they transfer this knowledge in Thai into English, errors will definitely be unavoidable (e.g. *to get knowledge).

To confirm a potential problem of collocation, many studies showed that general collocation knowledge among EFL learners was insufficient and that it is beneficial for EFL learning. As Lien (2003) stressed, lower level students of English majors in Taiwanese colleges made significant progress in their reading comprehension as long as they received collocation instructions. Likewise, Lerdjdech (2007) found that collocation vocabulary instruction helped enhance the participants’ writing ability significantly. Of another interest is the work of Sung (2003), whose study revealed that the knowledge of lexical collocation is the more significant indicator of speaking proficiency than other factors such as the use of lexical collocations or the length of study in the English native-speaking country.

Responding to an urgent demand for raising students' awareness of collocation through authentic materials, the present study is intended to conduct a systematic investigation of collocations in the action movies since they are popular among students at Buriram Rajabhat University. Nonetheless, the study focused only on lexical collocations as they are a combination of content words, which convey a core meaning of words and are mostly found in the English language. As Schmit (2000) said in 'Vocabulary in Language Teaching' by Cambridge University Press, content words score significantly larger than a grammatical word to make up an English language. Results obtained will also prove useful for materials preparation and development in a Communicative English Course at Buriram Rajabhat University.

1.2 Purposes of the Study

1.2.1 To investigate the types of lexical collocations found in the dialogues of the chosen action movies.

1.2.2 To illustrate the frequently occurred collocation pattern (s) found in the action movies.

1.2.3 To help raise students' awareness of lexical collocations.

1.3 Research Questions

1.3.1 What are the major types of lexical collocations normally occurred in the selected action movies?

1.3.2 How are the findings applicable to materials preparation and development in the Communicative English Course at Buriram Rajabhat University?

1.4 Significance of the Study

The results of the study should be useful either for material preparation and development for the Communicative English Course and other relating courses or for both students and teachers who are interested in collocations in the movies.

1.5 Definitions of Key Terms

1.5.1 Collocations: Collocations are the co-occurrence of words or word combinations.

1.5.2 Lexical collocations: A combinations of nouns, adjectives, verbs, adverbs

1.5.3 Action movies: Action movies refer to a type of movies which is full of physical stunts and activities like battles, flights, car chases, or races, etc.

CHAPTER 2

LITERATURE REVIEW

This section reviews the literature on the topics of collocation, its classification, and previous studies on collocations.

2.1 Definition of Collocations

The term 'collocation' has its origin from the Latin verb '*collocare*', which means *to set in order/ to arrange* (cited in Martyńska, 2004: 2). This term was first introduced by J.R. Firth (1951: 179), who refers to collocation as a combination of words associated with each other such as '*make an omlette*' and '*do your homework*'. Firth also stated, "any individual should know a word by the company it keeps". In a similar view, Carter and McCarthy (1988: 32) stated that collocation should be defined as "how words typically occur with one another". Similarly, Carter (1992: 47) addressed that collocation is 'a group of words which occur repeatedly in a language'. Also, Baker (1992) defined collocations as a tendency of certain words to co-occur regularly in a given language and Diegnan (1998: 35) saw collocation as 'the ways in which words regularly occur near each other'.

As Sinclair (1991) and Thornbury (2004) pointed out, collocation should be regarded as a regular combination between items in such a way that words typically combine with other words such as *take a break*, *beak a code*, *strong tea* and *best wishes*. Meanwhile, Hill (2000) explained that collocation is a predictable combination of words, and some combinations may be highly predictable from one of the component words. Examples included *an action movie*, or *a film stunt*, where the head words 'movie' and 'stunt' may provide a good clue for their partners as seen in "action or film". Recently Celce- Murcia (cited in Martyńska, 2004) interestingly expanded the definition of collocation to include an aspect of frequency and acceptability. According to Celce- Murcia, items which collocate frequently with each other are called *habitual* (e.g. *tell a story*), whereas those which cannot co-occur are called *unacceptable* (e.g. *powerful tea* instead of *strong tea*).

To support Celce- Murcia, several other researchers approached collocation from a frequency of occurrence perspective. For instance, Woolard (2000) considered collocation as “the co-occurrence of words which are statistically much more likely to appear together than random chance suggests”. Also, Nation (2001) identified the term *collocation* as a group of words that come together, either because they commonly occur together like *take a chance*, or because the meaning of the group is not obvious from the meaning of the parts, as with *by the way* or *to take someone in*. Lewis (2000: 127) then defined collocation as words which “occur together often than might be expected if words are produced randomly”.

Also interesting is the view that some researchers considered collocation and idioms often close to one other, even overlapping. As Carter (1998) states, non-substitutable or fixed collocations are referred to as idioms, and idioms are usually more than single word units and semantically opaque. Carter also projected one idea that idioms are restricted collocations, which cannot easily be understood from the literal meaning. This is similar to Lewis (2000)’s statement that collocations are often idiomatic. Indeed, collocation seems to be an integral part of a language, which goes beyond an individual word level. That is, it is something mainly concerned with a co-occurrence of words or words that usually keep company with other words.

2.1.1 Classification of Collocations

Collocation can be categorized into a variety of ways. For instance, it may be divided into six types: adjectives and nouns, nouns and verbs, nouns and nouns, verbs and expression with a preposition, verbs and adverbs and adjectives (McCarthy & O’Dell, 2005). In a different way, Mahmoud (2005) stated that there are two major types of collocation: open collocation and restricted collocation. While open collocation refers to nodes that can cluster with a wide range of other words (e.g. *a red car*, *a small car*, *an expensive car*), restricted collocation refers to clusters that are fixed or act like idioms (e.g. *kick the bucket*, *rain cats and dogs*, etc). More specifically, Huang (2001) emphasized on one type of collocation, known as lexical collocation, which can be divided into four sub-categories as follows:

(1) Free combination: this category of collocation refers to a combination of words whose meaning is derived from the literal meaning of each element, (e.g. *blow a trumpet* and *blow a whistle*).

(2) Restricted collocation: this group consists of a non-literal meaning of one element while the other is used in its normal or original meaning. This group of words are more limited in the selection of its collocates and is used in a specialized context (e.g. *to blow a fuse* and *jog someone's memory*).

(3) Figurative idioms: this category refers to a metaphorical meaning as a whole that is generated from their interpretation. They may allow free synonymous substitution of one or more elements. "Life is gambling" is an example provided by Wright (1999).

(4) Pure idioms: this category has a unitary meaning that is totally unpredictable from the meaning of its components (e.g. *blow the gaff*, meaning to reveal a secret).

Along different lines, Lewis (2000) classified collocation as consisting of three main groups:

(1) Strong collocation: this refers to collocation that has a very limited number of collocates. Most collocates are fixed (e.g. *rancid butter* or *rancid oil*).

(2) Weak collocation: this refers to collocation that has a wide variety of collocates. For example, many words can be collected with *long* or *short*, *cheap* or *expensive*, and *good* or *bad*, as found in *long hair*, *long legs* or *short skirt*, and *short hair*.

(3) Medium-strength collocation: this is a word partnership that always goes together more frequently than weak collocation. Some examples are *hold a meeting*, *carry out a study*, etc.

Among the 3 types, Lewis roughly classified collocation into two main groups: lexical and grammatical collocations (please refer to Appendix D).

In addition, Benson (1985) divided collocations into two parts: grammatical and lexical collocation, which can further be divided into a smaller group as shown below:

Grammatical Collocations

Pattern	Examples
Verb + Preposition	to audition for (the part), to rehearse for (the play)
Adjective + Preposition	to be welcome to, full of

Preposition + Noun on film, in the show

Lexical Collocations

Pattern

Examples

Verb + Noun

shoot a film,
perform the stunts

Adjective + Noun

documentary film,
supporting actors

Noun + Verb

actors audition,
the music plays

Adverb + Adjective

the best selling film,
almost done

Noun + of + Noun

a cast of characters,
the showing of a film

Verb + Adverb

perform faultlessly,
play badly

Based on the above framework, Benson, Benson and Ilson (1986) expanded grammatical and lexical collocation to include more sub-categories as found below:

Grammatical (G) Collocations

Pattern

Examples

N + Prep.

apathy towards

N + to-inf.

to have the right to do it

N + that-cl.

an agreement that she would do it

Prep. + N

by accident

Adj. + Prep.

angry at everyone

Adj. + to-inf.

It was necessary to work.

Adj. + that-cl.

afraid that she would fail the exam.

V + DO + to +IO=

He sent the book to him.

V + IO + DO

He sent him the book.

V + DO + to +IO

They described the book to her.

(not allowing dative movement transformation) *They described her the book.

Vt. + DO + for + IO =	She bought a shirt for her husband.
Vt. + IO + DO	She bought her husband a shirt.
V + Prep.	catch up to his friend
V + to-inf	offered to help
V + inf (without to)	we must work.
V + V-ing	They enjoy watching TV.
Vt. + O + to-inf.	asked me to come
Vt. + O + inf. (without to)	She heard them leave.
V + O + V-ing	I caught them stealing apples.
V + possessive + gerund	Please excuse my coming late.
V + that-cl.	They admitted that they were wrong.
Vt. + DO + C + Inf. to	We consider her to be very capable.
Vt. + DO + C	She dyed her hair red.
Vt. + two objects	The teacher asked the pupil a question.
V + (obligatory) adverbial (but not a particle)	He carried himself with dignity.
V + Wh-clause	He asked how to do it.
It + Vt. + to-inf. /that-cl.	It surprised me to hear that.
Vi. + predicate noun/adjective	He became an engineer.

Lexical Collocations

<u>Pattern</u>	<u>Examples</u>
V (creation) + N	come to an agreement
V (eradication) + N	reverse a decision
Adj. + N	strong tea
N + V	bees buzz
N + N (units: N + of + N)	a herd of buffalo
Adv. + Adj.	strictly accurate
V + Adv.	apologize humbly

Also important is the work of Sinclair (1991), who also divided collocation into two categories as seen here:

(1) The upward collocations: this category consists of words which habitually collocate with other words more frequently than they are themselves, and most of the collocates are prepositions, adverbs, conjunctions and pronouns. For example, the word “*back*” is normally combined with *at, down, from, into, on*, etc. In this case, “*back*” is used with another word more than standing alone.

(2) The downward collocation is words which combine with other words less frequently than standing by themselves. For instance, *arrive* and *bring* are less frequently combined with other words than “*back*”.

At this point, it should be stated that despite its abstraction and variety of categories, collocation has always been on the spot light, receiving a number of interest from many scholars. This maybe because it is believed that native speakers of any language store words in chunks, or multi-word partnerships. Therefore, those having knowledge of collocation will ultimately become fluent and natural in the use of a target language being learned.

2.2 Movies in a Language Classroom

As a crucial aspect of language, collocation is extensively used in our life, ranging from an everyday life conversation, a magazine or newspaper, to a movie we constantly watch on a regular basis.

In recent years, the use of movies has grown rapidly as a major tool to teach English collocation. As Hemei (1997) stated, a movie is well-liked by both students and teachers. Students like it because its presentation is interesting, challenging, and stimulating to watch. Movies show how people behave in a culture whose language they are learning by bringing into the classroom a wide range of communication situations. Based on a recent large –scale survey by Canning – Wilson (2000), students like learning language through the use of movies. One of the survey results also showed that learners prefer action/entertainment movies to language films or documentaries. Furthermore, Canning – Wilson suggested that visuals can be used to enhance the meaning of the message that the speakers try to convey through the use of paralinguistic cues.

More importantly, is soundtrack movies are able to present communication more realistically. As Allan (1985) said, this makes soundtrack movies a valuable tool in addition to classroom language learning. Baddock (1996) stated that a movie is a valuable tool simply because people like watching it, and soundtrack movies can be very useful for language learning. They can provide sample of real- life communication, a motivation for language learning and a promotion of language acquisition. Lonergan (1984) argued that movies are able to present complete communicative situations. Learners can use movies to study how language use may be determined by age, a relationship between characters, and a social status. Moreover, students can see the relationship between language use and paralinguistic features, facial expression, body language, as well as examples of how to express moods and feelings.

Additionally, movies are widely used among language teachers because they can draw an interest and attraction from students. Learners are also able to gain culture awareness through films (Tomlinson and Masuhara, 2004, cited in Ho, 2009). Furthermore, movies can be used as an economical substitution for field trips and other visits to a county in which the target language is being used (Champoux, 2007). Arthur (1999) claimed that movies can give students realistic models to imitate for role – play, which can increase awareness of other cultures by teaching appropriateness and suitability. A great advantage of movie is that it provides authentic language input. Besides, movies and TV programs are made for native speakers, so in that sense it can provide authentic language input (Katchen, 2002)

Putting theory into practice, in 2009, Yukset and Tanriverdi examined the effects of watching a closed-captioned movie clip on incidental vocabulary learning in a pre-test post-test experimental design. The participants were 120 college students from a college preparatory class, who were learning English as a foreign language (EFL) at Kocaeli University, Turkey. Two weeks before the treatment, all of the participants completed a 20-item vocabulary knowledge scale (VKS) that was adopted from Wesche and Paribakht (1996). One month after the treatment, they were given another VKS with 20 words. The participants were randomly assigned to one of the two groups: Group A watched a movie clip with captions, while Group B watched a movie clip without it. The T-test analyses were conducted to examine development

between and within each group. The results showed that both groups demonstrated significant gains based on the VKS, and Group A improved more in the post-test. The researchers finally argued that viewing the movie clips has helped the participants develop their vocabulary knowledge regardless of the absence or presence of captions. As the results revealed, the participants made significant progress in their vocabulary knowledge after viewing the movie clips while focusing on the meaningful flow of conversations.

This is to say that movies are often selected as supplementary materials in a classroom to promote English language learning with different purposes; motivation, providing authentic language in real life and enhancing listening comprehension as audio – visual aids of English language learning.

2.3 Related Studies on Collocation

Using movies in a language classroom not only helps promote vocabulary learning, but also expose students to authentic language. Unfortunately, movies are not much used to help language learners acquire collocation. Instead, collocation is investigated into other different ways.

Huang (2001) investigated the knowledge of English collocation of Taiwanese EFL learners and the collocation errors they made. The collocation continuum contains four categories of collocations, which adopted from Howarth's (1998) categorization model of lexical collocations, including free combinations, restricted collocations, figurative idioms, and pure idioms. The result showed that free combinations created the least amount of difficulty whereas pure idioms were the most challenging type of collocation. However, participants performed equally well on restricted collocations and figurative idioms. It was concluded that EFL learners had insufficient knowledge of collocations, and the errors they made could be attributed to their negative L1 transfer.

Sung (2003) directed focus to the possible connection between the knowledge of lexical collocations and speaking fluency of international students in the USA. She explored EFL students' knowledge and use of English lexical collocations in relation to speaking fluency. There were 24 native and 72 non-native speakers to

take two tests: one collocation test and one speaking test. The collocation test was used to assess the subjects' knowledge of lexical collocations while the speaking test elicited the subjects' use of lexical collocations and measuring their speaking fluency. The findings indicated that a significantly strong correlation existed between the EFL students' knowledge of lexical collocations and their speaking fluency. Sung further concluded that knowledge of lexical collocations is a more significant indicator of degree of speaking proficiency than other factors such as the use of lexical collocations or length of stay in the English native-speaking country.

Hsu (2007) investigated the use of English lexical collocations and their relation to the online writing of Taiwanese college English majors and non-English majors. The data of this study were collected from 41 English majors and 21 non-English majors at a national university of science and technology in southern Taiwan. Each student was asked to take a 45-minute online English writing test, administered by the web-based writing program, Criterion Version 7.1 (Educational Testing Service) to examine the subjects' use of lexical collocations (i.e. frequency and variety). The test was also used to measure writing scores of the two student groups. The test results were examined in terms of subjects' frequency of lexical collocations and their writing scores and between the subjects' variety of lexical collocations and their writing scores. The findings concluded that there seemed to be a significant correlation between Taiwanese college EFL learners' frequency of lexical collocations and their online writing scores and significant correlation between the subjects' variety of lexical collocations and their online writing scores.

In Thailand, the present surveys have shown that Thai English language teachers have become more interested in the investigation of students' collocation awareness. For example, Tangwattana (2007), in the study titled "An Investigation of Collocation Knowledge of Higher Vocational Certificate Level (HVCL) Students at Surin Techniacl Colledge, Surin" investigated the collocation knowledge of 20 good language ability students and 20 poor language ability ones. The Multiple – choice test was employed as the research tool to measure students' knowledge of collocation. The test was totally 30 items, including 15 items of lexical collocation and 15 items of grammatical collocation. The results indicated that a small number (10%) of the

students could pass the test, an indication the HVCL students were likely to lack knowledge of collocation in English.

Similarly, Thamnu (2010) studied collocational errors of English major students' writing at Mahachulalongkornrajavidyalaya University (MCU), Ubon Ratchathani Campus. The purpose was to investigate English collocation errors of students' writing relating to grammatical and lexical collocations based on Benson, Benson and Ilson (1986) and Lewis (2000)'s framework. The participants were fourth year students. They had to write two topics on 'the Change of Administrator of our University' and the 'Student Center' or 'Child Center'. The analysis of student essays indicated that the verb + noun and the verb + adverb lexical errors were most frequently found in the two topics. Whereas the verb + preposition grammatical errors occurred most frequently in the topic 1 the preposition + noun errors occurred in the topic 2. The sources of these errors may probably be traced back to L1 interference, the use of synonyms, and direct translation (negative transfer).

The next chapter will describe how this study will be concluded.

CHAPTER 3

METHODOLOGY

This chapter presents information on a data source, data collection and analysis, and an example of a computational analysis.

3.1 Data Source

The major data source for this study was 5 action movies, which were on the top five movie hits of the year 2012 (please refer to the example of a complete movie file in Appendix A). The main reason why the researcher was interested in studying collocation in the action movies was mainly because this type of movie was identified as the most popular movie genre among the researcher's students in the preliminary survey. According to Thailand Yearly Box Office 2012, there were five action movie hits on the rank, ranging from 'Marvel's The Avengers' (action/adventure), which made 248.9 million baht (THB), followed by 'Battleship' (action), 'The Amazing Spider – Man' (action/adventure), 'The Dark Knight Rises' (action/thriller), and 'Skyfall' (action), which approximately gained 120.4 million baht.

3.2 Data Collection

Data used in the analysis was the scripts of the 5 movies reported above, all of which are available online. Each movie contains approximately 44,173 words in total. Then, all of their scripts were investigated in terms of lexical collocation.

3.3 Data Analysis

3.3.1 Tool of Analysis

The concordance software called "*WordSmith Tools Version 6*" was selected for the analysis in an initial stage. This is an integrated suite of programs for looking at how words behave in texts. *WordSmith Tools* are used by Oxford

University Press for organizing their own lexicographic work of dictionaries, by language teachers and students, and by researchers looking into language patterns appearing in many languages of the world. This program is originated by Mike Scott and is now distributed by Oxford University Press on the World Wide Web shown below:

(1) <http://www.lexically.net/wordsmith>

(2) <http://www.lexically.net/wordsmith/version6/index.html> for demonstration version.

In this study, *WordSmith Tools version 6* was used to reveal the words that appear most frequently in the form of a word list, beginning from the high to low frequency of occurrence. After this, another concordance program of *WordSmith Tools* was performed to show how the chosen frequently occurred words collocate with other words in context, which can be seen in the form of a sentence list.

3.3.2 Research Procedure

The research procedure was made up of two important stages: the analysis of individual word with its frequency of occurrence and the analysis of the selected word with its partnership. For more detailed information, the process of data analysis was outlined in Figure 3.1 and Figure 3.2. Whereas the former was involved with how data was classified into a word list of different frequency of occurrence, the latter focused on how the selected lexical words can be analyzed in a concordance line. In a more specific way, while the first step is mainly concerned with the single word analysis, the second step describes how the selected lexical words from step 1 could collocate with other lexical items to form the lexical collocation in the corpus of the present work.

Stage 1

The first step focused on the single word analysis as shown here:

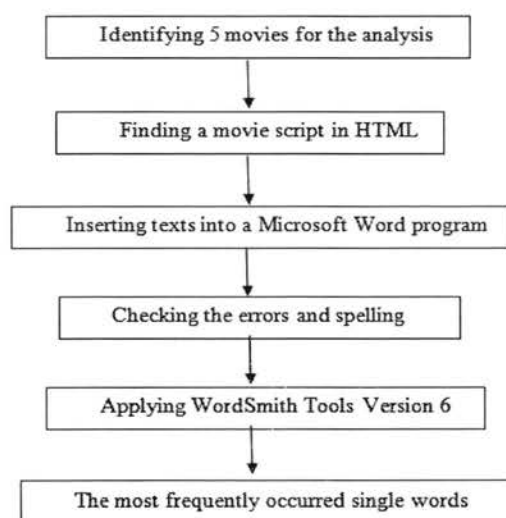


Figure 3.1 Different stages in a single word analysis

As Figure 3.1 indicates, the 5 movie scripts were converted, using a concordance program to discern the most 5 frequently used single word list. As the initial step, all movie script files were converted into the word document (*.docx.), using Microsoft Word 2007. Then, the errors and spelling of all words were examined and revised before using the lexical analysis program (WordSmith Tools). Figure 3.2 below illustrates the original version of the movie script file before it was turned into the document (docx) format as seen in Figure 3.3 as follows:

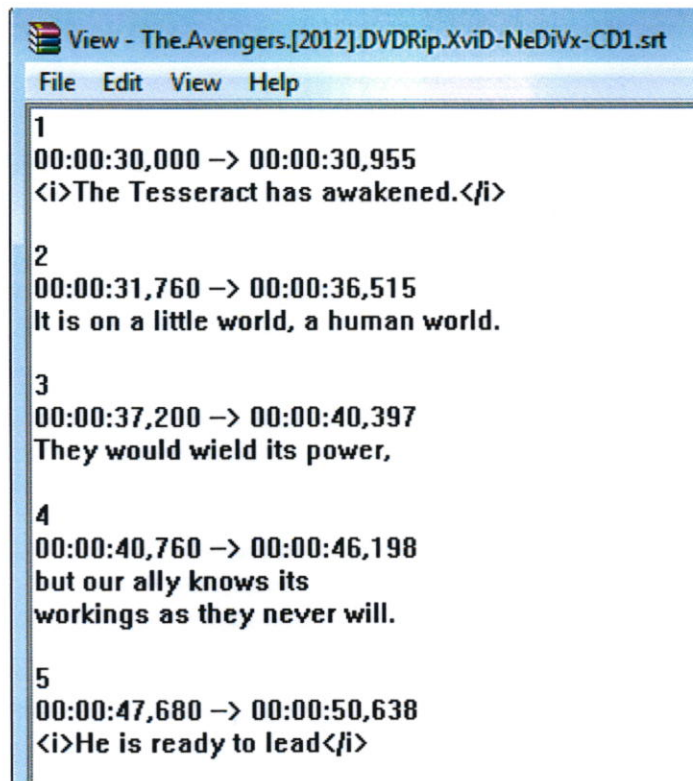


Figure 3.2 The original version of the movie scripts

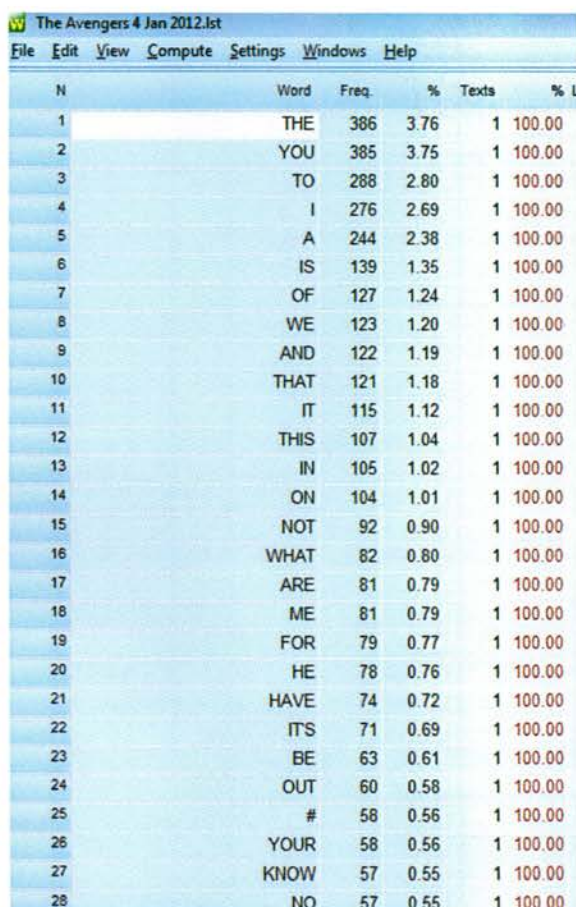
As can be seen in Figure 3.2 above, no. 1 to no. 5 referred to the number of sentences in the movie script, followed by the time when the sentence had been spoken (e.g. 00:00:28 → 00:00:32). And the HTML `<i>` tag defines a part of text in an alternate voice or mood. The content of the `<i>` tag is usually displayed in italic. For example, the source code is 'He named his car `<i>The lightning</i>`, because it was very fast.' and the result will show like 'He named his car *The lightning*, because it was very fast.' (www.w3schools.com).

The Avengers

The Tesseract has awakened. The Tesseract has awakened. It is on a little world, a human world. They would wield its power but our ally knows its workings as they never will. He is ready to lead and our force, our Chitauri, will follow. A world will be his. The universe yours. And the humans, what can they do but burn? All personnel, the evacuation order has been confirmed. How bad is it? That's the problem, sir. We don't know. Dr Selvig read an energy surge from the Tesseract four hours ago. NASA didn't authorise Selvig to go to test phase. He wasn't testing it. He wasn't even in the room. Spontaneous event. It just turned itself on? Where are the energy levels now? Climbing. When Selvig couldn't shut it down, we ordered evac. How long to get everyone out? Campus should be clear in the next half-hour. Do better. Sir, evacuation may be futile. We should tell them to go back to sleep? If we can't control the Tesseract's energy, there may not be a minimum safe distance. I need you to make sure the Phase 2 prototypes are shipped out. Sir, is that really a priority right now? Until such time as the world ends, we will act as though it intends to spin on. Clear out the tech below. Every piece of Phase 2 on a truck and gone. Yes, sir. With me. Talk to me, Doctor. Director. Is there anything we know for certain? The Tesseract is misbehaving. Is that supposed to be funny? No, it's not funny at all. The Tesseract is not only active, she's behaving. I assume you pulled the plug. She's an energy source. We turn off the power, she turns it back on. If she

Figure 3.3 The complete movie script in the docx file format

Next, the docx files as illustrated in Figure 3.3 above was inserted into the concordance program to finally result in the list of word frequency in the text files as shown below:



N	Word	Freq	%	Texts	% L
1	THE	386	3.76	1	100.00
2	YOU	385	3.75	1	100.00
3	TO	288	2.80	1	100.00
4	I	276	2.69	1	100.00
5	A	244	2.38	1	100.00
6	IS	139	1.35	1	100.00
7	OF	127	1.24	1	100.00
8	WE	123	1.20	1	100.00
9	AND	122	1.19	1	100.00
10	THAT	121	1.18	1	100.00
11	IT	115	1.12	1	100.00
12	THIS	107	1.04	1	100.00
13	IN	105	1.02	1	100.00
14	ON	104	1.01	1	100.00
15	NOT	92	0.90	1	100.00
16	WHAT	82	0.80	1	100.00
17	ARE	81	0.79	1	100.00
18	ME	81	0.79	1	100.00
19	FOR	79	0.77	1	100.00
20	HE	78	0.76	1	100.00
21	HAVE	74	0.72	1	100.00
22	IT'S	71	0.69	1	100.00
23	BE	63	0.61	1	100.00
24	OUT	60	0.58	1	100.00
25	#	58	0.56	1	100.00
26	YOUR	58	0.56	1	100.00
27	KNOW	57	0.55	1	100.00
28	NO	57	0.55	1	100.00

Figure 3.4 The frequency of occurrence of the word list

Figure 3.4 above presents the word list of the top 28 most frequently occurred words in the movie script of 'The Avengers'. The words found in number 1 to number 28 were arranged in the order of their frequency of occurrence. For example, the word '*the*' came first on the rank, which appeared 386 times, '*you*' ranked second with 385 times, '*to*' came in the third order with 288 times, and '*no*' came last, which appeared 57 times. Among these 28 words, however, only lexical words were selected for the analysis of lexical collocation in stage 2.

Stage 2

The second stage concentrated mainly on the investigation of the selected lexical words from the word list in Stage 1 collocated with other words. As already suggested, only 5 lexical words, which appeared most frequently, were

chosen for a concordance analysis to find any possible lexical collocation patterns emerged.

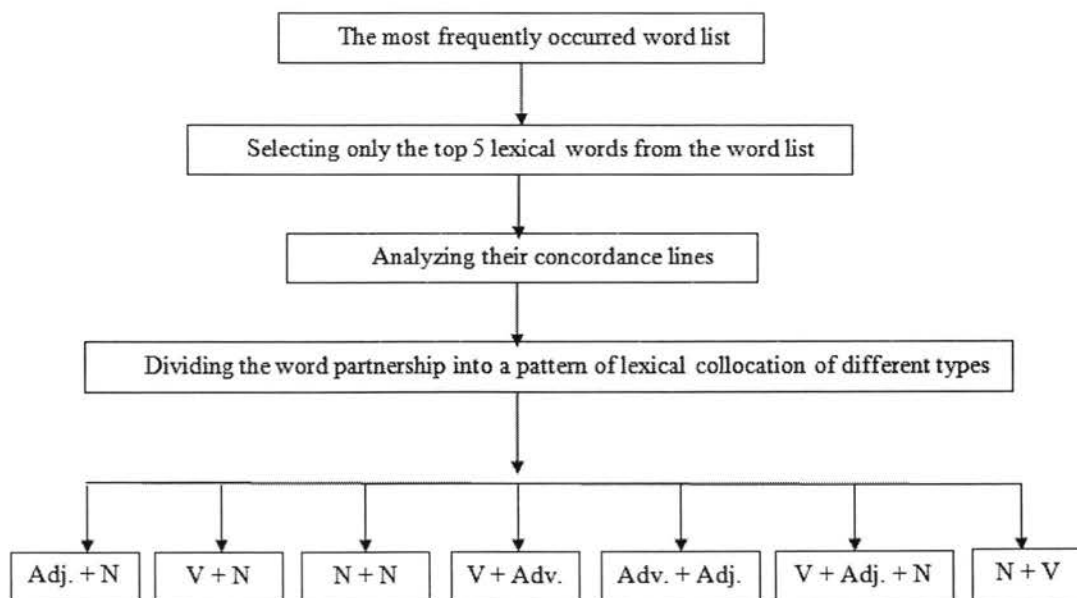


Figure 3.5 The analysis of collocation

Based on Figure 3.5, only 5 frequently found lexical words were complied with the exclusion of the grammatical words such as 'the', 'you' and 'to'. At this point, it should be worth mentioning again that the scope of this work fell only into the lexical collocation, and thus the word 'know', categorized under the lexical word, was chosen among the other 27 words in Figure 3.4 as it occurred most frequently on the lexical word list (57 times of occurring). Generally, in English a word can be classified into grammatical and lexical words. On the one hand, grammatical words, also called function words, have little lexical meaning and serve to express grammatical relationships among different words within a sentence. Grammatical words, particularly, are closed-class words, which include prepositions, pronouns, determiners, conjunctions, auxiliary verbs and particles. On the other hand, lexical words or content words are words that carry the content or the meaning of a sentence. They are open-class words, which include nouns, verbs, adjectives and adverbs (Biber et al., 1998)

Figure 3.6 below demonstrates how the lexical word '*know*' could collocate with other different types of word, using Lewis' (2000) seven patterns of lexical collocations as the major framework for the analysis. Lewis's framework was chosen mainly because his work is one of the most influential works in the field and was cited in a number of previous studies. Also, Lewis is one of the pioneers who apply the knowledge of collocation into a second or foreign language classroom. In so doing, the researcher had to manually look for any possibility of words, which appeared after '*know*'. Finally, all of the lexical collocation patterns found was calculated in terms of percentage and presented in the form of tables and diagrams. The sample of analysis of the word '*know*' will appear in the next section. However, it should be pointed out here that some output lines were excluded from the analysis such as those found in line 3 of Figure 3.6. That is, in '*That I did know,*' the word '*know*' was not taken into the analysis because it appears at the end of the sentence. In other words, every lexical verb which was used as an intransitive verb was all excluded from the analysis.

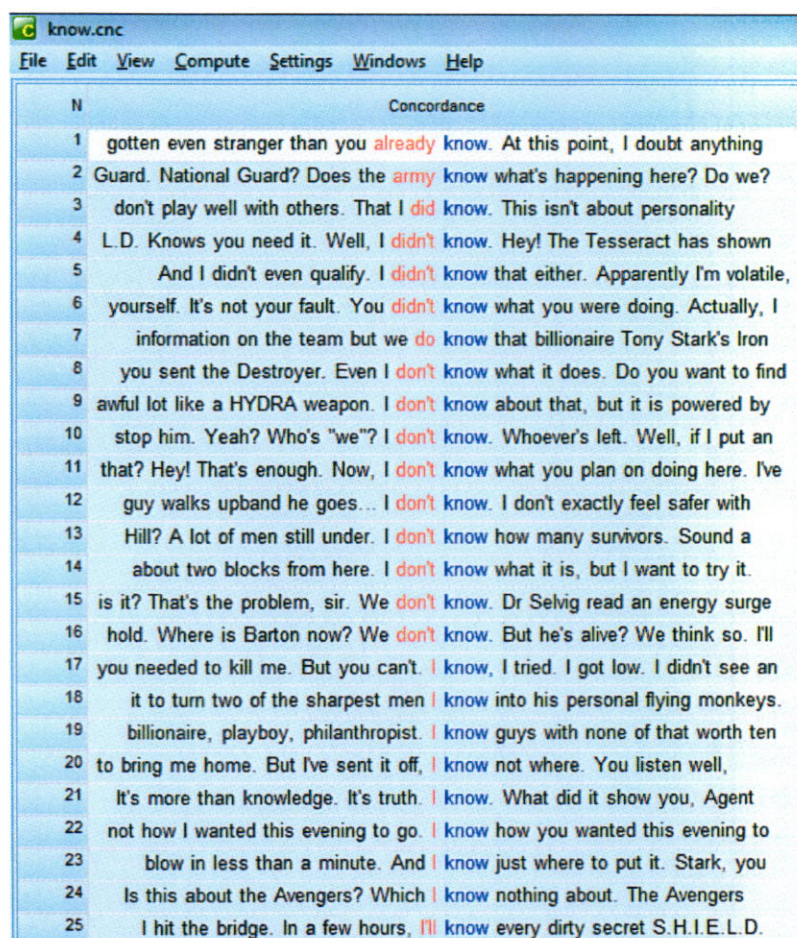


Figure 3.6 The concordance line output of the word 'know'

3.4 Example of Analysis

After the word 'know' was inserted into the concordance program, the line output as shown in the Figure 3.6 would result. Later on, the word 'know' with its 25 concordance lines was analyzed based on the seven patterns of lexical collocations proposed by Lewis's (2000). The following table shows the analysis results of different patterns of lexical collocation of verb to 'know':

Table 3.1 The analysis results of the collocation patterns of verb to 'know'

No.	Patterns	Freq.	Examples	Percentage
1	V + N	5	know what's happening know that either know what you were doing know that billionaire Tony Stark' Iron know what it does know what you plan on doing here know how many survivors know what it is know the sharpest men know guys with none of that worth ten know not where know just where to put it know nothing know every dirty secret	77.77 %
2	V + Adv.	3	know just know now know well	16.67%
3	N + V	1	army know	5.56%
4	Adj. + N	-	-	
5	N + N	-	-	
6	Adv. + Adj.	-	-	
7	V + Adj. + N	-	-	

As Table 1 shows, the 'V + N' collocation pattern was mostly evident in the concordance lines, which counted 77.77%, followed by the 'V+ Adv.' pattern (16.67%), and the 'N+V' pattern, which came third on the rank (5.56%). Also interesting is the fact that within the V + N category, the word 'know' revealed a tendency of occurring with the noun clause, rather than the single word. Examples of

the noun clause evident in the current work include "*know what's happening*", "*know what you were doing*" and "*know what it does*"

The next chapter will present the results of the analysis.

CHAPTER 4

RESULTS

The purpose of this chapter is to present the results of data analysis of the current research. The results reports in four separated sections. The first section shows the total number of words found in the top 5 movie hits of the year 2012. Then, the second part reports the analysis of individual word with its frequency of occurrence observed in each movie file. Later, the top 5 lexical words, which occurred repeatedly in the greatest number among the five movie files, were collected. Next, in the third section, the lexical words appearing on the top-5 list was grouped into Lewis (2000)'s different patterns of lexical collocation. Finally, the last section investigate the lexical collocation patterns found in all five movies.

4.1 General Statistic of the Selected Movie Scripts

According to Table 4.1 below, the token words of all five movies were totally 44,173 words: 10,050 from the 'Marvel's The Avengers', 8,179 from the 'Battleship,' 7,620 from the 'The Amazing Spider – Man,' 11,963 from the 'The Dark Knight Rises,' and 6,361 from the 'Skyfall'. It was also seen from the table that 'The Dark Knight Rises' movie had the highest number of token words since it was the longest movie among the five films under study. On the contrary, the 'Skyfall (007)' had the smallest number of words because there were several songs inserted into the movie and the songs were excluded from the analysis.

Table 4.1 General information on the number of words in each movie script file

Movie Hits Top 1 – Top 5 Year 2012	Names of Movie	No. of Token Words
Movie Hit No. 1	Marvel's The Avengers	10,050
Movie Hit No. 2	Battleship	8,179
Movie Hit No. 3	The Amazing Spider - Man	7,620
Movie Hit No. 4	The Dark Knight Rises	11,963
Movie Hit No. 5	Skyfall (007)	6,361
Total number of token words		44,173

4.2 Top 5 Lexical Words Found in the Selected Movies

Table 4.2 The frequency of occurrence of the top 5 lexical words found in each movie

Name of Movie	Marvel's The Avengers	No. of words	Battleship	No. of words	The Amazing Spider - Man	No. of words	The Dark Knight Rises	No. of words	Skyfall (007)	No. of words
Top 1	Know	57	Get	62	know	65	Get	60	get	41
Top 2	Got	52	go	43	get	48	Know	54	know	27
Top 3	Need	41	come	35	come	43	People	36	see	24
Top 4	Think	33	know	28	good	30	Need	35	good	20
Top 5	Come	25	good	26	take	26	Take	29	time	19

Table 4.2 shows the ranking order of the 5 most frequently occurred words found in each movie. For example, in the 'Marvel's The Avengers,' the word 'know' was the highest frequency lexical word observed in the movie script (57 times), followed by the word 'got' (52 times), and 'need' (41 times) respectively. Interestingly, the words 'know' and 'get' also happened in the highest number in other movies (e.g. know-65 times in the Amazing Spider-Man, get-60 times in the Dark Knight Rises). Here, it should also be pointed out that since there were several words appearing in the same rank, the number of occurrence of each was combined to reveal the words that occurred most frequently. The following table illustrates this point:

Table 4.3 The combined results of the top 5 lexical words from the five movie hits

No.	Words	Parts of Speech	Number of words	Percentage (100%)
1	get/got	v.	263	27.42
2	know	v.	231	24.08
3	come	v.	103	10.73
4	good	adj.	76	7.92
5	need	v./n.	76	7.92
6	take	v.	55	5.73
7	go	v.	43	4.49
8	people	n.	36	3.76
9	think	v.	33	3.45
10	see	v.	24	2.51
11	time	n.	19	1.99
Total number of words			959	100 %

Based on the above table, after combining all of the top 5 lexical words from the 5 movie hits, there remained 11 different words on the list. However, for the analysis in the current work, only the top 5 lexical words were selected. As evidence, the first, second and third words on the rank were ‘get/got’, ‘know’ and ‘come,’ all of which functioned as a verb. More specifically, while the word ‘get/got,’ which appeared 263 times (27.42%) and the word ‘know,’ occurring 231 times (24.08%) manifested themselves in a similar quantity, the third word ‘come’ (103 times or 10.73%) was found in the half quantity of the first two words. Coming next on the list were the adjective ‘good’ and the noun/verb ‘need,’ and as the final step, all of these 5 words were taken into consideration in the concordance analysis to find their possible partnerships.

Figure 4.1 below demonstrates the 5 lexical words on the rank arranged from the most frequently occurred word to the least one.

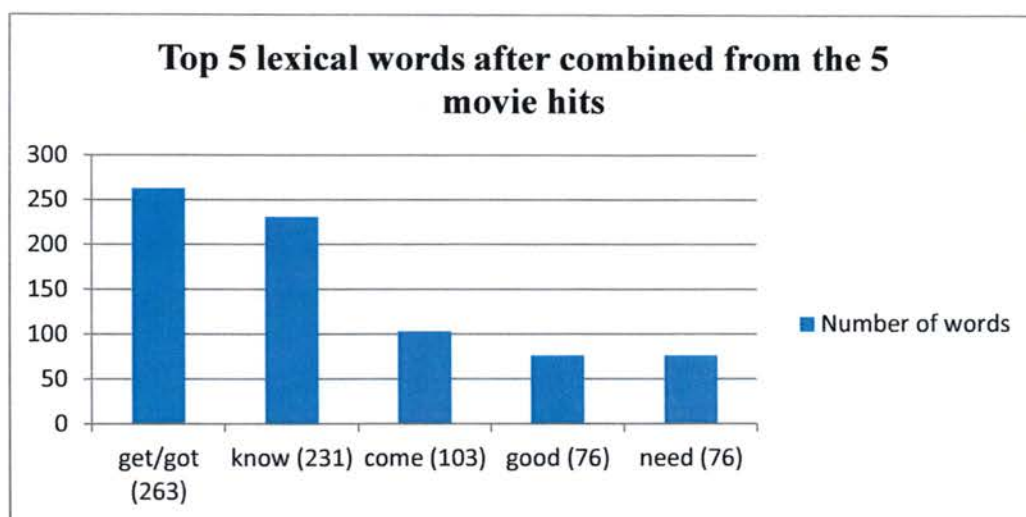


Figure 4.1 The top 5 lexical words frequently found in the five movie hits

4.3 An Analysis of 7 Lexical Collocation Patterns in the Selected Movies

As already suggested, the words ‘get/got’, ‘know’, ‘come’, ‘good,’ and ‘need’ were the most frequently used words found in the five movies. Among these words, the majority of them remained in the verb category as their part of speech, excepts the word ‘good,’ which functioned as the adjective and the word ‘need,’ which can be both the verb and the noun, depending on the context in which it occurred. Then, all of these words were analyzed in terms of word partnerships by being grouped into Lewis (2000)’s seven lexical collocations patterns.

Table 4.4 below illustrates a different pattern of lexical collocation observed in the study:

Table 4.4 The analysis of 7 lexical collocation patterns in the 5 movie hits

No.	Patterns	Top 5 Movie Hits					No. of words	100%
		The Avengers	Battleship	The Amazing Spider-Man	The Dark Knight Rises	Skyfall (007)		
1	V + N	99	27	48	58	36	268	72.23
2	V + Adv.	14	10	6	10	3	43	12.27
3	Adj. + N	1	3	5	4	10	23	07.96
4	N + V	2	2	1	7	1	13	03.65
5	Adv. + Adj.	0	4	3	0	0	7	02.68
6	V + Adj. + N	0	0	1	1	1	3	00.96
7	N + N	0	0	0	1	0	1	00.25
Sum up							358	100%

As the analysis of the 5 lexical words suggests, all seven patterns of lexical collocations were evident in this work. Examples include the verb-noun, verb-adverb, and adjective-noun collocations. The below table presents the combined results of collocations in their order of frequency, which is presented in terms of the number of occurrence and its percentage of each pattern:

Table 4.5 The ranking order of lexical patterns found in the 5 movie hits

No.	Patterns	Number of Occurrences	Percentage (100%)
1	V + N	268	72.23
2	V + Adv.	43	12.27
3	Adj. + N	23	07.96
4	N + V	13	03.65
5	Adv. + Adj.	7	02.68
6	V + Adj. + N	3	00.96
7	N + N	1	00.25

According to the above table, it could be said that while some patterns of collocation were favored in the action movies under study, several of them seemed to receive less attention. In particular, whereas the V+N collocation occurred most frequently (72.23%), the N+N pattern happened in a very limited number (0.25%). Examples of the V+N collocations are *got a condition*, *know what it's like to be unmade*, and *come home* whereas the only example of the N+N collocation was *growing need*. In this case, the word 'growing' was grouped as a noun because it functioned as a gerund function as a noun (although it looks like a verb). The following table gives more detailed information on the examples of collocations found in each pattern:

Table 4.6 Examples of lexical collocations

No.	Patterns	Examples
1	V + N	got a condition get a beer and a chicken know what it's like to be unmade
2	V + Adv.	get too close to it know exactly come too far
3	Adj. + N	good thing good reflexes good movies
4	N + V	a lot of guys thinks our heads go bang as casualty reports come in
5	Adv. + Adj.	pretty good very good real good
6	V + Adj. + N	know huge, scaly, big antlers need full evacuation take unscheduled calls
7	N + N	growing need

Table 4.5 reveals the occurrences of each lexical collocation pattern in the current study. The 'V + N' collocations, evidently, were employed at the greatest level of frequency (72.23%), followed by the 'V + Adv' pattern (12.27%). In contrast, the 'N+N' pattern (0.25%) was found only one time. Moreover, focusing on the highest amount of the V+N collocation, it was found that within a noun category itself, one would also witness the different types of it. Table 4.7 below demonstrates the groups of nouns that most co-occurred with the verbs under investigation:

4.4 Nouns that Co-Occurred with the Verbs

Table 4.7 The types of nouns that co-occurred with the verbs

No.	Patterns	No. of Words	Percentage (100%)
1	Verb + Noun Clause	116	43.28
2	Verb + Noun Phrase	114	42.54
3	Verb + Noun	38	14.18
Total		268	100

As shown in Table 4.7, the nouns observed within the 'V + N' lexical collocation pattern can further be classified into three groups; noun clauses, noun phrases and single nouns. In this study, a single noun refers to a single noun or a word that is used to name or identify a person, place, thing, quality, or action. It can be either in a singular or a plural form and there is no pre-modifiers or post-modifiers attached to it (e.g. pain, movies, reflexes, etc.). Moreover, whilst a noun phrase or nominal phrase (NP) is a word group with a noun or pronoun as its head that can be accompanied by modifiers, determiners, and/or complements, a noun clause (NC) is a dependent clause that functions as a noun and also known as a nominal clause. In this study, however, the group of noun clause was the type of noun mostly appearing after the verbs in the concordance lines (116 times or 43.28%), closely followed by the group of noun phrase occurring 114 times (42.54%) and a single noun unit, which appeared only 38 times (14.18%).

Table 4.8 below shows the examples of various types of nouns used with the verbs in the corpus of the action movies:

Table 4.8 The examples of nouns that co-occurred with the verbs

No.	Patterns	Examples
1	Verb + Noun Clause	get what he wants know how I stay calm think it's about the mechanics take what I need from those see what she's done to you
2	Verb + Noun Phrase	got a condition know my secret take that chance need a ride see a face
3	Verb + Noun	get things know pain take pictures need that come home

As seen in the above examples, a variety of verbs was observed in the corpus. Nevertheless, the verbs 'get/got', 'know' and 'take' manifested themselves more often when showing a tendency to be partners with the noun clauses, noun phrases, and nouns. These three words were also on the rank of the top 5 frequently found words in the movies under investigation.

The results obtained from this study will be discussed in next chapter.

CHAPTER 5

DISCUSSIONS

The purpose of this chapter is to discuss the results of the present study, which is divided into three sections. The first section summarizes the major findings as reported in Chapter 4. The second section discusses the high frequency of lexical words found in the five movie scripts. The last section focuses on the mostly occurred lexical collocation patterns; namely, the 'V+N' pattern.

5.1 Summary of Results

The major purpose of this study is to investigate and illustrate lexical collocations found in the top 5 movie hits of the year 2012. The results obtained from the analysis showed that the 'V + N' pattern, which was counted as 72.23%, was the highest lexical collocation pattern found among the five movie hits, followed by the 'V + Adv.' and the 'Adj. + N', respectively. Within the 'V + N' category, it is quite interesting to see that nouns (N) that collocated with verbs in the corpus under study could be further classified into three groups: a single noun, a noun phrase and a noun clause. More specifically, the findings revealed that the two types of nouns, which were noun clauses and noun phrases, were likely to occur with verbs in a similar percentage: 'V + Noun Clause' (43.28%) and 'V + Noun Phrase' (42.54%).

5.2 Frequency of Lexical Collocation Pattern 'V+N'

The 'V + N' pattern was mostly evident in the current study. This tendency seems to comply with other previous researches such as Tunnites (2009), who explored the English collocation patterns found in the dialogues of the movie script *'The Pacifier.'* Tunnites' work showed a greater tendency of lexical collocation (the 'V+N' is a part of lexical collocation) than the grammatical one (203 vs. 83 patterns). This may be because the lexical collocations, which consist of content words such as verbs, nouns, adjectives, and adverbs are found most frequently in every language,

either in written or oral communication since they are essential in conveying meaningful messages.

Cater (1998) suggested, “grammatical words comprise a small and finite class of words which includes pronoun (*I, you, me*), articles (*the, a*), auxiliary verbs (*must, could, shall*), prepositions (*in, on, with, by*), and conjunctions (*and, but*). **Grammatical words** as exemplified above are also known as ‘functional words’, ‘functors’, ‘empty words’. **Lexical words**, – which are also variously known as ‘full words’ or ‘content words,’ in contrast, -include nouns (*man, cat*), adjectives (*large, beautiful*), verbs (*find, wish*) and adverbs (*brightly, luckily*). They carry informational content and, as we have seen, are syntactically structured by the grammatical words. Also, while there are finite numbers of grammatical words, there are a potentially unlimited number of lexical words. But grammatical words remain generally more immutable. This gives some obvious ground, therefore, for linguists to be able to refer to lexical words as an **open class** of words while grammatical words constitute a **closed class**.”

Moreover, according to Biber et al. (1998, p.55), by comparing the most important differences between lexical words and function words, it was found that some significant differences were the number of lexical words, which are larger than the grammatical ones. Additionally, it was observed that whereas lexical words are strong, grammatical words are weak. A great tendency of having a combination of content words in this study (e.g. V+N, V+ adverb) can also be explained by the fact that lexical collocations which comprise two equal lexical components, with no subordinate elements, are found most often and played an important role in communication in our everyday life (Benson, 1985). This type of combination was found much more frequently in the dialogues of a movie script than the grammatical collocations, of which one of the two components comprise a grammatical element (Farghal & Obiedat, 1995)

The tendency of V+N collocation found in this study also confirms Roongnama (2009)’s work, which revealed a number of ‘V+N’ lexical collocation (e.g. find the place, sing the song). Thamnu (2009) also explained that a large number of content words take up more spaces than the grammatical words in the English language, resulting in more content word entities, which are basically used in the

formation of the lexical collocations. This was similar to Thonbury's (2007: 18) discussion which states that "most written texts comprise at least one-third grammatical words and two-third content words".

Also interesting is the work of Friginal (2009), titled *'The Language of Outsourced call Centers: a corpus-based study of cross-cultural interaction,'* which compared the three corpora: American Conversation, Switchboard Corpora, and Call Center Corpus. The study revealed that among the distribution of content word classes (nouns, verbs, adjectives, and verbs), nouns and verbs are the most common content word classes across these three spoken corpora. As seen here, Friginal's findings seem to be in line with the greatest number of V+ N pattern witnessed in the five movie scripts of the current study. This is mainly because verbs and nouns are two key elements among different parts of speech to convey the core meanings. In addition, it should make more sense that the V+N collocation appears in a great number to mainly show different kinds of action played out by various characters in the movies.

5.3 Collocations of Noun Clauses with Verbs

Based on the findings reported in Chapter 4, it was found that the most frequently found word types fell into a verb category (*get, know, come, need, take, go, think, and see*), and these verbs also appeared on the top 20 most frequently used verb list compiled by the Oxford English Corpus, all of which were used in the writing and revising of Oxford dictionaries. The high frequency of occurrence of these verbs in the current study may help explain why noun clauses greatly occur in the current corpus. This is partly because some verbs show a particular tendency to collocate with noun clauses.

As previously suggested, a noun clause (NC) in this study plays a crucial role as an integral part of a verb-noun collocation. Even though a noun clause is a subordinate clause/ dependent clause, which contains a subject and a predicate at a minimum level, it performs the same function as a noun: being a subject, a complement, and an object. In this work, a noun clause mainly functioned as either a complement or an object of a verb. For example, in "We didn't know *what to do*," the

noun clause '*what to do*' functions as an object of the verb '*know*,' and in '*all I need to know is that there are a thousand people there*,' a noun clause performs a complement function. As Friginal (2009) addressed, nouns and verbs are the most common content word classes across the spoken corpora. Moreover, it was found that the comparison of a variety of lexical features across spoken and written registers reported that almost one third of all content words in spoken interactions are lexical verbs (also known as full verbs, e.g., eat, dance). In other words, lexical verbs comprise an open class of words that function only as main verbs.

Lexical verbs are extremely common in both conversation and fiction. They are less common in news and considerably less common in academic prose. This may be because of several reasons. First, conversational partners talk a lot about actions and events, and these topics are readily expressed through frequent and short clauses. Often, each clause expresses a single main idea; and most of these clauses contain a lexical verb. In contrast, academic prose tends to use relatively few clauses and therefore few lexical verbs; the clauses in academic prose tend to be long, containing many noun phrases and prepositional phrases. Second, conversation commonly uses lexical verbs to frame the personal stance of the speaker (*I know, I think, I mean*). These verbs often occur with a dependent complement clause; lexical verbs are rarely used in this way in academic prose. Last, as for primary auxiliary verbs (*be, have* and *do*), conversation tends to use them to mark progressive aspect (e.g. *they are talking*) and perfect aspect (e.g. *they've straightened*), whereas academic prose tends to use primary auxiliary verbs to mark passive voice (e.g. *They are produced*) (Biber et al., 1999: 360).

The single-word lexical verbs, *say, get, go, know, and think*, are the five most common verbs occurring in British and American conversation. The twelve most common lexical verbs identified by Longman Grammar of Spoken and Written English are "say, get, go, know, think, see, make, come, take, want, give, and mean – occurring over 1,000 times per million words.), account for "nearly 45% of all lexical verbs in conversation" (p. 373). These corpus analyses provide a solid background to support the results obtained in this work. In addition, lexical verbs can also have a strong association with different grammatical structures, and such co-occurrence patterns are called *lexico-grammatical associations* (Biber et al., 1998). For example,

verbs such as *think* and *know* are strongly associated with *that* – complement noun clauses, while verbs such as *like*, *want*, and *need* are strongly associated with *to* complement noun clauses (Biber et al., 1999: 662).

However, the verbs found in the present corpus were likely to collocate with a noun clause with *wh*-words. Since a noun clause is a dependent clause that acts as a noun, it can do anything that a noun can do. A noun clause can be a subject, a direct object, an indirect object, an object of a preposition, a subject complement, an object complement or an appositive (Biber et al., 1998). Additionally, a noun clause is commonly found after verbs used to report knowledge: *know*, *think*, *believe*, *feel*, and others. In the following example, the *wh*-noun clause in the present work was usually seen with the lexical verbs '*know*' and '*see*':

"I know what this is."

"But they know *who trained him*."

"Let's see who ends up on."

Based on the above examples, while both verbs: '*know* and *see*' are part of lexical verbs, '*think*' is considered as a verb which reports humans' knowledge and shows a preference for a noun clause-partnership.

More interestingly, noun clauses can follow certain verbs that express mental activities such as verbs '*know*' and '*see*,' which are found most frequently in the present work. As reported in www.slideshare.net, a noun clause, many times, can also follow verbs of urgency. Verbs of urgency include *demand*, *insist*, *suggest*, *recommend*, *propose*, *request*, and *urge*. Moreover, a noun clause may occur after expressions of urgency, including *it is essential*, *it is critical*, *it is vital*, *it is necessary*, *it is important*, *it is urgent*, *it is advisable*, and *it is preferable*. Noun clauses after verb of urgency are formed by using the base form of the verb in the noun clause. In this research, unfortunately, the analysis did not reveal favorable results that support this claim.

In addition to the noun clause with *wh*-word or the one that includes a question in a statement, '*that*' noun clauses were another example that were mostly common in the present corpus. The sole function of *that*-clause is to subordinate the noun clause to the main clause. In other words, *that* only serves to introduce a noun clause. Some grammar books refer to the '*that*' noun clause as a "complementizer

that". Certain verbs, especially those expressing mental activities or feelings, are frequently followed by a noun clause of this type, and it shows a high possibility to function as objects of the verb.

According to Longman Grammar of Spoken and Written English (1999), there are nine verbs which are notably taking *that*-clauses in a post-predicate position, and the verb 'think' is among one of them, which is extremely common in this function. Furthermore, the verb 'know' is another common verb, which was found in a high quantity of the lexical words in the movie scripts in this research. As reported in Shin and Nation (2007)'s study titled '*Beyond single words: the most frequent collocation in spoken language*', the collocation '*I think (that)*' is on the second rank of the most frequently found collocation, which appeared 25,862 times. This tendency is quite similar to the results of the present study, in which the 'that-clause' was evident in a moderate degree after the verb 'think.'

CHAPTER 6

CONCLUSIONS

This chapter will state the conclusion, the suggestions on classroom lesson, the limitations of this study and the recommendation for further study.

6.1 Conclusions

The purposes of this study were to investigate the types of lexical collocations found in the top 5 action movie hits in the year 2012, to illustrate the frequently occurred collocation patterns found in the movies, and to help raise students' awareness of lexical collocations. In this research, the analysis was based on Lewis (2000)'s framework, which consist of seven patterns of lexical collocations. The results revealed that the 'V+N' pattern appeared as the most frequently occurred lexical collocation pattern, followed by the 'V+Adv.', the 'Adj. + N', the 'N + V', the 'Adv. + Adj.', the 'V + Adj. + N', and the 'N + N' respectively. Thus, it can be concluded that the 'V+N' pattern most frequently occurred among the five movie hits of the year 2012. In addition, it was evident that the verbs observed in this study showed a great tendency of collocating with a single noun, a noun phrase, and a noun clause. More specifically, it was found that the two types of nouns, the noun clauses and the noun phrases, were likely to occur with the verbs in a similar percentage: 'V + Noun Clause' (43.28%) and 'V + Noun Phrase' (42.54%).

6.2 Suggestions on Material Preparation and Classroom Implication

In this study, the researcher to investigated the lexical collocations mostly found in the movie scripts. The corpus itself is intended to reflect the real language happening and at the same time authentic materials for English language classrooms. As presented in Chapter 4, the verb + noun collocation pattern was mostly evident in the current corpus. Therefore, this type of collocation should be highlighted in English language learning and teaching. As one may recognize, there are hundreds of

thousands of collocations in the English language, it is thus impossible to teach learners all. Instead, language teachers should teach their students only selected collocation patterns commonly appearing in language of the real world. This is to say that students should be aware of an existence of collocation and its various types through an explicit learning and teaching. For example, the knowledge that verbs often co-occur with nouns may lead students to notice the kind of words that follow a particular verb such as the verb 'know,' which is normally followed by a noun clause. Therefore, understanding the nature of a collocation may encourage students to think how they are going to use collocations productively and communicatively. To raise students' awareness of lexical collocations and to answer the question "*how are the findings of the present work applicable to materials preparation and development in a Communicative English Course at Buriram Rajabhat University,*" the researcher would like to make a recommendation for classroom materials as can be found in Appendix F.

6.3 Limitations of this Study

Based on the results above, it seems that there are some limitations of the present study. Firstly, since the data of this study were from only five selected action movie hits in the year 2012, the major results observed here could not be applied to all action movies and other different movie genres. In other words, the findings obtained from a limited number of corpuses should not be generalized to the whole group of population under the same type. Secondly, the data analysis of this study was based only on Lewis (2000)'s framework of seven patterns of lexical collocation. Hence, the research findings might not be enough in terms of presenting the whole class of lexical collocations, which could further be categorized in larger groups in other research frameworks. Next, the study only focuses on lexical collocations by leaving out the grammatical part; therefore, it does not represent all types of collocations of everyday language. Lastly, this study was based solely on the conversations in the movie scripts or oral communication. Other forms of communication such as written language were not included.

6.4 Recommendation for Further Study

The present study aims to investigate the types of lexical collocations in movie scripts. The results revealed that the verb-noun collocation was found in a high quantity in the corpus of this work and thus necessary for students of the English language to be exposed to. Therefore, it would be beneficial for students to be provided with a formal classroom instruction on collocations so that they can be aware of how words combine in a natural way.

Currently, the studies on collocations found in the movies in Thailand are of a small number. The researcher believes that since collocations are around, the collocation knowledge should be a mandatory subject for EFL/ESL learners as it will help promote natural English. However, since this research has been dedicated to spoken language, the following topics are suggested for further studies. First, it will be interesting to investigate English collocations in other movie genres such as comedy, romantic, horror, and etc. Second, the analysis of corpus should be based on other research frameworks to see how different types of collocations may manifest themselves. Next, grammatical collocations should be considered in an investigation of spoken language since it is also a significant part of collocation patterns. Finally, it is also interesting to investigate the use of lexical collocation in written language such as leaflets, brochures, fables, short stories, etc. Finally, collocation violations in oral communication are other challenging research topics. Examples include an investigation of collocations in interviewing, debating or giving speech.

At this point, it should be pointed out that the major tendencies of lexical collocation reported in this paper could serve as practical courses for teachers and materials development for English language teaching in Thailand.

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APPENDICES

APPENDIX A
AN EXAMPLE OF THE COLPLETE MOVIE FILE:
'MARVEL'S THE AVENGERS'

“Marvel’s The Avengers”

The Tesseract has awakened. The Tesseract has awakened. It is on a little world, a human world. They would wield its power but our ally knows its workings as they never will. He is ready to lead and our force, our Chitauri, will follow. A world will be his. The universe, yours. And the humans, what can they do but burn?

All personnel, the evacuation order has been confirmed. How bad is it? That's the problem, sir. We don't know. Dr Selvig read an energy surge from the Tesseract four hours ago. NASA didn't authorise Selvig to go to test phase. He wasn't testing it. He wasn't even in the room. Spontaneous event. It just turned itself on? Where are the energy levels now? Climbing. When Selvig couldn't shut it down, we ordered evac. How long to get everyone out? Campus should be clear in the next half-hour. Do better. Sir, evacuation may be futile. We should tell them to go back to sleep? If we can't control the Tesseract's energy, there may not be a minimum safe distance. I need you to make sure the Phase 2 prototypes are shipped out. Sir, is that really a priority right now? Until such time as the world ends, we will act as though it intends to spin on. Clear out the tech below. Every piece of Phase 2 on a truck and gone. Yes, sir. With me. Talk to me, Doctor. Director. Is there anything we know for certain? The Tesseract is misbehaving. Is that supposed to be funny? No, it's not funny at all. The Tesseract is not only active, she's behaving. I assume you pulled the plug. She's an energy source. We turn off the power, she turns it back on. If she reaches peak level... We prepared for this, Doctor. Harnessing energy from space. But we don't have the harness. My calculations are far from complete. And she's throwing off interference, radiation. Nothing harmful, low levels of gamma radiation. That can be harmful. Where's Agent Barton? The Hawk? Up in his nest, as usual. Agent Barton, report. I gave you this detail so you could keep a close eye on things. Well, I see better from a distance. Have you seen anything that might set this thing off? Doctor, it's spiking again. No one's come or gone. And Selvig's clean. No contacts, no IMs. If there was any tampering, sir, it wasn't at this end. "At this end"? Yeah, the Cube is a doorway to the other end of space, right? Doors open from both sides. Not yet. Sir, please put down the spear. You have heart. Please don't. I still need that. This doesn't have to get any messier. Of course it does. I've come too

far for anything else. I am Loki, of Asgard and I am burdened with glorious purpose. Loki, brother of Thor. We have no quarrel with your people. An ant has no quarrel with a boot. Are you planning to step on us? I come with glad tidings of a world made free. Free from what? Freedom. Freedom is life's great lie. Once you accept that, in your heart, you will know peace. Yeah, you say "peace," I kind of think you mean the other thing. Sir, Director Fury is stalling. This place is about to blow and drop a hundred feet of rock on us. He means to bury us. Like the pharaohs of old. He's right. The portal is collapsing in on itself. We've got maybe two minutes before this goes critical. Well, then. I need these vehicles. Who's that? They didn't tell me. Hill! Do you copy? Barton has turned. They have the Tesseract! Shut them down! Okay, let's go. No, leave it. Go! We're clear upstairs, sir. You need to go. Director? Director Fury, do you copy? The Tesseract is with a hostile force. I have men down. Hill? A lot of men still under. I don't know how many survivors. Sound a general call. I want every living soul not working rescue looking for that briefcase. Roger that. Coulson, get back to base. This is a Level Seven. As of right now, we are at war. What do we do? This is not how I wanted this evening to go. I know how you wanted this evening to go. Believe me this is better. Who are you working for? Lermontov, yes? Does he think we have to go through him to move our cargo? I thought General Solohob is in charge of the export business. Solohob a bagman, a front. Your outdated information betrays you. The famous Black Widow and she turns out to be simply another pretty face. You really think I'm pretty? Tell Lermontov we don't need him to move the tanks. Tell him he is out. Well.....you may have to write it down. It's for her. You listen carefully. You're at 1- 14 Silensky Plaza, 3rd floor. We have an F-22 exactly eight miles out. Put the woman on the phone, or I will blow up the block before you can make the lobby. We need you to come in. Are you kidding? I'm working. This takes precedence. I'm in the middle of an interrogation. This moron is giving me everything. I don't give everything. Look, you can't pull me out of this right now. Natasha...Barton's been compromised. Let me put you on hold. Where is Barton now? We don't know. But he's alive? We think so. I'll brief you on everything when you get back. But first, we need you to talk to the big guy. Coulson, you know that Stark trusts me about as far as he can throw me. I've got Stark. You get the big guy. Who are you? Get out! There is sickness here! You're a doctor. My father's not waking

up! He has a fever and he's moaning but his eyes won't open. Slow down. My father... Like them? Please. You should've got paid up front, Banner. You know, for a man who's supposed to be avoiding stress you picked a hell of a place to settle. Avoiding stress isn't the secret. Then what is it? Yoga? You brought me to the edge of the city. Smart. I assume the whole place is surrounded. Just you and me. And your actress buddy? Is she a spy, too? They start that young? I did. Who are you? Natasha Romanoff. Are you here to kill me, Ms Romanoff? Because that's not going to work out for everyone. No, of course not. I'm here on behalf of S.H.I.E.L.D. S.H.I.E.L.D. How did they find me? We never lost you, Doctor. We've kept our distance. Even helped keep some other interested parties off your scent. Why? Nick Fury seems to trust you. But now we need you to come in. What if I say no? I'll persuade you. And what if the other guy says no? You've been more than a year without an incident. I don't think you want to break that streak. Well, I don't every time get what I want. Doctor, we're facing a potential global catastrophe. Well, those I actively try to avoid. This is the Tesseract. It has the potential energy to wipe out the planet. What does Fury want me to do, swallow it? He wants you to find it. It's been taken. It emits a gamma signature that's too weak for us to trace. There's no one that knows gamma radiation like you do. If there was, that's where I'd be. So, Fury isn't after the monster? Not that he's told me. And he tells you everything? Talk to Fury. He needs you on this. He needs me in a cage? No one's going to put you in a... Stop lying to me! I'm sorry. That was mean. I just wanted to see what you'd do. Why don't we do this the easy way where you don't use that and the other guy doesn't make a mess. Okay? Natasha? Stand down. We're good here. "Just you and me." This is out of line, Director. You're dealing with forces you can't control. You ever been in a war, Councilman? In a firefight? Did you feel an overabundance of control? You're saying that this Asgard is declaring war on our planet? Not Asgard. Loki. He can't be working alone. What about the other one? His brother. Our intelligence says Thor is not a hostile but he's worlds away. We can't depend on him to help, either. It's up to us. Which is why you should be focusing on Phase 2? It was designed for exactly this... Phase 2 isn't ready. Our enemy is. We need a response team. The Avengers Initiative was shut down. This isn't about the Avengers. We've seen the list. You're running the world's greatest covert security network and you're going to leave the fate of the

human race to a handful of freaks. I'm not leaving anything to anyone. We need a response team. These people may be isolated, unbalanced even but I believe with the right push they can be exactly what we need. You believe? War isn't won by sentiment, Director. No, it's won by soldiers. There's not enough time. I got to put her in the water! You won't be alone. Oh, my God. This guy is still alive! Trouble sleeping? I slept for 70 years, sir. I think I've had my fill. Then you should be out, celebrating, seeing the world. When I went under, the world was at war. I wake up, they say we won. They didn't say what we lost. We've made some mistakes along the way. Some, very recently. Are you here with a mission, sir? I am. Trying to get me back in the world? Trying to save it. HYDRA's secret weapon. Howard Stark fished that out of the ocean when he was looking for you. He thought what we think. The Tesseract could be the key to unlimited sustainable energy. That's something the world sorely needs. Who took it from you? He's called Loki. He's not from around here. There's a lot we'll have to bring you up to speed on if you're in. The world has gotten even stranger than you already know. At this point, I doubt anything would surprise me. Ten bucks says you're wrong. There's a debriefing packet waiting for you back at your apartment. Is there anything you can tell us about the Tesseract that we ought to know now? You should have left it in the ocean. Good to go on this end. The rest is up to you. You disconnected the transmission lines? Are we off the grid? Stark Tower is about to become a beacon of self-sustaining clean energy. Well, assuming the arc reactor takes over and it actually works. I assume. Light her up. How does it look? Like Christmas, but with more me. We've got to go wider on the public awareness campaign. You need to do some press. I'm in DC tomorrow, I'm working on the zoning for the next three buildings. Pepper, you're killing me. The moment, remember? Enjoy the moment. Get in here and I will. Sir, Agent Coulson of S.H.I.E.L.D. Is on the line. I'm not in. I'm actually out. Sir, I'm afraid he's insisting. Grow a spine, Jarvis. I got a date. Levels are holding steady, I think. Of course they are. I was directly involved. Which brings me to my next question. How does it feel to be a genius? Well, I really wouldn't know, now would I? What do you mean? All this came from you. No, all this came from that. Give yourself some credit. Please. Stark Tower is your baby. Give yourself 12% of the credit. 12%? An argument can be made for 15. 12%? My baby? Well, I did do all the heavy lifting. Literally, I lifted the

heavy things. And, sorry, but the security snafu? That was on you. My private elevator... You mean our elevator? ...it was teeming with sweaty workmen. I'm going to pay for that comment about percentages in some subtle way later, aren't I? It's not going to be that subtle. I'll tell you what. The next building is gonna say "Potts" on the tower. On the lease. Call your mom. Can you bunk over? Sir, the telephone. I'm afraid my protocols are being overridden. Mr Stark, we need to talk. You have reached the life model decoy of Tony Stark. Please leave a message. This is urgent. Then leave it urgently. Security breach. It's on you. Mr Stark. Phil! Come in. "Phil"? I can't stay. His first name is "Agent." Come on in. We're celebrating. Which is why he can't stay. We need you to look this over as soon as possible. I don't like being handed things. That's fine, because I love to be handed things. So, let's trade. Thank you.

Official consulting hours are between 8 and 5 every other Thursday. This isn't a consultation. Is this about the Avengers? Which I know nothing about. The Avengers Initiative was scrapped, I thought. And I didn't even qualify. I didn't know that either. Apparently I'm volatile, self-obsessed, don't play well with others. That I did know. This isn't about personality profiles any more. Whatever. Ms Potts, got a second? Half a mo. You know, I thought we were having a moment. I was having 12% of a moment. This seems serious. Phil's pretty shaken. How would you know if it's... Why is he "Phil"? What is all this? This is this. I'm going to take the jet to DC tonight. Tomorrow. You have homework. You have a lot of homework. Well, what if I didn't? If you didn't? Yeah. You mean when you've finished? Well, then Square deal. Fly safe. Work hard. So, any chance you're driving by LaGuardia? I can drop you. Fantastic. I want to hear about the cellist. Is that still a thing? She moved back to Portland. What? Boo! We're about 40 minutes out from home base, sir. So, this Dr Banner was trying to replicate the serum they used on me? A lot of people were. You were the world's first superhero. Banner thought gamma radiation might hold the key to unlocking Erskine's original formula. Didn't really go his way, did it? Not so much. When he's not that thing, though, the guy's like a Stephen Hawking. He's like a smart person. I gotta say, it's an honour to meet you officially. I've sort of met you. I mean, I watched you while you were sleeping. I mean, I was present while you were unconscious from the ice. You know, it's really just a huge honour to have you on board this... I hope I'm the man for the job. Oh, you are. Absolutely. We made some

modifications to the uniform. I had a little design input. The uniform? Aren't the stars and stripes a little old-fashioned? With everything that's happening and the things that are about to come to light, people might just need a little old-fashioned. The Chitauri grow restless. Let them gird themselves. I will lead them in the glorious battle.

Battle? Against the meagre might of Earth? Glorious, not lengthy. If your force is as formidable as you claim. You question us? You question him, he who put the sceptre in your hand? Who gave you ancient knowledge and new purpose when you were cast out, defeated? I was a king! The rightful king of Asgard, betrayed. Your ambition is little and born of childish need. We look beyond the Earth to the greater worlds the Tesseract will unveil. You don't have the Tesseract yet. I don't threaten. But until I open the doors, until your force is mine to command, you are but words. You will have your war, Asgardian. If you fail, if the Tesseract is kept from us, there will be no realm, no barren moon, no crevice where he cannot find you. You think you know pain? He will make you long for something sweet as pain. Stow the captain's gear.

Yes, sir. Agent Romanoff, Captain Rogers. Ma'am. Hi. They need you on the bridge. They're starting the face-trace. See you there. It was quite the buzz around here, finding you in the ice. I thought Coulson was gonna swoon. Did he ask you to sign his Captain America trading cards yet? Trading cards? They're vintage. He's very proud. Dr Banner. Yeah, hi. They told me you would be coming. Word is, you can find the Cube. Is that the only word on me? Only word I care about. It must be strange for you, all of this. Well, this is actually kind of familiar. Gentlemen, you might want to step inside in a minute. It's going to get a little hard to breathe. Flight crew, secure the deck. Is this a submarine? Really? They want me in a submerged, pressurised, metal container? No, no, this is much worse. Hover power check complete. Position cyclic. Increase collective to 8.0%. Preparing for maximum performance takeoff. Increase output to capacity. Power plant performing at capacity. We are clear. All engines operating. S.H.I.E.L.D. Emergency Protocol 193.6 in effect. We are at level, sir. Good. Let's vanish. Engage retro-reflection panels. Reflection panels engaged. Gentlemen. Doctor, thank you for coming. Thanks for asking nicely. So, how long am I staying? Once we get our hands on the Tesseract, you're in the wind. Where are you with that? We're sweeping every wirelessly accessible camera on the planet. Cell phones, laptops... If it's connected to a satellite, it's eyes and ears for us. That's

still not gonna find them in time. You have to narrow your field. How many spectrometers do you have access to? How many are there? Call every lab you know. Tell them to put the spectrometers on the roof and calibrate them for gamma rays. I'll rough out a tracking algorithm, basic cluster recognition. At least we could rule out a few places. Do you have somewhere for me to work? Agent Romanoff, could you show Dr Banner to his laboratory, please? You're gonna love it, Doc. We got all the toys. Put it over there. Where did you find all these people? S.H.I.E.L.D. Has no shortage of enemies, Doctor. Is this the stuff you need? Yeah, iridium. It's found in meteorites. It forms anti-protons. It's very hard to get hold of. Especially if S.H.I.E.L.D. Knows you need it. Well, I didn't know. Hey! The Tesseract has shown me so much. It's more than knowledge. It's truth. I know. What did it show you, Agent Barton? My next target. Tell me what you need. I need a distraction. And an eyeball. I mean, if it's not too much trouble. No, no. It's fine. It's a vintage set. It took me a couple of years to collect them all. Near mint. Slight foxing around the edges, but... We got a hit. A 67% match. Wait. Cross match, 79%. Location? Stuttgart, Germany. He's not exactly hiding. Captain, you're up. Kneel before me. I said kneel! Is not this simpler? Is this not your natural state? It's the unspoken truth of humanity, that you crave subjugation. The bright lure of freedom diminishes your life's joy in a mad scramble for power, for identity. You were made to be ruled. In the end, you will always kneel. Not to men like you. There are no men like me. There are always men like you. Look to your elder, people. Let him be an example. You know, the last time I was in Germany, and saw a man standing above everybody else, we ended up disagreeing. The soldier. The man out of time. I'm not the one who's out of time. Loki, drop the weapon and stand down. Kneel. Not today! The guy's all over the place. Agent Romanoff. You miss me? Make your move, Reindeer Games. Make your move, Reindeer Games. Good move. Mr Stark. Captain. Is he saying anything? Not a word. Just get him here. We're low on time. I don't like it. What, Rock of Ages giving up so easily? I don't remember it being that easy. This guy packs a wallop. Still, you are pretty spry for an older fellow. What's your thing, Pilates? What? It's like calisthenics. You might have missed a couple of things doing time as a Capsicle. Fury didn't tell me he was calling you in. Yeah, there's a lot of things Fury doesn't tell you. Where's this coming from? What's the matter? Are you scared of a little

lightning? I'm not overly fond of what follows. What are you doing? And now there's that guy. Another Asgardian? That guy's a friendly? Doesn't matter. If he frees Loki or kills him, the Tesseract's lost. Stark, we need a plan of attack! I have a plan. Attack. I'd sit this one out, Cap. I don't see how I can. These guys come from legend.

They're basically gods. There's only one God, ma'am. And I'm pretty sure he doesn't dress like that. Where is the Tesseract? I missed you, too. Do I look to be in a gaming mood? You should thank me. With the Bifrost gone, how much dark energy did the Allfather have to muster to conjure you here to your precious Earth? I thought you dead. Did you mourn? We all did. Our father... Your father. He did tell you my true parentage, did he not? We were raised together. We played together, we fought together. Do you remember none of that? I remember a shadow. Living in the shade of your greatness. I remember you tossing me into an abyss. I, who was, and should be, king! So you take the world I love as a recompense for your imagined slights? No.

The Earth is under my protection, Loki. And you're doing a marvellous job with that. The humans slaughter each other in droves while you idly fret. I mean to rule them, as why should I not? You think yourself above them? Well, yes. Then you miss the truth of ruling, brother. A throne would suit you ill. I've seen worlds you've never known about! I have grown, Odinson, in my exile. I have seen the true power of the Tesseract, and when I wield it Who showed you this power? Who controls the would-be king? I am a king! Not here! You give up the Tesseract! You give up this poisonous dream! You come home. I don't have it. You need the Cube to bring me home. But I've sent it off, I know not where. You listen well, brother. I'm listening. Do not touch me again. Then don't take my stuff. You have no idea what you're dealing with. Shakespeare in the Park? Doth Mother know you wear-eth her drapes? This is beyond you, metal man. Loki will face Asgardian justice. He gives up the Cube, he's all yours. Until then, stay out of the way. Tourist. Okay. Power at 400% capacity. How about that? Hey! That's enough. Now, I don't know what you plan on doing here. I've come here to put an end to Loki's schemes. Then prove it. Put that hammer down. Yeah... No. Bad call. He loves his hammer. You want me to put the hammer down? Are we done, here? In case it's unclear, if you try to escape, if you so much as scratch that glass, it's 30,000 feet straight down in a steel trap. You get how that works? Ant, boot. It's an impressive cage. Not built, I think, for me. Built for

something a lot stronger than you. Oh, I've heard. A mindless beast. Makes play he's still a man. How desperate are you, that you call on such lost creatures to defend you? How desperate am I? You threaten my world with war. You steal a force you can't hope to control. You talk about peace, and you kill because it's fun. You have made me very desperate. You might not be glad that you did. It burns you to have come so close. To have the Tesseract, to have power, unlimited power. And for what? A warm light for all mankind to share. A warm light for all mankind to share. And then to be reminded what real power is. Well, let me know if "real power" wants a magazine or something. Loki's gonna drag this out. So, Thor, what's his play? He has an army called the Chitauri. They're not of Asgard, nor any world known. He means to lead them against your people. They will win him the Earth, in return, I suspect, for the Tesseract. An army from outer space. So, he's building another portal. That's what he needs Erik Selvig for. Selvig? He's an astrophysicist. He's a friend. Loki has him under some kind of spell, along with one of ours. I want to know why Loki let us take him. He's not leading an army from here. I don't think we should be focusing on Loki. That guy's brain is a bag full of cats. You could smell crazy on him. Have care how you speak. Loki is beyond reason, but he is of Asgard. And he is my brother. He killed 80 people in two days. He's adopted. I think it's about the mechanics. Iridium... What do they need the iridium for? It's a stabilising agent. I'm just saying, pick a weekend. I'll fly you to Portland. Keep love alive. It means the portal won't collapse on itself like it did at S.H.I.E.L.D. No hard feelings, Point Break. You've got a mean swing. Also, it means the portal can open as wide and stay open as long, as Loki wants. Raise the mizzenmast. Jib the topsails. That man is playing Galaga. He thought we wouldn't notice, but we did. How does Fury even see these? He turns. Sounds exhausting. The rest of the raw materials, Agent Barton can get his hands on pretty easily. The only major component he still needs is a power source of high-energy density. Something to kick-start the Cube. When did you become an expert in thermonuclear astrophysics? Last night. The packet, Selvig's notes, the extraction theory papers. Am I the only one who did the reading? Does Loki need any particular kind of power source? He would have to heat the Cube to 120-million Kelvin just to break through the Coulomb barrier. Unless Selvig has figured out how to stabilize the quantum tunnelling effect. Well, if he could do that, he could

achieve heavy ion fusion at any reactor on the planet. Finally, someone who speaks English. Is that what just happened? It's good to meet you, Dr Banner. Your work on antielectron collisions is unparalleled. And I'm a huge fan of the way you lose control and turn into an enormous green rage-monster. Thanks. Dr Banner is only here to track the Cube. I was hoping you might join him. I would start with that stick of his. It may be magical, but it works an awful lot like a HYDRA weapon. I don't know about that, but it is powered by the Cube. And I would like to know how Loki used it to turn two of the sharpest men I know into his personal flying monkeys. Monkeys? I do not understand. I do. I understood that reference. Shall This way, sir. The gamma readings are definitely consistent with Selvig's reports of the Tesseract. But it's going to take weeks to process. If we bypass their mainframe and direct route to the Homer cluster, we can clock this at around 600 teraflops. All I packed was a toothbrush. You know, you should come by Stark Tower sometime. Top ten floors, all R&D. You'd love it. It's Candy Land. Thanks, but the last time I was in New York, I kind of broke Harlem. Well, I promise a stress-free environment. No tension, no surprises. Hey! Nothing? Are you nuts? Jury's out. You really have got a lid on it, haven't you? What's your secret? Mellow jazz, bongo drums, huge bag of weed? Is everything a joke to you? Funny things are. Threatening the safety of everyone on this ship isn't funny. No offence, Doc. It's all right, I wouldn't have come aboard if I couldn't handle pointy things. You're tip-toeing, big man. You need to strut. And you need to focus on the problem, Mr Stark. Do you think I'm not? Why did Fury call us in? Why now? Why not before? What isn't he telling us? I can't do the equation unless I have all the variables. You think Fury's hiding something? He's a spy. Captain, he's "the" spy. His secrets have secrets. It's bugging him, too. Isn't it? I just want to finish my work here, and... Doctor? "A warm light for all mankind." Loki's jab at Fury about the Cube. I heard it. I think that was meant for you. Even if Barton didn't tell Loki about the tower, it was still all over the news. The Stark Tower? That big, ugly building in New York? It's powered by an arc reactor, a self-sustaining energy source. That building will run itself for, what, a year? It's just the prototype. I'm kind of the only name in clean energy right now. That's what he's getting at. So, why didn't S.H.I.E.L.D. Bring him in on the Tesseract project? What are they doing in the energy business in the first place? I should probably look into that once my decryption

programme finishes breaking into all of S.H.I.E.L.D.'s secure files. I'm sorry. Did you say...Jarvis has been running it since I hit the bridge. In a few hours, I'll know every dirty secret S.H.I.E.L.D. Has ever tried to hide. Blueberry? Yet you're confused about why they didn't want you around. An intelligence organization that fears intelligence? Historically, not awesome. I think Loki's trying to wind us up. This is a man who means to start a war and if we don't stay focused, he'll succeed. We have orders. We should follow them. Following's not really my style. And you're all about style, aren't you? Of the people in this room, which one is, A, wearing a spangly outfit, and, B, not of use? Steve, tell me none of this smells a little funky to you. Just find the Cube. That's the guy my dad never shut up about? I'm wondering if they shouldn't have kept him on ice. The guy's not wrong about Loki. He does have the jump on us. What he's got is an Acme dynamite kit. It's going to blow up in his face. And I'm going to be there when it does. Yeah. I'll read all about it. Or you'll be suiting up with the rest of us. You see, I don't get a suit of armour. I'm exposed. Like a nerve. It's a nightmare. I've got a cluster of shrapnel trying every second to crawl its way into my heart. This stops it. This little circle of light, it's part of me now, not just armour. It's a terrible privilege. But you can control it. Because I learned how. It's different. Hey, I read all about your accident. That much gamma exposure should have killed you. So you're saying that the Hulk. The other guy saved my life? That's nice. It's a nice sentiment. Saved it for what? I guess we'll find out. You may not enjoy that. And you just might. As soon as Loki took the doctor, we moved Jane Foster. They've got an excellent observatory in roms\F8. She was asked to consult there very suddenly yesterday. Handsome fee, private plane, very remote. She'll be safe. Thank you. It's no accident, Loki taking Erik Selvig. I dread what he plans for him once he's done. Erik is a good man. He talks about you a lot. You changed his life. You changed everything around here. They were better as they were. We pretend on Asgard that we're more advanced but we come here, battling like bilge snipe. Like what? Bilge snipe. You know, huge, scaly, big antlers. You don't have those? I don't think so. Well, they are repulsive. And they trample everything in their path. When I first came to Earth, Loki's rage followed me here, and your people paid the price. And now, again. In my youth, I courted war. War hasn't started yet. You think you could make Loki tell us where the Tesseract is? I do not know. Loki's mind is far afield. It's not just power he

craves, it's vengeance, upon me. There's no pain would prise his need from him. A lot of guys think that until the pain starts. What are you asking me to do? I'm asking, what are you prepared to do? Loki is a prisoner. Then why do I feel like he's the only person on this boat that wants to be here? There's not many people who can sneak up on me. But you figured I'd come. After. After whatever tortures Fury can concoct, you would appear as a friend, as a balm. And I would cooperate. I want to know what you've done to Agent Barton. I would say I've expanded his mind. And once you've won, once you're king of the mountain, what happens to his mind? Is this love, Agent Romanoff? Love is for children. I owe him a debt. Tell me. Before I worked for S.H.I.E.L. D... I... Well, I made a name for myself. I have a very specific skill set. I didn't care who I used it for, or on. I got on S.H.I.E.L.D.'s radar in a bad way. Agent Barton was sent to kill me. He made a different call. And what will you do if I vow to spare him? Not let you out. No, but I like this. Your world in the balance, and you bargain for one man. Regimes fall every day. I tend not to weep over that. I'm Russian. Or I was. And what are you now? It's really not that complicated. I got red in my ledger, I'd like to wipe it out. Can you? Can you wipe out that much red? Dreykov's daughter, Paulo, the hospital fire? Barton told me everything. Your ledger is dripping. It's gushing red and you think saving a man no more virtuous than yourself will change anything? This is the basest sentimentality. This is a child at prayer. Pathetic! You lie and kill in the service of liars and killers. You pretend to be separate, to have your own code, something that makes up for the horrors. But they are part of you. And they will never go away. I won't touch Barton, not until I make him kill you. Slowly, intimately, in every way he knows you fear. And then he'll wake just long enough to see his good work and when he screams, I'll split his skull. This is my bargain, you mewling quim. You're a monster. Oh, no. You brought the monster. So, Banner. That's your play. What? Loki means to unleash the Hulk. Keep Banner in the lab. I'm on my way. Send Thor as well. Thank you for your cooperation. What are you doing, Mr Stark? Kind of been wondering the same thing about you. You're supposed to be locating the Tesseract. We are. The model's locked and we're sweeping for the signature now. When we get a hit, we'll have the location within half a mile. Yeah, then you get your Cube back. No muss, no fuss. Yeah, then you get your Cube back. No muss, no fuss. What is "Phase 2"? Phase 2 is S.H.I.E.L.D. Uses the Cube to

make weapons. Sorry, computer was moving a little slow for me. Rogers, we gathered everything related to the Tesseract. This does not mean that we're making... I'm sorry, Nick. What were you lying? I was wrong, Director. The world hasn't changed a bit. Did you know about this? You want to think about removing yourself from this environment, Doctor? I was in Calcutta. I was pretty well removed. Loki is manipulating you. And you've been doing what, exactly? You didn't come here because I bat my eyelashes at you. Yes, and I'm not leaving because suddenly you get a little twitchy. I'd like to know why S.H.I.E.L.D. Is using the Tesseract to build weapons of mass destruction. Because of him. Me? Last year, Earth had a visitor from another planet who had a grudge match that levelled a small town. We learned that not only are we not alone but we are hopelessly, hilariously, outgunned. My people want nothing but peace with your planet. But you're not the only people out there, are you? And you're not the only threat. The world's filling up with people who can't be matched, that can't be controlled. Like you controlled the Cube? Your work with the Tesseract is what drew Loki to it, and his allies. It is a signal to all the realms that the Earth is ready for a higher form of war. A higher form? You forced our hand. We had to come up with something. A nuclear deterrent. Because that always calms everything right down. Remind me again how you made your fortune, Stark. I'm sure if he still made weapons, Stark would be neck-deep...Hold on. How is this now about me? I'm sorry, isn't everything? I thought humans were more evolved than this. Excuse me, did we come to your planet and blow stuff up? You treat your champions with such mistrust. Are you boys really that naïve? S.H.I.E.L.D. Monitors potential threats. Captain America's on threat watch? We all are. Wait, you're on that list? Are you above or below angry bees? Stark, so help me God, if you make one more wisecrack. Threat! Verbal threat. I feel threatened. 879 Show some respect. Respect what? Transport Six-Six-Bravo, please relay confirm codes. I've got you on the computer, but not on the day log. What is your haul? Over. Arms and ammunition. Over. You speak of control, yet you court chaos. That's his M.O., isn't it? I mean, what are we, a team? No, we're a chemical mixture that makes chaos. We're a time bomb. You need to step away. Why shouldn't the guy let off a little steam? You know damn well why. Back off! I'm starting to want you to make me. Yeah. Big man in a suit of armour. Take that off, what are you? Genius, billionaire, playboy, philanthropist.

I know guys with none of that worth ten of you. I've seen the footage. The only thing you really fight for is yourself. You're not the guy to make the sacrifice play, to lay down on a wire and let the other guy crawl over you. I think I would just cut the wire. Always a way out. You may not be a threat but you better stop pretending to be a hero. A hero? Like you? You're a laboratory experiment, Rogers. Everything special about you came out of a bottle. Put on the suit. Let's go a few rounds. You people are so petty and tiny. Yeah, this is a team. Agent Romanoff, would you escort Dr Banner back to his. Where? You rented my room. The cell was just in case... In case you needed to kill me. But you can't. I know, I tried. I got low. I didn't see an end. So, I put a bullet in my mouth, and the other guy spit it out. So I moved on. I focused on helping other people. I was good. Until you dragged me back into this freak show and put everyone here at risk. You want to know my secret, Agent Romanoff? You want to know how I stay calm? Dr Banner, I put down the sceptre. Got it. Sorry, kids, you don't get to see my party trick after all. You located the Tesseract? I could get there fastest. The Tesseract belongs on Asgard. No human is a match for it. You're not going alone. You're gonna stop me? Put on the suit, let's find out. I'm not afraid to hit an old man. Put on the suit. Oh, my God. Put on the suit. Yeah. All hands to stations. Hill! External detonation. Number three engine is down. We've been hit. Can they get it running? Fire in engine three! Talk to me. Turbine looks mostly intact but it's impossible to get out there to make repairs while we're in the air. If we lose one more engine, we won't be. Somebody's got to get outside and patch that engine. Stark, you copy that? I'm on it. Coulson, initiate defensive lockdown in the detention section then get to the armoury. Romanoff? We're okay. We're okay, right? Keep that engine down! Yes, sir. Detention, wait for cameras to go dark. Got it. Stay close. Let's go, Level 4. Engine three. I'll meet you there. Doctor? Bruce? You got to fight it. This is just what Loki wants. We're going to be okay. Listen to me. Are you hurt? We're going to be okay. All right? I swear on my life, I will get you out of this. You will walk away and never ever... Your life? Bruce. Bring the carrier about to a 1-8-0, heading south! Bring the carrier about to a 1-8-0, heading south! Take us to the water! We're flying blind. Navigation's recalibrating after the engine failure. Is the sun coming up? Yes, sir. Then put it on the left. Get us over water. One more turbine goes down, and we drop. Thanks. Stark! Stark, I'm here! Good. Let's see what we've got.

I got to get this superconducting coolant system back online before I can access the rotors, work on dislodging the debris. I need you to get to that engine control panel and tell me which relays are in overload position. What does it look like in there?

It seems to run on some form of electricity. Well, you're not wrong. We are not your enemies, Banner. Try to think! Okay, the relays are intact. What's our next move?

Even if I clear the rotors, this thing won't re-engage without a jump. I'm going to have to get in there and push. If that thing gets up to speed, you'll get shredded. That stator control unit can reverse the polarity long enough to disengage maglev and that could. Speak English! You see that red lever? It will slow the rotors down long enough for me to get out. Stand by it. Wait for my word. We need full evac on the lower hangar bay. Grenade! We've got a perimeter breach! Hostiles are in S.H.I.E.L.D. Gear. Call-outs at every junction. We have the Hulk and Thor on Research Level 4. Levels 2 and 3 are dark. Sir, the Hulk will tear this place apart! Get his attention. Escort 6-0, proceed to Wishbone and engage hostile. Don't get too close. Copy. Target acquired. Target engaged. Target angry, target angry! They're not getting through here, so what the hell. Engine one is now in shut-down. We are in an uncontrolled descent.

Sir, we've lost all power in engine one. It's Barton. He took out our systems. He's headed for the detention level. Does anybody copy? This is Agent Romanoff.

I copy. Stark, we're losing altitude. Yeah, I noticed. No! Are you ever not going to fall for that? The humans think us immortal. Should we test that? Move away, please.

You like this? We started working on the prototype after you sent the Destroyer. Even I don't know what it does. Do you want to find out? No! Natasha? You're going to lose. Am I? It's in your nature. Your heroes are scattered. Your floating fortress falls from the sky. Where is my disadvantage? You lack conviction. I don't think I'm... So, that's what it does. All hands to crash stations immediately. Cap, hit the lever. I need a minute here! Lever now! Help! Sorry, boss. The god rabbited. Just stay awake. Eyes on me. No, I'm clocking out here. Not an option. It's okay, boss. This was never gonna work if they didn't have something to... Agent Coulson is down. A medical team is on its way to your location. They're here. They called it. These were in Phil Coulson's jacket. I guess he never did get you to sign them. We're dead in the air up here.

Our communications, the location of the Cube, Banner, Thor...I got nothing for you. I lost my one good eye. Maybe I had that coming. Yes, we were going to build an

arsenal with the Tesseract. I never put all my chips on that number, though because I was playing something even riskier. There was an idea, Stark knows this, called the Avengers Initiative. The idea was to bring together a group of remarkable people to see if they could become something more. To see if they could work together when we needed them to, to fight the battles that we never could. Phil Coulson died still believing in that idea. In heroes. Well, it's an old-fashioned notion. Did I hurt anybody? There's nobody around here to get hurt. You did scare the hell out of some pigeons, though. Lucky. Or just good aim. You were awake when you fell. You saw? The whole thing. Right through the ceiling. Big and green and buck-ass nude. Here. Didn't think those would fit you until you shrunk down to a regular-size feller. Thank you. Are you an alien? What? From outer space, an alien. No. Well, then, son, you've got a condition. Clint. You're going to be all right. You know that? Is that what you know? I've got no window. I have to flush him out. You got to level out. It's going to take time. You don't understand. Have you ever had someone take your brain and play? Pull you out and stuff something else in? Do you know what it's like to be unmade? You know that I do. Why am I back? How did you get him out? Cognitive recalibration. I hit you really hard on the head. Thanks. Natasha...How many agents did I... Don't. Don't do that to yourself, Clint. This is Loki. This is monsters and magic, and nothing we were ever trained for. Loki, did he get away? Yeah. I don't suppose you know where. I didn't need to know. I didn't ask. He's going to make his play soon, though. Today. We got to stop him. Yeah? Who's "we"? I don't know. Whoever's left. Well, if I put an arrow through Loki's eye socket, I would sleep better, I suppose. Now you sound like you. But you don't. You're a spy, not a soldier. Now you want to wade into a war. Why? What did Loki do to you? He didn't. I just...Natasha. I've been compromised. I got red in my ledger. I would like to wipe it out. Was he married? No. There was a cellist, I think. I'm sorry. He seemed like a good man. He was an idiot. Why? For believing? For taking on Loki alone. He was doing his job. He was out of his league. He should have waited. He should have. Sometimes there isn't a way out, Tony. Right, I've heard that before. Is this the first time you lost a soldier? We are not soldiers. I'm not marching to Fury's fife. Neither am I. He's got the same blood on his hands that Loki does. But right now, we got to put that behind us and get this done. Loki needs a power source. If we can put

together a list. He made it personal. That's not the point. That is the point. That's Loki's point. He hit us all right where we live. Why? To tear us apart. Yeah, divide and conquer is great but he knows he has to take us out to win, right? That's what he wants. He wants to beat us, he wants to be seen doing it. He wants an audience. Right. I caught his act in Stuttgart. Yeah, that was just previews. This is opening night. And Loki, he's a full-tilt diva, right? He wants flowers, he wants parades. He wants a monument built to the skies with his name plastered. Son of a bitch. Time to go. Go where? I'll tell you on the way. Can you fly one of those jets? I can. You got a suit? Yeah. Then suit up. Hey, you guys aren't authorised to be in here. Son, just don't. Sir. Agent Hill. Those cards, they were in Coulson's locker, not in his jacket. They needed the push. We have an unauthorised departure from Bay 6. They found him. Get our communications back up, whatever you have to do. I want eyes on everything. Yes, sir. Sir, I've turned off the arc reactor but the device is already self-sustaining. Shut it down, Dr Selvig. It's too late! She can't stop now. She wants to show us something! A new universe. Okay. The barrier is pure energy. It's unbreachable. Yeah, I got that. Plan B. Sir, the Mark 7 is not ready for deployment. Then skip the spinning rims. We're on the clock. Please tell me you're going to appeal to my humanity. Actually, I'm planning to threaten you. You should have left your armour on for that. Yeah. It's seen a bit of mileage, and you've got the glow stick of destiny. Would you like a drink? Stalling me won't change anything. No, no. Threatening. No drink? Are you sure? I'm having one. The Chitauri are coming. Nothing will change that. What have I to fear? The Avengers. That's what we call ourselves. We're sort of like a team. "Earth's mightiest heroes"-type thing. Yes, I've met them. Yeah. It takes us a while to get any traction, I'll give you that one. But let's do a head count, here. Your brother, the demigod, a super soldier, a living legend who kind of lives up to the legend. A man with breathtaking anger-management issues, a couple of master assassins, and you, big fella, you've managed to piss off every single one of them. That was the plan. Not a great plan. When they come, and they will, they'll come for you. I have an army. We have a Hulk. I thought the beast had wandered off. You're missing the point. There is no throne. There is no version of this where you come out on top. Maybe your army comes and maybe it's too much for us, but it's all on you. Because if we can't protect the Earth, you can be damn well sure

we'll avenge it. How will your friends have time for me when they are so busy fighting you? This usually works. Well, performance issues, it's not uncommon. One out of five Jarvis, anytime now. Jarvis, anytime now. You will all fall before me. Deploy! Deploy! And there's one other person you pissed off. His name was Phil. Right. Army. Loki! Turn off the Tesseract, or I'll destroy it. You can't. There is no stopping it. There is only the war. So be it. Stark, we're on your three, headed northeast. What? Did you stop for drive-through? Swing up Park. I'm going to lay them out for you. Sir, we have more incoming. Fine. Let's keep them occupied. Nat? I see him. We got to get back up there. Stark, are you seeing this? Seeing. Still working on believing. Where's Banner? Has he shown up yet? Banner? Just keep me posted. Jarvis, find me a soft spot. Look at this! Look around you! You think this madness will end with your rule? It's too late. It's too late to stop it. No. We can, together. Sentiment. We've got civilians still trapped up here. Loki. They're fish in a barrel down there. We got this. It's good. Go. Do you think you can hold them off? Captain, it would be my genuine pleasure. Just like Budapest all over again. You and I remember Budapest very differently. It's going to be an hour before they can scramble the National Guard. National Guard? Does the army know what's happening here? Do we? You need men in these buildings. There are people inside and they're going to be running right into the line of fire. You take them to the basements or through the subway. You keep them off the streets. I need a perimeter as far back as 39th. Why the hell should I take orders from you? I need men in those buildings. Lead the people down and away from the streets. We're going to set up a perimeter all the way down to 39th Street. Well, we got its attention. What the hell was step two? What's the story upstairs? The power surrounding the Cube is impenetrable. Thor's right. We got to deal with these guys. How do we do this? As a team. I have unfinished business with Loki. Yeah? Well, get in line. Save it. Loki's going to keep this fight focused on us, and that's what we need. Without him, these things could run wild. We got Stark up top. He's going to need us to. So, this all seems horrible. I've seen worse. Sorry. No, we could use a little worse. Stark, we got him. Banner? Just like you said. Then tell him to suit up. I'm bringing the party to you. I don't see how that's a party. Dr Banner. Now might be a really good time for you to get angry. That's my secret, Captain. I'm always angry. Hold on! Send the rest. Guys. Call it, Captain. All right, listen up.

Until we can close that portal, our priority is containment. Barton, I want you on that roof. Eyes on everything. Call out patterns and strays. Stark, you got the perimeter. Anything gets more than three blocks out, you turn it back or you turn it to ash.

Can you give me a lift? Right. Better clench up, Legolas. Thor, you got to try and bottleneck that portal. Slow them down. You got the lightning. Light the bastards up. You and me, we stay here on the ground. We keep the fighting here. And Hulk. Smash. Sir. The Council is on. Stark, you got a lot of strays sniffing your tail. I'm just trying to keep them off the streets. Well, they can't bank worth a damn. So find a tight corner.

I will roger that. Oh, boy. Nice call. What else you got? Thor is taking on a squadron down on Sixth. And he didn't invite me. Captain, none of this is going to mean a damn thing if we don't close that portal. Our biggest guns couldn't touch it. Well, maybe it's not about guns. If you want to get up there, you're going to need a ride. I got a ride. I could use a boost, though. Are you sure about this? Yeah. It's gonna be fun. Okay, turn, turn. Less! Less! Captain, the bank on 42nd past Madison. They've cornered a lot of civilians in there. I'm on it. Everyone! Clear out! Director Fury, the Council has made a decision. I recognise the Council has made a decision. But given that it's a stupid-ass decision, I have elected to ignore it. Director, you're closer than any of our subs. You scramble that jet. That is the island of Manhattan, Councilman. Until I'm certain my team can't hold it, I will not order a nuclear strike against a civilian population. If we don't hold them here, we lose everything. If I send that bird out, we already have. You. Hawkeye! Nat, what are you doing? A little help? I got him.

Enough! You are, all of you, beneath me! I am a god, you dull creature. And I will not be bullied by Puny god. The sceptre... Doctor. Loki's sceptre. The energy.

The Tesseract can't fight, but you can't protect against yourself. It's not your fault. You didn't know what you were doing. Actually, I think I did. I built in a safety to cut their power source. Loki's sceptre. It may be able to close the portal. And I'm looking right at it. Sir, we will lose power before we penetrate that shell. Jarvis, you ever hear the tale of Jonah? I wouldn't consider him a role model. Director Fury is no longer in command. Override order 7-Alpha- 1- 1. 7- Alpha- 1- 1, confirmed. We're go for takeoff. Sir, we have a bird in motion! Anyone on the deck, we have a rogue bird.

We need to shut it down! Repeat, takeoff is not authorised. Stark, do you hear me? You have a missile headed straight for the city. How long? Three minutes, max.

The payload will wipe out Midtown. Jarvis, put everything we got into the thrusters. I just did. Package is sent. Detonation in 2 minutes, 30 seconds, mark. Are you ready for another bout? What, are you getting sleepy? Right at the crown! I can close it. Can anybody copy? I can shut the portal down. Do it! No, wait. Stark, these things are still coming. I got a nuke coming in. It's gonna blow in less than a minute. And I know just where to put it. Stark, you know that's a one-way trip. Save the rest for the turn, J. Sir, shall I try Miss Potts? Might as well. The streets of New York City have become a battleground. The Army is here trying to contain the violence but clearly, it is outmatched. And I have to say, in all my years of reporting, I have never seen anything like this. We have limited information on the team but we do know that billionaire Tony Stark's Iron Man. Come on, Stark. Close it. Son of a gun. He's not slowing down. Is he breathing? What the hell? What just happened? Please tell me nobody kissed me. We won. All right, yay! Hurray. Good job, guys. Let's just not come in tomorrow. Let's just take a day. Have you ever tried shawarma? There's a shawarma joint about two blocks from here. I don't know what it is, but I want to try it. We're not finished yet. And then shawarma after. If it's all the same to you, I'll have that drink now. Despite the devastation of what has been confirmed as an extraterrestrial attack, the extraordinary heroics of the group known as the Avengers has been to many a cause not only for comfort, but for celebration. It's just really great knowing they're out there. That someone is watching over us. I love you, Thor! And then these guys were like. And then the air goes. And this green guy walks up and he goes. I don't know. I don't exactly feel safer with those things out there. It just seems that there's a lot they're not telling us. Superheroes in New York? Give me a break. These so-called "heroes" have to be held responsible for the destruction done to this city. This was their fight. Where are they now? Tough questions are being asked about the Avengers themselves. Tough questions are being asked about the Avengers themselves. Their sudden appearance and equally sudden disappearance... What, this is all somehow their fault? Captain America saved my life. Wherever he is, and wherever any of them are, I would just I would want to say thank you. Where are the Avengers? I'm not currently tracking their whereabouts. I'd say they've earned a leave of absence. And the Tesseract? The Tesseract is where it belongs. Out of our reach. That's not your call. I didn't make it. I just didn't argue with the god that did. So, you

let him take it and the war criminal, Loki, who should be answering for his crime.

I think he will be. I don't think you understand what you've started, letting the

Avengers loose on this world. They're dangerous. They surely are, and the whole world knows it. Every world knows it. Was that the point of all this? A statement?

A promise. Sir, how does it work now? They've gone their separate ways. Some, pretty extremely far. If we get into a situation like this again, what happens then?

They'll come back. Are you really sure about that? I am. Why? Because we'll need them to. Humans. They are not the cowering wretches we were promised. They stand.

They are unruly, and therefore cannot be ruled. To challenge them is to court death.

APPENDIX B
THE LIST OF WORD FREQUENCY FROM
“MARVEL’S THE AVENGERS”

The Avengers 4 Jan 2012.lst						
File Edit View Compute Settings Windows Help						
N	Word	Freq.	%	Texts		
1	THE	386	3.76	1	100.00	
2	YOU	385	3.75	1	100.00	
3	TO	288	2.80	1	100.00	
4	I	276	2.69	1	100.00	
5	A	244	2.38	1	100.00	
6	IS	139	1.35	1	100.00	
7	OF	127	1.24	1	100.00	
8	WE	123	1.20	1	100.00	
9	AND	122	1.19	1	100.00	
10	THAT	121	1.18	1	100.00	
11	IT	115	1.12	1	100.00	
12	THIS	107	1.04	1	100.00	
13	IN	105	1.02	1	100.00	
14	ON	104	1.01	1	100.00	
15	NOT	92	0.90	1	100.00	
16	WHAT	82	0.80	1	100.00	
17	ARE	81	0.79	1	100.00	
18	ME	81	0.79	1	100.00	
19	FOR	79	0.77	1	100.00	
20	HE	78	0.76	1	100.00	

21	HAVE	74	0.72	1	100.00
22	IT'S	71	0.69	1	100.00
23	BE	63	0.61	1	100.00
24	OUT	60	0.58	1	100.00
25	#	58	0.56	1	100.00
26	YOUR	58	0.56	1	100.00
27	KNOW	57	0.55	1	100.00
28	NO	57	0.55	1	100.00
29	IM	54	0.53	1	100.00
30	GOT	52	0.51	1	100.00
31	WAS	49	0.48	1	100.00
32	ALL	48	0.47	1	100.00
33	GET	47	0.46	1	100.00
34	BUT	45	0.44	1	100.00
35	DONT	45	0.44	1	100.00
36	MY	45	0.44	1	100.00
37	THEY	44	0.43	1	100.00
38	DO	43	0.42	1	100.00
39	IF	43	0.42	1	100.00
40	AN	42	0.41	1	100.00
41	ABOUT	41	0.40	1	100.00
42	NEED	41	0.40	1	100.00
43	UP	41	0.40	1	100.00
44	HERE	40	0.39	1	100.00
45	JUST	38	0.37	1	100.00
46	LIKE	38	0.37	1	100.00
47	YOU'RE	37	0.36	1	100.00
48	LOKI	36	0.35	1	100.00
49	WITH	36	0.35	1	100.00
50	CAN	34	0.33	1	100.00
51	DID	34	0.33	1	100.00
52	HIS	34	0.33	1	100.00
53	TESSERACT	34	0.33	1	100.00
54	THERE	34	0.33	1	100.00
55	WELL	34	0.33	1	100.00
56	WILL	34	0.33	1	100.00
57	HIM	33	0.32	1	100.00
58	HOW	33	0.32	1	100.00
59	THINK	33	0.32	1	100.00
60	STARK	32	0.31	1	100.00

61	AS	31	0.30	1	100.00
62	DOWN	31	0.30	1	100.00
63	HE'S	31	0.30	1	100.00
64	SIR	31	0.30	1	100.00
65	SO	31	0.30	1	100.00
66	US	31	0.30	1	100.00
67	GOING	29	0.28	1	100.00
68	NOW	29	0.28	1	100.00
69	THEM	28	0.27	1	100.00
70	RIGHT	27	0.26	1	100.00
71	FROM	26	0.25	1	100.00
72	WE'RE	26	0.25	1	100.00
73	COME	25	0.24	1	100.00
74	DIDNT	25	0.24	1	100.00
75	THAT'S	25	0.24	1	100.00
76	AT	24	0.23	1	100.00
77	PUT	24	0.23	1	100.00
78	THEN	24	0.23	1	100.00
79	WANT	24	0.23	1	100.00
80	WOULD	24	0.23	1	100.00
81	YEAH	24	0.23	1	100.00
82	ONE	22	0.21	1	100.00
83	WHY	22	0.21	1	100.00
84	HAS	21	0.20	1	100.00
85	OUR	20	0.19	1	100.00
86	POWER	20	0.19	1	100.00
87	TELL	20	0.19	1	100.00
88	WERE	20	0.19	1	100.00
89	WHERE	20	0.19	1	100.00
90	BACK	19	0.18	1	100.00
91	CANT	19	0.18	1	100.00
92	GO	19	0.18	1	100.00
93	PEOPLE	19	0.18	1	100.00
94	SHOULD	19	0.18	1	100.00
95	AGENT	18	0.18	1	100.00
96	I'VE	18	0.18	1	100.00
97	S	18	0.18	1	100.00
98	WHO	18	0.18	1	100.00
99	WORLD	18	0.18	1	100.00
100	BANNER	17	0.17	1	100.00

APPENDIX C
THE CONCORDANCE LINES OUTPUT OF THE WORD
“KNOW” FROM “MARVEL’S THE ADVENGERS”

know.cnc	
File Edit View Compute Settings Windows Help	
N	Concordance
1	gotten even stranger than you already know. At this point, I doubt anything
2	Guard. National Guard? Does the army know what's happening here? Do we?
3	don't play well with others. That I did know. This isn't about personality
4	L.D. Knows you need it. Well, I didn't know. Hey! The Tesseract has shown
5	And I didn't even qualify. I didn't know that either. Apparently I'm volatile,
6	yourself. It's not your fault. You didn't know what you were doing. Actually, I
7	information on the team but we do know that billionaire Tony Stark's Iron
8	you sent the Destroyer. Even I don't know what it does. Do you want to find
9	awful lot like a HYDRA weapon. I don't know about that, but it is powered by
10	stop him. Yeah? Who's "we"? I don't know. Whoever's left. Well, if I put an
11	that? Hey! That's enough. Now, I don't know what you plan on doing here. I've
12	guy walks upband he goes... I don't know. I don't exactly feel safer with
13	Hill? A lot of men still under. I don't know how many survivors. Sound a
14	about two blocks from here. I don't know what it is, but I want to try it.
15	is it? That's the problem, sir. We don't know. Dr Selvig read an energy surge
16	hold. Where is Barton now? We don't know. But he's alive? We think so. I'll
17	you needed to kill me. But you can't. I know, I tried. I got low. I didn't see an
18	it to turn two of the sharpest men I know into his personal flying monkeys.
19	billionaire, playboy, philanthropist. I know guys with none of that worth ten
20	to bring me home. But I've sent it off, I know not where. You listen well,

21 It's more than knowledge. It's truth. I know. What did it show you, Agent
 22 not how I wanted this evening to go. I know how you wanted this evening to
 23 blow in less than a minute. And I know just where to put it. Stark, you
 24 Is this about the Avengers? Which I know nothing about. The Avengers
 25 I hit the bridge. In a few hours, I'll know every dirty secret S.H.I.E.L.D.
 26 what real power is. Well, let me know if "real power" wants a magazine
 27 Shakespeare in the Park? Doth Mother know you wear-eth her drapes? This is
 28 tell us where the Tesseract is? I do not know. Loki's mind is far afield. It's not
 29 balm. And I would cooperate. I want to know what you've done to Agent
 30 put everyone here at risk. You want to know my secret, Agent Romanoff? You
 31 you know where. I didn't need to know. I didn't ask. He's going to make
 32 secret, Agent Romanoff? You want to know how I stay calm? Dr Banner,
 33 you get a little twitchy. I'd like to know why S.H.I.E.L.D. Is using the
 34 by the Cube. And I would like to know how Loki used it to turn two of
 35 about the Tesseract that we ought to know now? You should have left it in
 36 spell, along with one of ours. I want to know why Loki let us take him. He's
 37 Doctor. Director. Is there anything we know for certain? The Tesseract is
 38 you accept that, in your heart, you will know peace. Yeah, you say "peace," I
 39 to be a genius? Well, I really wouldn't know, now would I? What do you
 40 Phil's pretty shaken. How would you know if it's... Why is he "Phil"? What
 41 know what it's like to be unmade? You know that I do. Why am I back? How
 42 get away? Yeah. I don't suppose you know where. I didn't need to know. I
 43 Potts, got a second? Half a mo. You know, I thought we were having a
 44 to talk to the big guy. Coulson, you know that Stark trusts me about as far
 45 I know just where to put it. Stark, you know that's a one-way trip. Save the
 46 got paid up front, Banner. You know, for a man who's supposed to be
 47 the guy let off a little steam? You know damn well why. Back off! I'm
 48 people. Let him be an example. You know, the last time I was in Germany,
 49 world hasn't changed a bit. Did you know about this? You want to think
 50 snipe. Like what? Bilge snipe. You know, huge, scaly, big antlers. You
 51 All I packed was a toothbrush. You know, you should come by Stark
 52 many are there? Call every lab you know. Tell them to put the
 53 right. You know that? Is that what you know? I've got no window. I have to
 54 and stuff something else in? Do you know what it's like to be unmade? You
 55 Clint. You're going to be all right. You know that? Is that what you know? I've
 56 he cannot find you. You think you know pain? He will make you long for
 57 were unconscious from the ice. You know, it's really just a huge honour to

APPENDIX D
LEWIS'S FRAMEWORK

*1. Adjective + Noun	<i>(a difficult decision)</i>
*2. Verb + Noun	<i>(submit a report)</i>
*3. Noun + Noun	<i>(radio station)</i>
*4. Verb + Adverb	<i>(examine thoroughly)</i>
*5. Adverb + Adjective	<i>(extremely inconvenient)</i>
*6. Verb + Adjective + Noun	<i>(revise the original plan)</i>
*7. Noun + verb	<i>(the fog closed in)</i>
8. Discourse Marker	<i>(to put it another way)</i>
9. Multi-word prepositional phrase	<i>(a few years ago)</i>
10. Phrasal verb	<i>(turn in)</i>
11. Adjective + Preposition	<i>(aware of)</i>
12. Compound noun	<i>(fire escape)</i>
13. Binomial	<i>(backwards and forwards)</i>
14. Trinomial	<i>(hook, line and sinker)</i>
15. Fixed phrase	<i>(on the other hand)</i>
16. Incomplete fixed phrase	<i>(a sort of...)</i>
17. Fixed expression	<i>(not halt!)</i>
18. Semi-fixed expression	<i>(see you later/tomorrow/...)</i>
19. Part of a proverb	<i>(too many cooks...)</i>
20. Part of a question	<i>(to be or not to be)</i>

[Taken from Lewis (2000)]

NOTE: Only Pattern 1 – Pattern 7 are applied in this study

APPENDIX E
THE RESULTS OF 7 PATTERNS OF LEXICAL COLLOCATION
FROM THE CONCORDANCE LINES OF EACH MOVIE

APPENDIX F
LESSON PLAN

Lesson Plan

Subject : Communicative English **Year**..... **Section**

Time : 3 hours

-
- 1. Topic** : Lexical collocations
- 2. Goal** : Students will be able to use English in a more natural and accurate way

3. Objectives :

- 3.1 Students are able to identify collocations in texts.
- 3.2 Students are able to practice each type of lexical collocations.
- 3.3 Students are able to be aware of collocation.

4. Skills : Writing

5. Materials : Handout 1-9

6. Procedure :

6.1 Warm up (20 minutes)

6.1.1 Write up the following verbs on the board:

write	watch	make	say	hear
speak	tell	do	miss	play

(Taken from teacher's notes)

6.1.2 Give the students an example, e.g. take a test/ bus/ course.

6.1.3 Ask the students to work in a group of three and to think of nouns to go with each verb.

6.1.4 Each group writes the answers on the board.

6.2 Presentation (30 minutes)

6.2.1 Introduce students with collocation in English both lexical and grammatical collocations.

6.2.2 Explain the major types of lexical collocation to students.

Lexical collocations		
Types	Patterns	Examples
1	V + N	<i>submit a report</i>
2	N+ N	<i>radio station</i>
3	Adj. + N	<i>A difficult decision</i>
4	N + V	<i>The fog closed in</i>
5	V + Adj. + N	<i>Revise the original plan</i>
6	Adv. + Adj.	<i>Extremely inconvenient</i>
7	V + Adv.	<i>examine thoroughly</i>

6.3 Practice (1hour and 30 minutes)

6.3.1 Divide students into twelve groups of three. Ask them to complete the collocation web for the given words. The students can use their dictionary.

(Handout 1:20 minutes)

6.3.2 Ask each group to write the answer on the board and on their notebooks.

6.3.3 Then, ask each group to explore fifteen sentences and underline the words with collocation in the passage. (Handout 2: 10 minutes)

6.3.4 Let them exchange their handouts with other groups to see if there might be any differences and similarities of each group's answers.

6.3.5 Let the students practice each type of lexical collocations.
(Handout 3-11: 1 hour)

6.4 Production (30 minutes)

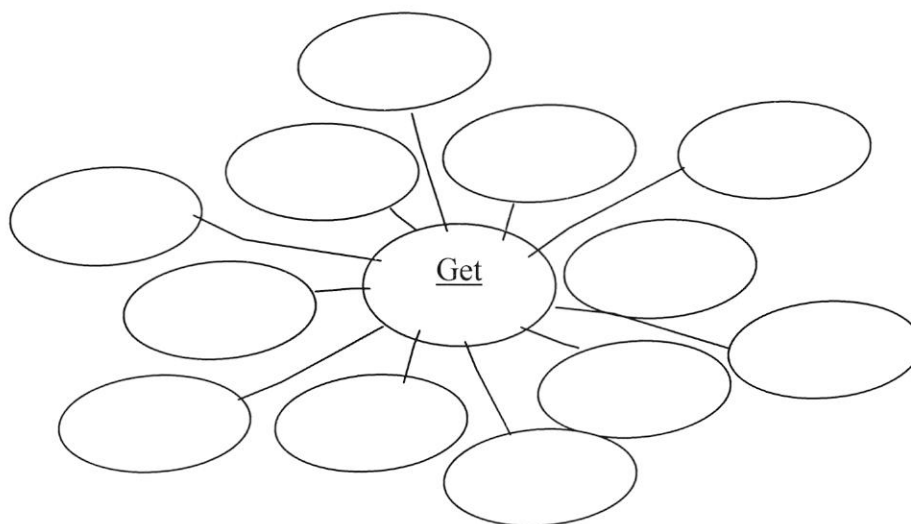
6.4.1 Ask the students to write two sentences for each word. (Handout 11: 40 minutes)

7. Evaluation :

7.1 Check the students' handouts

Handout 1

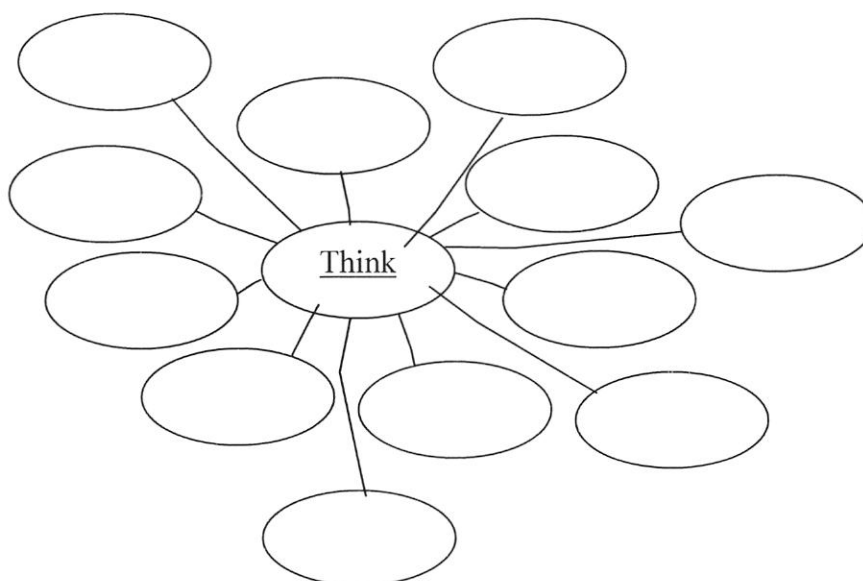
Group 1: Complete this collocation web for “Get”



(Adapted from English collocations in use: p.64)

Handout 1

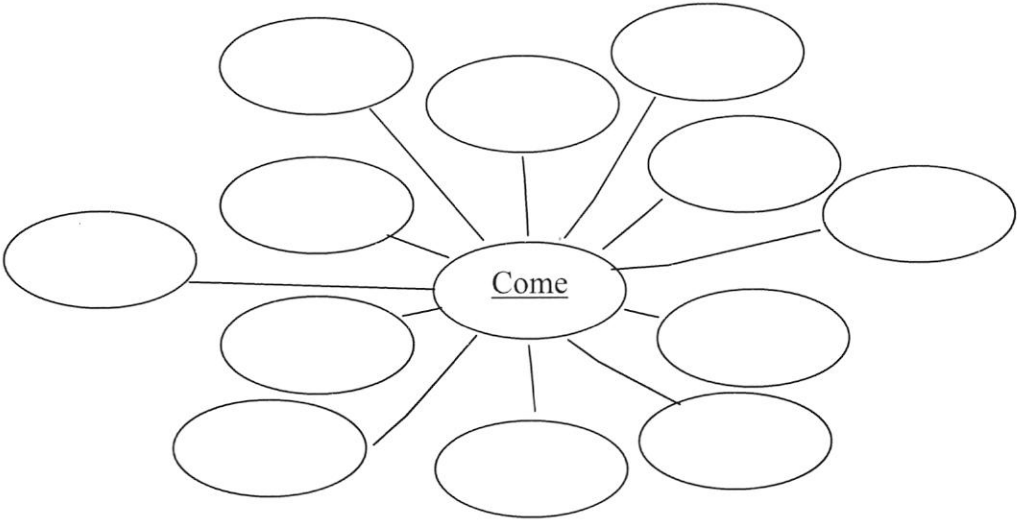
Group 2: Complete this collocation web for “Think”



(Adapted from English collocations in use: p.64)

Handout 1

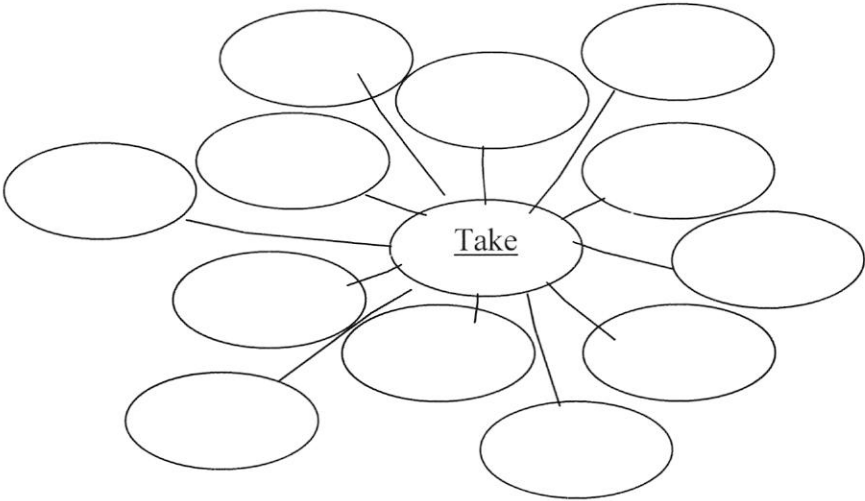
Group 3: Complete this collocation web for “Come”



(Adapted from English collocations in use: p.64)

Handout 1

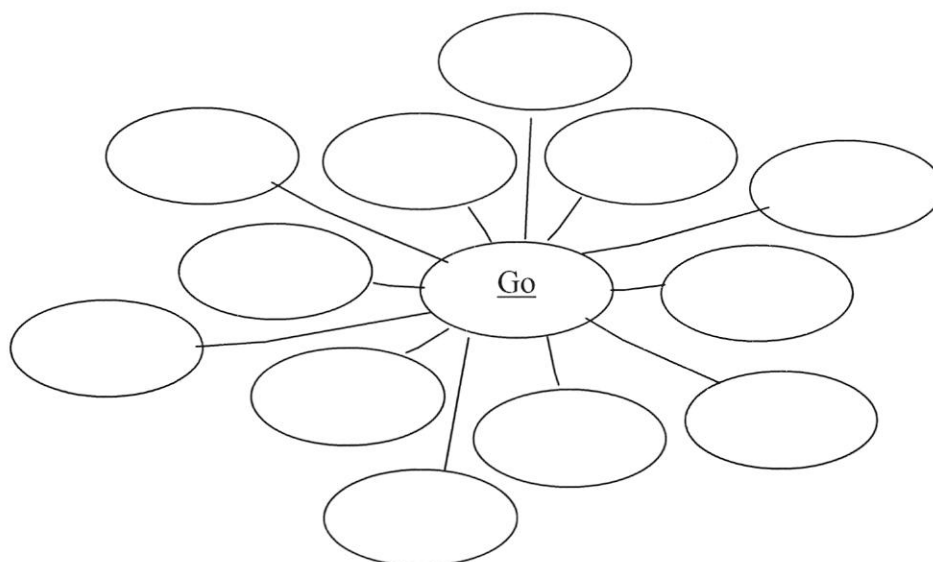
Group 4: Complete this collocation web for “Take”



(Adapted from English collocations in use: p.64)

Handout 1

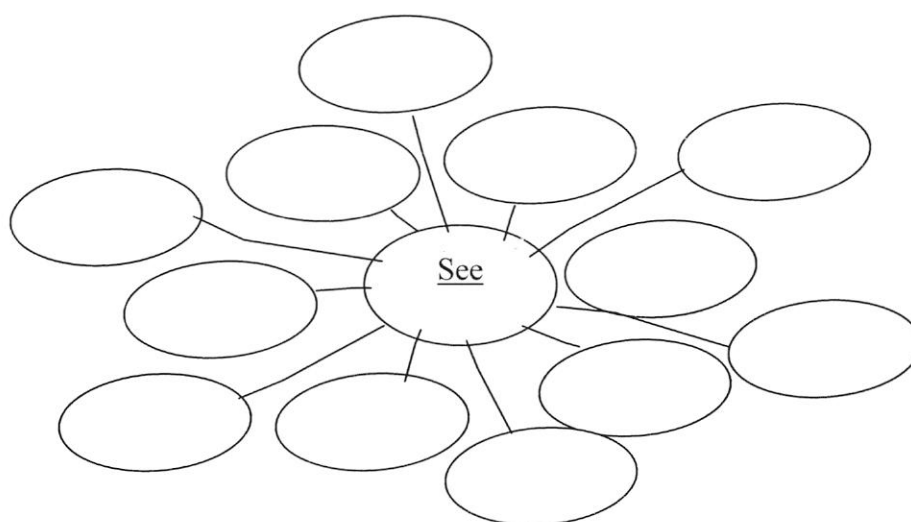
Group 5: Complete this collocation web for “Go”



(Adapted from English collocations in use: p.64)

Handout 1

Group 6: Complete this collocation web for “See”



(Adapted from English collocations in use: p.64)

Handout 2

Underline the collocations in texts

When I left university I made a decision to take up a profession in which I could creative. I could play the guitar, but I' never written any songs. Nonetheless I decided to become a singer-songwriter. I made some recordings but I had a rather heavy cold so they didn't sound good. I made some more, and sent them to a record company and waited for them to reply. So, while I was waiting to become famous. I got a job in a fast-food restaurant. That was five

(Taken from English collocations in use: p.7)

Handout 3

Work in pairs to correct common mistakes in each of the following sentences by looking up the word in bold in a dictionary and write down the correct collocations.

1. I was completely **disappointment** when I fail my exam.
2. When I did badly in the exam it was a strong **disappointment**.
3. When you decide what to study, you must make a planned **choice**.
4. The holiday I went on last year was a full **disaster**.
5. What happened next was a really **disaster**.
6. I'm afraid I would like to do a serious **complaint**.
7. If you want to lose weight, you need to make a **diet**.
8. To improve your health you need to do some **sacrifices**.
9. Getting on a **diet** will help you.
10. If you are too fat, you need to miss some **weight**.
11. If you want to be really fit, you need to make more **exercise**.
12. If you don't keep to your diet, you won't have the **result** you want.

(Taken from teaching collocation: p.107)

Handout 4

One verb in each line does not collocate with the noun in the capital letters. Cross out the one which does not fit. (Verb + Noun)

- | | |
|--|-----------------------|
| 1. accept, act on, disregard, follow, ignore, make, solicit, take | ADVICE |
| 2. come up with, do, expect, get, require, supply | AN ANSWER |
| 3. build up, close down, set up, put off, take over, wind up | A BUSINESS |
| 4. deal with, do, examine, ignore, reject, respond to | A COMPLAINT |
| 5. accept, answer, come in for, give rise to, make, reject | CRITICISM |
| 6. describe, do, enjoy, have, recall, share | AN EXPERIENCE |
| 7. crash, finish, hire, park, repair, run, service, start, write off | A CAR |
| 8. arrange, do, gatecrash, go to, have, throw | A PARTY |
| 9. acclaim, disparage, exaggerate, praise, reduce | AN ACHIEVEMENT |
| 10. come to, decide, endorse, implement, reach, sign | AN AGREEMENT |
| 11. analyse, determine, establish, make, study, trace | THE CAUSE |
| 12. cause, compensate, for, outweigh, realize | THE DISADVANTAGES (S) |
| 13. classify, collate, deny, gather, organize, provide, withhold | MATERIAL |
| 14. acknowledge, answer, create, meet, put, respond to | A NEED |
| 15. announce, condemn, endorse, moderate, move, relax | A POLICY |

(Taken from teaching collocation: p.113)

Handout 5

Read the sentences and fill in the blank with the verbs *say*, *say*, or *tell* that fit best into the sentence.

1. I can't for the rest of the staff, though.
2. As I, they've already appointed somebody.
3. You'd better do exactly what the doctor
4. Don't worry. Everything you me is confidential.
5. These figures don't us what will happen next month.
6. It's too soon to whether an agreement can be reached.
7. UN sources the agreement goes much further than any previous one.
8. To you the truth, I was half expecting it.
9. It may be that actions will louder than words.
10. Can I to Mr Harrison, please?
11. Shall we two o'clock?
12. me about it!
13. I would want to thank you.
14. for yourself.
15. Is there anything else you want to us?

(Adapted from teaching collocation: p.61)

Handout 6

Complete the sentences using each of the following adjectives once. In each case one of the adjectives is the fairly obvious choice. (Adj. + N)

Bitter	embarrassing	extensive	genuine	inspired	powerful
Safe	remarkable	sound	strict	wide	wide

1. It's a.....assumption that he will pass the exam easily.
2. Your parents gave you very.....advice. You'd be wise to listen to them.
3. I found myself in the.....position of having to apologize again.
4. It was a.....disappointment when I couldn't get onto the course I liked most.
5. Our holiday in Iceland was an.....choice. We enjoyed every minute of it.
6. It's a.....coincidence, but four out of five members of the team come from the same village.
7. The old part of the town suffered.....damage in the war.
8. The team won the championships by a very.....margin, the biggest ever.
9. He has a.....gift for helping other people.
10. If you're serious about losing weight, you need to go on a.....diet.
11. The performance was absolutely wonderful and greeted with.....enthusiasm by a large audience.
12. There is a.....argument for spending a year at work before you go to university.

(Taken from teaching collocation: p.112)

Handout 7

Some adverb + adjective collocations are often fairly strong. Match each adverb in List1 with an adjective in List2. (Adv. + Adj.)

List 1

1. delicately
2. closely
3. enthusiastically
4. highly
5. carefully
6. ideally
7. badly
8. dangerously

List 2

- A. associated with
- B. balanced
- C. chosen
- D. mistaken
- E. overcrowded
- F. qualified
- G. received
- H. situated

Now complete each of these sentences with one of the expressions in List1 + List2

1. The election is very.....at the moment. Either party could win.
2. The new production of "Hamlet" was.....by the first night audience.
3. She's too.....for the job-we don't want someone with a degree.
4. The house is....., ten minutes from the sea, and ten minutes to the mountains.
5. If you think I'm going to agree to that, you're.....
6. The disco was already.....when the fire started.
7. His words were.....to ensure they appealed to
different sections of the audience.
8. The President has been.....the idea from the start, so he's very anxious
that it is a success.

(Taken from teaching collocation: p.109)

Handout 8

Choose the correct collocation.

1. She (had / took / paid).....attention to what I told her and started working harder.
2. I (had / made / took)over a hundred photographs on my trip to Antarctica.
3. She (made / paid / brought)me a nice compliment yesterday.
4. I (got / made / had)a bad dream last night and woke up sweating.
5. The President (made / gave / paid)tribute to all the people who had supported him.
6. I (got / took / had)a liking to our new teacher the moment I met her.
7. I (gave / made / had)a feeling I had met Richard before, but I couldn't remember where.
8. I went to Douglas Farnham's funeral to (give / take / pay)my last respects to a fine man.
9. I think I'll (take / make / do) a chance and leave my flight booking till the last minute. I may get a cheaper ticket.
10. Shall we (make / get / have)a party for Jane? She's leaving the school next week.
11. The night (make / get / take) cold here.
12. We need to (make / get / take)action immediately!
13. I (had / got / took)a feeling that he was trying to hide something from me.
14. If you (make / get / take) in danger, this is the place to come.
15. Who doesn't like to (make / get / take) chances.

(Adapted from McCarthy and O'Dell. 2005. Exercise 9.2 p:23)

Handout 9

Some verbs collocate strongly with particular adverbs. Use each adverb once to complete these sentences. (V + Adv.)

Categorically	confidently	completely	flatly	fully
Legitimately	hardly	readily	strongly	tentatively

1. I'm sorry. I.....forget to pass your message on.
2. He.....refused to help.
3. Oh it's you! I.....recognized you with your new haircut.
4. I.....recommend we wait until we have more information.
5. I.....admit I did not expect things to change so quickly.
6. I don't think you.....appreciate how serious the situation is.
7. She can.....claim that she had the idea before anyone else.
8. I.....deny that it was anything to do with me.
9. Could I.....suggest it might be better to wait?
10. We.....expect to make as much profit this year as last.

(Taken from teaching collocation: p.107)

Handout 10

Complete each sentence with a word or phrase from the box.

bitterly	conversation	enough hints	ignorance in the
conversation	observations	politely	profusely
softly	the conversation	the subject	the truth

1. I hope you will always tell me.....
2. I wish you had never raised
3. I hope she'll get the point if I drop.....
4. You can usually rely on Jack to make some interesting.....
5. I don't believe George when he pleads.....
6. I was too shy to join in.....
7. When he arrived late he apologised.....
8. When I give my students a lot of homework, they always complain.....
9. It doesn't sound quite natural to address your fellow students so.....
10. 'I love you,' he whispered to her.....
11. I'll try to attract his attention during a lull.....
12. It's not always easy making polite.....

(Taken from McCarthy and O'Dell. 2005. Exercise 49.4. p: 103)

Handout 11

Below are six verbs commonly used to make verb-noun collocations. They are followed by fifteen nouns. Put each noun with the right verb, then make sentences of your own using the collocations.

Verbs:	make	do	set
	take	have	tell
Nouns:	the standards	a chance	a bath
	war	the truth	a lie
	the washing	the decorating	advantage (of)
	offence	an argument	the table
	the time	money	a taxi

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(Source: www.ssag.sk/SSAG%20study/AJL/bu.pdf)