

**MÁSTER EN PROFESORADO DE EDUCACIÓN SECUNDARIA  
OBLIGATORIA Y BACHILLERATO, FORMACIÓN PROFESIONAL Y  
ENSEÑANZA DE IDIOMAS**



**IMPLEMENTING A PEDAGOGICAL IMPROVEMENT  
PROPOSAL ON LISTENING SKILL THROUGH THE SUPPORT  
OF AUDIOVISUAL MATERIAL AND COOPERATIVE  
LEARNING: WATCHING THE FILM SHREK AS A HELPING  
AUDIOVISUAL TOOL TO TEACH ADJECTIVES AND  
DESCRIPTIONS ON 2ND YEAR STUDENTS OF COMPULSORY  
SECONDARY EDUCATION**

**FINAL MASTER'S DEGREE PROJECT**

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## **List of Abbreviations**

EFL – English as a Foreign Language

ESL– English as a Second Language

FL – Foreign Language

TL– Target Language

L1 – First Language

L2 – Second Language

L3 –Third Language

SLA – Second Language Acquisition

ESO – Compulsory Secondary Education

EU – European Union

ESHE – European Space of Higher Education

CEFR – Common European Framework of Reference for Languages

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## **Abstract**

English, with the increasing globalisation and the development of Internet, has become an indispensable language for communication and for having access to job positions. Spain has adapted to this reality by incorporating structural and legislative changes in its education system. Specifically, the Organic Law 8/2013 for the improvement of the educative quality (LOMCE) proposes the creation of multilingual centres with the aim of fostering the working future of students and their inclusion in a globalised society. These changes are reflected in the classrooms with the use of new technologies as well as with the emergence of new educational methodologies and audiovisual resources. The current Final Master's Degree Dissertation evaluates the results of an implementation of a research project on two groups of 2<sup>nd</sup> year of Compulsory Secondary Education (ESO) students with the goal of improving the listening skills of English language through the use of audio-visual material and cooperative work. The sample was composed by 48 students from a Secondary school of Castellón de la Plana. The analysis concludes that the use of audio-visual media enhances the listening skill of English. Likewise, the study stresses that students like to work in the classroom with innovative and collaborative methodologies.

**Keywords:** oral comprehension, listening skill, educational improvement, audio-visual media, new technologies, English language, Compulsory Secondary Education (ESO), English learning



## 1. Introduction

The current research project of educational improvement is focused on the listening skill of English language through the visualisation of a scene of the film “*Shrek*” as an audio-visual pedagogical tool. The study centres its attention on the teaching of adjectives in physical and personality descriptions. It was developed during my internship period, which comprised the months of February, April and May of 2019, in the educational centre I.E.S El Caminàs in Castelló de la Plana.

During the internship period, I attended and taught several lessons of the English subject in the educational programmes from the institution, which are: Compulsory Secondary Education (ESO), Baccalaureate (“Bachillerato”) and Vocational Training cycles. In this internship period, two phases can be distinguished: a first phase devoted to developing an observation on the allocated groups with the aim of knowing these groups of students and detecting which pedagogic aspects could be improved in the instruction of the lessons; and a second phase consisting in the teaching process in which the educational improvement project is implemented.

From the observation of the 2<sup>nd</sup> of ESO groups, it was detected that students did not show much interest on the English subject and, at the time, they dropped their attention when listening skill activities were done. Likewise, it was detected that the regular activities on this skill and the typical audios from the CDs included in the traditional textbook did not awake interest among the students.

Moreover, I would want to point out that the English teacher tutoring me during my internship period generally used the textbook and the Compact Discs to teach the listening skill of each unit from the textbook. Additionally, the textbook was complemented by some extra worksheets of listening skill activities extracted from the Internet. Occasionally, the teacher resorted to use audio-visual material (e.g., films) to develop the listening skill in the classroom, but in those special cases,

the digital versions of the textbooks were used since those digital versions contained some videos related to working environment situations with some listening skill tasks. Nonetheless, these videos from the digital versions of the textbook are the same didactic materials than those used in traditional textbooks, and therefore, students' perception towards this material would be quite similar. For this reason, as Elkhafaifi (2005) and Kao (2006) reported, teachers should offer didactic materials which are familiar or suitable to the interests of students, and, as Kim (2013) suggested, teachers should provide several listening inputs involving diverse types of speakers, speeches, modes of presentations, and situations (Kim, 2013, p. 14).

In short, the observation process in the 2nd of ESO groups provided me relevant information: firstly, the traditional pedagogical tools used by the teacher seemed to produce few interest among students and appeared to result a bit 'old-fashioned' according to the current technological environment in which students are involved. Therefore, during my internship period from the Master's degree, I designed a project of educational improvement employing another type of pedagogical material, as well as I created a set of listening activities supported by audio-visual material (a film from the interest of the students of this year: "Shrek"). Another relevant point to be mentioned is that this pedagogical proposal fosters students' cooperative work. This pedagogical proposal was implemented with two groups of 2<sup>nd</sup> ESO. The instruments used to collect data were "Observation Checklists" (see *Appendix 4: Assessment tool*) and the "Survey on Audiovisual Listening Skill exercises" (see *Appendix 5: Questionnaire - Survey on Audiovisual Listening Skill Exercise*). Therefore, results will be explored from two perspectives: on the one hand, results will be analysed in relation to the teacher's perception regarding the students' improvements achieved in the listening skill supported by the use of audio-visual material and the cooperative work. While, on the other hand, results will be explored in relation to students' perceptions about the listening skill exercises and the audiovisual material used on the pedagogical proposal.

## **2. Theoretical Framework**

### **2.1. *State of the English subject***

Globalisation and Internet development as well as other ways of communication have resulted into the extinction of the physical and cultural borders. For this reason, the world has been transformed into a global village, and its citizens have been transformed into human beings possessing oral and written communication resources distinct from their origins and cultures (Uribe, Gutiérrez & Madrid, 2008).

English has become the communication language at international scale as well as in the European Union (EU). Hence, the proficiency of this language has been regarded as a requirement for any human being for getting a proper academic training, for labour market insertion, travelling, and accessing to cultural contents.

In fact, the necessity of acquiring and being proficient in a second or third foreign language is highlighted in the applied legislation of Spain: Organic law for the Improvement of the Educational Quality (LOMCE, 2013). Nonetheless, the current situation is slightly different as the academic results obtained by the students ending their compulsory studies in the diverse countries of the European Union are very unequal despite sharing a Common European Framework of Reference (European Space of Higher Education, ESHE) (Pérez & Roig, 2009). Pérez and Roig (2009) points out that one of the factors being decisive is the fact that English has a significant presence throughout Television in students' daily life in all the neighbour countries of our environment; in this way, contents are not dubbed, as they are kept in the Original Version (V.O.). Thus, this fact makes schools to focus on the oral and the written comprehension of the language. In relation to the current project, as I observe during my internship period, teachers do not take into account out-of-school factors, such as the presence of English through TV series or films in students' daily life. In this vein, Eken (2003) emphasized that films employed as teaching materials can foster critical thinking, as well as speaking, listening, reading, and writing abilities.

In this light, the Spanish educational system has attempted to solve the lack on oral comprehension and oral expression through the implementation of several reforms, and, has been incorporating reforms routed to the goal that students could communicate in English after the completion of their training (see Table 1). In general lines, the following guidelines have been taken into consideration:

*Table 1: Guidelines taking into account for Educational Reforms (adapted from LOGSE, LOMCE, and CEFR)*

- The starting age of the learning of English language has been advanced.
- The number of hours has been incremented.
- A specialisation has been demanded to the teachers that instructed in such subject.
- The learning approach has been changed.
- Methodologies and materials have been renovating, and even English has started to be employed as a vehicular language in other subjects.

In Europe, from the 70s, a response to the need of teaching a Second Language (L2) has been provided; hence, by the mid-90s, the educational systems of the member countries of the EU take into consideration the teaching of foreign languages. Morales (2009) stressed that in 1995, with the publication of the White Book of the European Community “Teaching and learning. Towards a learning society”, the member countries considered as a fundamental objective that citizens will master three community languages.

In the early 20s, initiatives as the creation of the “Common European Framework of Reference for Languages: learning, teaching, and evaluation” (CEFR) (2001) have been developed. This document which was elaborated by the European Council intends to lay some common foundations for the production of language programmes. Another initiative was the launching of the European Space of Higher Education (ESHE) which emerged from the objective of promoting the convergence to the field of education and facilitates the mobility of students. Additionally, it should be mentioned that there exists an update version of the CEFR that was

published in 2018 (Common European Framework of Reference for Languages: learning, teaching, and evaluation, CEFR, 2018).

Besides, it is also interesting to remark how the European Council (2001), in the cited document, emphasizes the necessity of the teaching of languages to evolve in areas as translation, grammar, vocabulary and writing towards the acquisition of skills related to communication and orality.

In this way, the mentioned initiatives are paramount as, given the data collected from the First European Study of Linguistic Competence (2012) elaborated by the European Survey on Language Competences, which shows that, in general, a quite low level in the two assessed languages: just in 42% of the evaluated students from the L1 and in 25% of the L2, the user's independent level (B1 and B2) is reached. Moreover, a large amount of students did not even reach the basic user's level (14% in the L1 and 20% in the L2) (European Commission, 2012).

In Spain, the incorporation of English as a subject was marked by the reform of the educational system in 1990 with the General Organic Law of the Educational System (LOGSE). By that year, the teaching of foreign languages was established as compulsory from 3rd year of Primary Education. At a later time, after the consecutive changes in the organic laws of education (see Table 2), English teaching have increased its significance in the school curriculum with measures such as the introduction of English as a subject and increasing amount of school hours. All those efforts were conducted as a consequence of a consciousness rising on the importance of acquiring communicative competence in English.

*Table 2. Organic laws in the subject of Education (2002-2019).*

<b>Organic law of Education Quality (LOCE) 2002</b>	Foreign language (FL) learning is introduced in the childhood education.
<b>Organic law of Education (LOE) 2006</b>	The introduction of a Foreign Language becomes more important and the acquisition of “at least” a Foreign Language in the childhood education is distinguished.
<b>Organic law for the</b>	The acquisition of a Second Language (L2) takes



<b>Improvement of the Educational Quality (LOMCE) 2013</b>	significance.
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As it can be observed in Table 2, the current law (LOMCE, 2013) goes one step further and brings to light the prominence of acquiring different foreign languages (FL) and places the main emphasis on the creation of multilingual educational centres promoting the working future of students as well as their incorporation on a globalised society. In this regard, and among other issues, this law facilitates the recruitment of native staff or experts whenever a lack of qualified teachers to instruct the FL existed.

The Royal Decree 1105/2014 from 26 of December from which the basic curriculum of ESO and Baccalaureate (“Bachillerato”) is established, from its part, puts its focus on this aspect of the Organic Law for the Improvement of the Educational Quality (LOMCE) when it remarks the following:

“The subject of First Foreign Language contributes decisively to the development of the sense of initiative, specially concerning the activities of oral and written expression and interaction, in which, from their own planning, students have to take decisions about what to say and how to be done, through which channel and with which means, in which circumstances and depending on which expectations and reactions from the interlocutors and correspondents” (Royal Decree 1105/2014: 255).

In any case, in this section should be remarked that there is a disparity of criteria among the Autonomous Communities at the time of establishing the level that the student has to achieve (L1, L2 o L3)<sup>1</sup>. As is known, the learning of a language different to the mother tongue, is process influenced by a great extent of factors; this circumstance leads to complications taking into account the case of

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<sup>1</sup> L1: First Language; L2: Second Language and L3 Third Language.

some Autonomous Communities (as the Valencian Community) in which English becomes a Third Language (L3).

## **2.2. Methodologies for second language (L2) learning**

### *2.2.1. Listening skill learning and approach models for the teaching of the listening skill*

Listening skill has a significant function in communication and has constituted a considerable challenge for many English as Foreign Language (EFL) learners; nonetheless, it has received little attention in EFL curricula in comparison to other skills areas (Khaghaninejad & Maleki, 2015; Nowrouzi, Tam, Zareian & Nimehchisalem, 2015). The reason why this situation has occurred is because EFL schools in many global contexts heavily center its attention on English grammar and production skills such as the writing skill, whereas listening skills are disregarded (Denham, 1992; Scovel, 2005; Solak & Altay, 2014).

Martinez-Flor and Usó-Juan (2006) claimed that listening is one of the four skills that has historically been the most disregarded and misrepresented in L2 classrooms, and therefore, it has been the least skill well taught. Following this line, Nunan (2002: 238) coined listening as “the Cinderella skill in second language (L2) learning” pointing out that proficiency in a L2 has tended to be seen as an ability to speak and write the language meanwhile the listening skills have been neglected to a Secondary place.

On the other hand, Su, Chen and Chen (2019) emphasized that listening is the most prominent skill on English language learning and it is increasingly gaining more interest among many language teachers. A great extent of language scholars (Mohsen, 2016; Nunan, 2002; Kabooha, 2016; Tuncay, 2014; Dhood & Asl, 2016) asserted that listening skills are very relevant to language communication since listening provides input in language communication, thus, this skill has an essential and fundamental role to the speaking skill.

Historically, the teaching of the listening skill (Ariza & Hancock, 2003) has evolved with regard to the way that the listening procedure was perceived in the

language learning development. In this way, different approaches to teach the listening skill can be distinguished.

Firstly, in the 40s, deriving from the behaviourist approach, it appeared the environmentalist approach, which was based on learners' repetition, imitation and memorization of words and phrases in isolation as well as listening for structures. Later, it appeared the innatist approach, which involved the hearer in the listening procedure in order to comprehend the message. In this line, the interactionist approach laid its foundations on listener's involvement as well as the listener's aim was to listen for content and meaning. However, moving to the interpretive approach, other aspects of the listening construct such as pragmatics or sociolinguistic issues as well as the interpretation of the information on a communication context gained more importance. In this vein, it appeared other approaches to listening (i.e. top-down and bottom-up) which as Buck (2001) asserted, put its focus on the learners' background knowledge, as well as on the acknowledgement of linguistic components.

Up to the 60s, the place of listening comprehension in language learning and teaching was disregarded and perceived as a non-dynamic procedure with no role in language learning. Morley (2001) highlighted that aside from learning how to distinguish sounds and pronunciation aspects such as intonation patterns, sentence stress and rhythm, scarce interest was put into listening beneath this approach. Nonetheless, towards the end of the 60s, the condition of listening changed from a simply mechanical procedure of habit formation to a more dynamic and mental procedure thanks to Chomsky's (1957, 1965) innatist approaches. Chomsky's perspectives affirmed that children own an innate ability allowing them to confront complex tasks in language learning. Thus, taking into account Peterson (2001) and Rost (2001) works, comprehension is regarded as an essential phase in language learning, whereas listening is perceived as the principal channel in order to gain approach to L2 input as well as for triggering acquisition.

By the 1970s, Hymes (1971, 1972), with his studies, was the precursor of prominent shifts in L2 language teaching. This scholar remarked the relevance of

using language in social routines as well as he presented the concept of communicative competence embracing the rules of language usage in social settings.

Further, language teaching tendency derived to Task-Based or Interactive approaches to listening (Morley, 2001; Flowerdew & Miller, 2005). In this vein, those two teaching listening approaches relied on learners' production of oral speech for practical outcomes. Thus, in the task-based approach, the procedure used by listeners so as to overcome the task receives more significance rather than understanding the whole oral speech.

Taking all the previous things into consideration, listening should be recognized as a complex, social and interactive procedure where "the listener is actively engaged in constructing meaning from a variety of contexts and input sources" (Vandergrift, 1999, cited in Carrier 2003: 384). Additionally, Martinez-Flor and Usó-Juan (2006) claimed that this skill could also constitute a useful tool to establish and keep social relationships in the second language (L2) as well as to gather information, and finally, to foster cognitive development in younger learners.

Once having described the listening skill learning and the approach models for the teaching of this skill, the following section will be devoted to examine the listening skill from a communicative perspective. Moreover, listening tasks as well as the main stages of a listening skill task (i.e. pre-listening, while listening and post-listening) will be explained.

### ***2.3. Listening skill from a Communicative Perspective; Pre-, While-, and Post-Listening stages***

In the 70s Hymes introduced the concept of communicative competence, which comprised not only internal aspects of the language, such as its grammar, but also the patterns of language use in social context as well as the sociolinguistic rules of suitability. Within this communicative competence construct, and providing the priority of listening for language learning, it can be considered that centering the attention on this skill under such an approach will make a huge contribution to the L2

communicative skill development and for the current project. The central position of the framework of communicative competence proposed by Usó-Juan and Martínez-Flor (2006: 147) is the listening skill as it is the demonstration of inferring oral speech as well as a form of proving the other elements. Besides, the authors also argued that other elements building the communicative competence framework which are also paramount for the development of the listening skill are: discourse competence, linguistic competence, pragmatic competence, intercultural competence and strategic competence. The integration of all those competences results on the perfect acquisition of the listening skill.

After explaining the listening skill from a communicative perspective, it can be asserted that this generally neglected skill has become an essential and basic element in language learning and teaching over the last decades. Actually, the listening skill is currently regarded as a main instrument for L2 language learning as it includes an interactional procedure of meaning-construction; in the given procedure, the dynamic involvement of listeners as well as the impact of linguistic, psychological and cultural elements have been explained. Likewise, the effect that these elements produce on the listening comprehension procedure have become a complex process in the listening skill teaching and this fact has become an exhausting task for teachers. Nonetheless, since 1980s several progresses have occurred in terms of communicative approaches to L2 language teaching as well as technological and didactic advances. In this sense, up to this point, the teaching of the listening skill as part of a whole communicative competence's perspective has been portrayed.

Listening, as Rost (1994) stressed, constitutes a part of orality, a skill to create verbal thought and to communicate with others; it is the ability emphasizing all verbal communication. Thus, receiving and interpreting messages during the procedure of communication comprise the listening skill. All efficient act of communication should contain the listening ability.

Much of students' knowledge is acquired throughout listening and most of their school time consists of listening. In this line, it can be claimed that language learning depends most of the times on listening. As Krashen, (1985, 1996); Rost

(1990); and Vandergrift (1999) highlighted, listening is the supplier tool for aural input and builds the basis for language acquisition. Rost (2002:10) indicated that “since listening is the main channel of L2 acquisition, the development of listening should receive great importance in instruction”.

EFL contexts seem to be the most difficult environments for language learners when comprehending oral language rather than written language (Chang & Read, 2006). Buch (2001) asserted that this is not a shocking fact as the listening skill implies a complex procedure, where linguistic and non-linguistic resources for interpreting incoming data are used (Buck, 2001). In several EFL countries, educational environments and classrooms acquire a great importance since those places are the unique setting in which there is an exposure to the FL for learners. In this vein, Underwood (1989) pointed out that due to the lack of little exposure to the spoken language in EFL settings, EFL learners need to “be tuned in rather than being plunged straight into listening tasks without any preparation”.

Nonetheless, it can be perceived that listening practice receives very little time in the classroom. Hence, EFL students are affected by this circumstance owning a low listening comprehension achievement. For that reason, an extra aid should be provided for EFL learners in order to present a better listening comprehension performance. A possible solution to the previous drawback would be to apply diverse types of pre-listening which convert listening lessons into more pleasant settings and learners would immerse themselves into listening.

But, before going into detail on the stages of listening, the concept of “task” should be explained. As Rost (2002) reported, the concept of task is essential in all fields of learning; in language education when defining a task, one can encounter diverse perspectives and definitions of a task, nevertheless, there seems to be an agreement on three aspects (Rost, 2002). Firstly, according to Skehan and Foster (1997) a task is a basic “learning structure” created by the aims of developing learning. Secondly, Candlin and Koebke (1999) stressed that a task implies different input (oral and/or visual), a clear set of processes, and a real effect. Thirdly, the teacher is who monitors and assesses a task as well as who provides some kind of feedback and assessment on performance.

Moreover, listening tasks can also be categorized into two types: one-way or two-way. On the one hand, one-way tasks consist of all the input coming from an external source, such as a videotape, to the learner; the learner is in charge of doing something with this input such as writing down key words and formulating main ideas (Rost, 2002). On the other hand, two-way task consist of some input emerging from outside, often from a partner; in this case the learner aim is to process that information and after that generate some kind of coherent output to a partner in order to elaborate a collaborative task (Rost, 2002). In this way, both types of tasks mentioned previously are effective within communication-oriented classrooms since those kinds of tasks are centered on interactive speaking and listening. For the outcome of planning purposes, listening tasks can be classified into “pre-listening” “while-listening” and “post-listening” stages:

- *Pre-listening stage:* Efficient listening tasks usually implies to possess a specific “pre-listening” step; namely, an activity which the learner does as a preceding exercise to the listening of the principal input, with the aim of increasing willingness (Rost, 2002). In accordance to Joyce et al (1992), such step is planned to trigger background knowledge of the learner, and to provide an “advance organizer” to assisst the learner foresees ideas and “pre-structure” information. Therefore, the pre-listening stage should contain explicit pre-teaching of vocabulary, grammatical or rhetorical structures, specific pronunciations of phrases, or ideas to be included in the following input.
- *While-listening stage:* At the time the learner starts, indeed, to listen to the input, some expectancy for some particular action is necessary to take place; hence, “while listening” tasks can involve directed note taking, completion of a picture or schematic diagram or table, elaborating questions -any real activity which the learner does while listening in order to show continuous meaning- and monitoring (Rost, 2002). While-listening phase is often perceived as the most problematic stage in terms of elaboration for the teacher since this stage implies creating a task embracing just reading or writing to a minimum extent.

- *Post-listening stage*: The post-listening stage is presumably the most relevant part of teaching listening since it allows the learner to construct mental schemas and broaden short-term L2 memory, as well as it allows to foster motivation for a second-time listening. Besides that, post-listening tasks can include extra reading, writing, speaking, and interaction, and could contain comparing notes, negotiating a review with a classmate, and elaborating answers, or questions about the listening (Rost, 2002).

Concerning the timing for each phase of the listening task, the whole cycle of tasks embracing pre-listening, while-listening, and post-listening may need 15 minutes for each short extract which the learners listen to. Moreover, it should be remarked that the cycle can be repeated, if it is required by the learner, in order to allow for a second and third listening; hence, this repetition of while-listening and post-listening tasks, with some deviations, provides time for learners to test new comprehension strategies (Rost, 2002).

Taking a deep insight into the pre-listening stage of listening, it can be asserted that pre-listening is the preparation and warming up stage of the whole listening procedure. Underwood (1989: 31) underlined that it is a kind of “reparatory work” facilitating learners to deal with the following listening text strategically. Thus, pre-listening activities are essential so as to assist students in getting a better L2 listening comprehension performance. In this way, pre-listening activities are often categorized in these two types: bottom-up and top-down.

A great extent of studies have aimed their attention at the implementation of pre-listening activities, however, their results do not appear to be consistent. There are some studies (Schmidt-Rinehart, 1994; Sadeghi & Zare, 2002) highlighting that supplying content with assistance promoted the procedure of listening. While, by contrast, other studies (Chiang & Dunkel, 1992; Jensen & Hansen, 1995) disclosed that schema activation in the form of content related assistance did not foster listening comprehension performance. Regarding studies carried out on the role of vocabulary preparation as a pre-listening activity, several different results can be observed. Pan (2012) and Farrokhi & Modarres (2012) conducted studies confirming



the utility of pre-listening as a tool for vocabulary preparation, meanwhile (Chang & Read, 2006; Chung, 2002) hesitated about their benefits.

Next section will be devoted to describe the multimedia environment where teachers and students live currently. Besides, the benefits that the new technological advances and audiovisual input have provided to the teaching and learning process of the listening skill in an L2 educational setting will be explained.

#### ***2.4. A multimedia environment: Audiovisual input for Second Language Teaching***

In the current society, multimedia components are extensively employed as a teaching helping tool in nearly all EFL levels and English as Second Language (ESL) classrooms. There exist some research studies (Pandey, 2012; Tuncay, 2014; Iranmanesh & Darani, 2018; Mu, 2018) carried out on the beneficial effects of employing audio-visual instruments to foster language learning. Tuncay (2014) remarked the fact that audio-visual materials (e.g. movies), when used for teaching a FL, raise students' motivation so as to learn and get involved in pedagogical tasks. Additionally, Pandey (2012) disclosed that students appear to remember information better with the use of a movie as a didactic instrument because they think that movies are less monotonous in comparison to using a textbook. Mu (2018) asserted that the language appearing in English movies is generally authentic since it happens in real-life contexts. In addition to that, Iranmanesh and Darani (2018) added that, in fact movies provide a wide range of methodologies and sources for teaching the target language, as movies serve as a helpful tool for students for improving their listening and communicative skills. Evidently, Iranmanesh and Darani (2018) remarked that displaying movies to the learners serves as way of exposing them to what happens in the real world or in a somewhat natural context (Iranmanesh & Darani, 2018: 8).

According to Zambrano and Victoria (2019), listening comprehension should not be perceived as a basic word-by word translation, but rather as a process embracing a profound comprehension of the meaning. In this vein, Mu (2018) even discussed that teachers should display a movie at least six times so as to enhance language development, including tasks where learners practice expressions and

words used in the movie. Another important point which Zambrano and Victoria (2019) mentioned in their investigation is the fact that there are some English teachers who use inadequate audios as teaching materials for listening skill comprehension and this causes a problem; in some cases those didactic resources are not employed in accordance to the students' levels. In other situations, students listen to decontextualized audio input since they do not have any background regarding those audios. The last reason these researchers highlighted is the fact that some listenings are monotonous and too extense and, thus, this makes students feel bored and discouraged of those audios.

Following the line of multimedia components, Zambrano and Victoria (2019) underlined that these elements have the aims of informing and training students. Moreover, the multimedia components display information which students select, manipulate, analyze and connect to their own background knowledge in order to generate new knowledge. In this way, Pinto (2011), cited in Zambrano and Victoria (2019), affirmed that any app, paper or audiovisual process is formed by informative components of different nature coinciding in a same communicative purpose: firstly, we have videos, which are “sequences of static images encoded in digital format which generate the sense of movement in the viewer” (pp. 24-25); secondly, there are audio apps which are “messages of an acoustic nature of diverse kinds such as music, environmental sounds, human voices, and synthesized sounds” (pp. 24-25); thirdly, we have images which are “static visual representations” produced by imitating or portraying the environment; then, texts are “linguistic messages encoded by signs from different writing systems” (pp. 24-25); and lastly, there are graphics which are “figurative visual representations” which keep some kind of resemblance connection with the ideas or objects they depict (Zambrano & Victoria, 2019: 24-25)

Taking the previous things into consideration, it can be claimed that this multimedia environment constitutes the new up-to-date didactic tools to produce content for teachers and students to be used in the classroom. Likewise, this multimedia environment is composed by the following components: videos, audios, texts, animations, and images; however, there are some multimedia instruments

which include more than one of the mentioned components (Zambrano & Victoria, 2019).

Firstly, the first multimedia component is the didactic video, which, as Quesada-Chaves (2015) asserted, constitutes a communication resource possessing its own language, and whose sequence encourages the receiver to integrate feelings, ideas, and conceptions. Video resources, in accordance to Meskill (1996) cited in Arono (2014), enhance motivation in learners for language teaching as well as are regarded as a “comfortable environment” to explain strategies on oral speech. Additionally, Medina (2014) reported that instructional videos are the most broadly employed audiovisual and technological resource in schools since videos contain flexible, simple and content-incorporation capacities. Concerning the principal purposes of a video, Medina (2014) pointed out that these resources are communicative, motivating, assessable, and entertaining as well as they include the capacity of integrating many communicative purposes (e.g. informing, advising, giving orders, requesting) which are essential for the development of the listening skill. In this sense, the didactic video can be considered as an indispensable resource in the current education since, as Zambrano and Victoria (2019) emphasized in their study, it appears to have a considerable relevance for English learning and further research; however, teachers often do not present an advanced training when using videos. For this reason, the educactors should be required to receive some kind of training on video usage. Besides that, videos should be integrated in each teaching process. With regard to the types of resources including video, Zambrano and Victoria (2019) indicated that there exist a great extent of diverse means integrating video components providing teachers with several options to be included into the English teaching process (e.g.: streaming, conferences, films, tutorials, videoblogs, news, music, YouTube videos, interviews, among others).

Thereupon, audio materials constitute the second element of this multimedia environment. Zambrano and Victoria (2019) argued that this type of didactic tool triggers students’ self-learning and autonomy, facilitates information and content-exposure, and promotes cognitive skills, attitudes and values. These scholars indicated that students in order to work with audio materials are required to possess

some previous knowledge –coming from narrative or TV or other means-. Nowadays, a contemporary resource for being used in the classroom may be a podcast -which is available on the Net-. This resource is used for creating and publishing recordings, in particular audio. Chacón and Pérez (2008) highlighted that the use of podcasts foster collaborative work and cooperation among students. Furthermore, the frequent audio resources being used comprise of recordings including: narrations, dialogues, monologues or interviews; besides that, it should be remarked that these instruments are often employed through audiobooks as an educational tool.

Another relevant multimedia component to be mentioned in this section is animation since the audiovisual material being used in the current project is an animated film (“*Shrek*”). Animation consists of “a simulated motion picture portraying movement of drawn (or simulated) objects that is one of the most exciting forms of pictorial presentation”;hence, this multimedia element integrates “picture, motion and simulation with objects which are artificially created through drawing or another simulation method” (Zambrano & Victoria, 2019: 28). As Mayer and Moreno (2002), outlined, animations depict non-real objects meanwhile videos display the real objects’ motion. Animation is mostly known as as a way of entertainment through cartoons; nonetheless, it is also introduced as a multimedia technology with prominent educational potential going even further than just producing figures and short films (Mayer & Moreno, 2002: 88).

Moving to the research conducted on the field of audiovisual input on language teaching, there are several studies investigating the role of audiovisual input on language learning and L2 teaching. First, Arono (2014) reported that the listening skill constitutes a procedure in language learning which requires practice by using audio and technology. This author carried out an investigation on an experimental group of students by providing interactive multimedia incorporated in the learning of interactive active-listening. Besides, this author also used audio learning media employing a handbook of interactive active-listening learning model in a control group of students. After the implementation of the multimedia components, the experimental group of students got a significant improvement in

their listening skill (33.88%), nonetheless, the control group of students also enhanced the listening skill but with an inferior notable improvement (2.62%). These results indicate that multimedia components permit to reach a more significant development in listening skill in comparison to audio media. After reviewing the research study, it can be comprehended that the multimedia components (integrating audio and video sources) enable to foster the listening skill more extensively than audio components. Therefore, using video resources in the classroom such as streaming, conferences, films, tutorials, news and video blogs are regarded to be more appropriate rather than audio recordings.

In relation to the studies conducted on the use of movies as authentic language input, Tuncay (2014) and Iranmanesh and Darani (2018) carried out investigations on the usage of movies as authentic materials for acquiring vocabulary. Those authors disclosed that learners think that movies are more effective for learning idiomatic expressions and extending their vocabulary.

Another study conducted by Ramírez and Alonso in 2007 is focused on analysing the effects that digital stories may have on the comprehension of spoken English by a group of six-year-old Spanish learners. These scholars implemented digital histories of Internet-based instruction in everyday lessons. The results of this study display that the experimental group learners could comprehend basic linguistic structures and vocabulary as well as they improved their listening comprehension skill. Moreover, it can be extracted from this study the significance that using digital stories have in the English language learning procedure as students are focused in acknowledging the evolution of the events. Besides that, using digital stores also makes them develop their listening skill unconsciously as well as they are able to comprehend the linguistic structures.

Additionally, Khuziakhmetov and Porchesku (2001) remarked the relevance that structural characteristics as well as recurrence of linguistic units have when delimiting priorities in English language teaching, particularly, in listening skills training. Data displayed that students of language departments show that their level of listening skills and perception mechanisms were considerably distinct in comparison to native speakers. After reviewing the paper, it is perceived that

teachers should construct their teaching from theoretical rules (e.g.: situational information and linguistic characteristics: initial sound, accented vowel, length in phonemes, accented structure, syllables, part of speech, sentences pattern, and tense of the verb-predicate) so as to enhance the listening skill. Therefore, in order to teach FL listening skills in an efficient way, teachers need to develop scientifically-based programs. In this way, audiovisual components should be related to the linguistic rules in the English teaching.

Additionally, Ampa (2015) carried out an investigation employing the “Wondershare Quizcreator” program as well as audio materials in teaching English listening skills. Results from the study showed that teaching listening skills by using interactive multimedia learning tools designed and developed with the Wondershare Quizcreator program were very powerful. The methodology of this research consisted of implementing videos of dialogue and monologue listened by the students; exercises of the interactive multimedia learning materials contain multiple choices, true or false questions, filling the blanks, and matching, with the answer keys. Ampa (2015) with the results of the study concluded that working with videos integrating dialogues and monologues have multiple profits.

Finally, as the audiovisual material employed in the current study contains subtitles, some studies conducted on the use of English subtitles in the teaching of English listening skills will be reviewed. First, there is a study of Hayati and Mohmedi (2011) which highlights the use of English subtitles to improve English listening skills on Iranian EFL learners. In relation to the study, the group which used English subtitles showed a greater performance than the group using Persian subtitles. Another study conducted by Rokni and Ataei (2014) investigated the powerful effect of using English movie subtitles on listening comprehension of EFL Iranian students. Results of this study showed that the English subtitle group got superior marks on the listening test in comparison to the no-subtitled group. This research analyses the impact of watching English videos with or without subtitles. In this vein, Shamsaddini, Ghanbari, and Nematizadeh (2014) examined how watching subtitled and non-subtitled movies can affect the listening comprehension of Iranian

EFL learners. Students using English subtitles while watching English video achieve better performance results rather than the students not using subtitles.

All in all, after analysing all the previous studies of audiovisual input or materials on the teaching of the listening skill, it can be extracted the following conclusions:

- 1) Multimedia components (integrating audio and video sources) enable to foster the listening skill more extensively than audio components.
- 2) Using video resources in the classroom such as streaming, conferences, films, tutorials, news and video blogs are regarded to be more appropriate rather than audio recordings.
- 3) Movies are more effective for learning idiomatic expressions and extending their vocabulary.
- 4) Using digital stores also makes them develop their listening skill unconsciously as well as they are able to comprehend the linguistic structures.
- 5) In order to teach FL listening skills in an efficient way, teachers need to develop scientifically-based programs. In this way, audiovisual components should be related to the linguistic rules in the English teaching.
- 6) Teaching listening skills by using interactive multimedia learning tools (videos integrating dialogues and monologues) have multiple profits.
- 7) Students using English subtitles while watching English video achieve better performance results rather than the students not using subtitles.

On balance, from the conclusions of the analysed studies, it can be perceived that audiovisual and multimedia resources have a huge significance in the listening skill development of EFL learners. Therefore, in connection to the current work, this study will intend to confirm that the listening skill of EFL students can be fostered with the aid of audiovisual input which in this case is the film *Shrek*.

The following section of the theoretical framework will be devoted to explain how the cooperative work allows students to develop their listening skills in a greater way as opposed to working on their own.

### ***2.5. Cooperative work and collaborative learning***

In the beginning of the XX century, the first investigations about cooperation as a learning methodology took place. At a later stage, in the 60s, cooperative learning, in the United States and Canada started to be studied in more detail thanks to the Johnson brothers (Turrión, 2014). From that decade onwards, this methodology rapidly expanded to other educational systems as a way to confront individualism and the existent competitiveness in that era.

In this regard, it should be remarked that there are distinct learning forms and structures, from which Pliego (2011) denominates structure of the activity; namely, the set of elements occurring in the development of an activity, specifically on the learning, that produce different effects on participants: individualism, competitiveness and cooperation.

According to Martínez-Lirola (2016), individual learning does not enhance communication and discourse-negotiation among the members of a group; on the other hand, the competitive learning also does not chase objectives-achievement on the whole group. On the contrary, an individual in the cooperative learning achieves the objectives from the teaching-learning process whether the rest of the teammates also achieve it.

This type of learning contributes to the accomplishment of the basic competences and the general goals of teaching, in other words, students are required to put into practice what they learn (Martínez-Lirola, 2017). This author stressed that working in groups is a necessary competence; for that reason, it is important that teachers design cooperative activities in order to make students work with other people –their classmates- for reaching a common goal.

The main features of cooperative learning, in accordance to Johnson & Johnson, and Holubec (1998), are the following:

- 1) *Positive interdependence*: Students share the same goals and resources.



- 2) *Individual and group responsibility*: Each member of the group is in charge of its corresponding and at the same time is responsible for the success or the failure of their classmates.
- 3) *Stimulating interaction, preferably in face to face conversations*: Students exchange information and materials and they help between each other.
- 4) *Train interpersonal and group practices to students*: They learn to solve together tasks and problems -task-solving skill- by developing communicative abilities, consisting of: decisions-taking, conflict-solving and work-reflection.

Thus, establishing groups is not enough to guarantee the existence of a cooperative learning (Gillies, 2016: 5). Specifically, it is necessary to ensure that the following issues would be produced: “actively listening to each other; sharing ideas and resources; commenting constructively on others’ ideas; accepting responsibility for one’s behaviours; and making decisions democratically” (Gillies, 2016: 5). Concerning the benefits which collaborative learning in the English classroom provides to students both in academic, social and integration levels (Gillies, 2016; Martínez-Lirola, 2016; Schoor, Narciss & Körndle, 2015), Turrión (2014) highlights the following benefits: “Variety and experiences-richness, self-esteem increase, childrens’ autonomy and Independence, development of more complex competences of critical thinking, as also an increase in academic performance, and a greater involvement of students in the classroom” (Turrión, 2014:140).

This same autor adds that there exist more possibilities in this setting for developing the oral expression, a higher practice on the language is generated, for developing more self-confidence among students, and students employ more time interacting rather than they would speak one by one; all these things are reflected in a larger participation. Moreover, as interaction occurred face-to-face, creativity is more intense and real.

Turrión (2014) and, Cerdá and Querol (2014) empashize the relevance of this aspect, the sensation of “real-life”, for the English learning in the classroom because

it consists of an artificial environment where there is no real contact with the language. Therefore, this autor indicates that it is crucial to create an environment rather similar to the reality; hence, cooperative learning helps to create this environment.

Additionally, Warburton (2017) pointed out that other positive aspects of cooperative learning for English teaching is the fact that this methodology provide numerous opportunities for “incidental learning” to take place. In this sense, “incidental learning occurs when the student’s attention is focused on something different from what is taught”. Thus, learning through this learning methodology allow a more efficient, deep and long-lasting learning. This autor also underlines that this kind of learning present other values such as the reduction of social exclusion and the incerase of equality. Moreover, this type of learning also prepares students for the chance of studying and working abroad.

There are diverse studies (Yavuz & Arslan, 2018; Kirbas, 2017) revealing other benefits of cooperative learning such as the improvement of listening skills and comprehension in English language on students from two Secondary schools from Turkey. Likewise, Yavuz and Arslan (2018), from an experimental sample and from another control group composed by 33 students each one of them, concluded that cooperative learning had a major effect on the acquisition of vocabulary, grammar, listening, and reading skills in comparison to the traditional methodology employed on the control group. Specifically, cooperative learning increased the listening skills of students in a proportion of 87%, whereas in the traditional method there was just a rise of 73%. While, Kirbas (2017) conducted an investigation on Secondary-level students selecting two groups of 75 students -each one of them-. This scholar found that the experimental group with the cooperative methodology had more success on the listening skills rather than the students from the control group, where the traditional learning was employed.

Other investigations developed on students of Secondary Education (Lu, Shi & Yue, 2019) also emphasized the advantages of the cooperative learning. Therefore, those authors stressed that the cooperative model presents positive effects in the teaching of reading in English during the Secondary Education stage as opposed to

the traditional teaching. Ocaña (2018) conducted a study to explore the influence of cooperative learning in the development of the oral skill in English among students of “Bachillerato” in the city of Ambato (Ecuador). She identified that after putting into practice cooperative work strategies, students improved significantly on grammar and vocabulary, discourse competence, pronunciation ability and, interactive and communicative skills.

To end up this section of the Project, it should be remarked that one of the modern fathers of this field, David Johnson (2017), in a recent interview, highlighted that the benefits of cooperative learning could be divided in three groups: “greater effort for the success, and an improvement on interpersonal relationships and also the psychological health”.

### **3. Objectives of the Study and Research Questions**

The general purpose of this study is to examine the obtained results of an implementation of a research project aiming at improving the listening skills of English language through audio-visual material, in a group of 2nd of Compulsory Secondary Education (ESO) students from a high school in Castelló de la Plana.

Starting from the given purpose, the following research questions have been formulated:

RQ1: Which will be the teacher's perception concerning the listening and cooperative work skills developed by students on the implemented activities of the pedagogical proposal?

RQ2: Which will be students' perceptions regarding the pedagogical proposal?

### **4. Research Project on Listening Skills through the use of Audio-visual material**

#### ***4.1. The Study: Research Project and Educative Improvement on the Listening Skill through the use of Audio-visual material***

In this section, the research project of educational improvement focused on the listening skill through the use of audio-visual material -specifically a scene of the film "Shrek"- will be explained in detail. This pedagogical project was designed to be implemented during my internship period on 2nd of ESO students from the Secondary Education high school "El Caminàs" situated in Castelló de la Plana (Castellón). This task has been planned to be developed in the second term of the academic year as a knowledge consolidation already taught during the first term.

First of all, the task implemented in this master's dissertation on Secondary-level students as part of the educational improvement will be described and later the structure will be outlined. Finally, as shown, the activities designed for this study are anchored to the contents, competences, achievement indicators and assessment

criteria reflected on the curriculum of 2nd ESO, described in the autonomy and state regulations which have been exposed in the previous sections.

The purpose of this task is students' oral and visual comprehension of a scene of the film *Shrek* (with duration of 3.18 minutes) and the inference of adjectives describing the main character. After that, a physical and personality description of this character will be carried out. Likewise, students will have to work cooperatively demonstrating in this way their group work abilities. The ultimate objective is to know to work in group and, being able to generate other new adjectives by themselves, from the employed adjectives in the scene, which allow them not only to describe *Shrek* but also to describe another character of a distinct film from a picture that the teacher will provide them.

The exercises of the task will be assessed<sup>2</sup> bearing in mind the listening, oral expression and interaction, written texts production, and cross-sectional elements from the subject, for instance, the group work and the cooperative work.

The tools designed for this project are the following:

- An Observation Checklist (*see Appendix 4*), including several aspects to take into account for monitoring students when they would be doing the task.
- A Satisfaction survey (*see Appendix 5*) about the Listening skill exercises supported by audio-visual material (“Questionnaire-Survey on Audio-visual Listening Skill exercises”).

The aim of this last instrument is to evaluate the level of satisfaction of students in relation to this task, for instance, whether they felt comfortable working in groups/pairs and whether they think these exercises are easy or difficult to be done.

Concerning the conducted exercises, these ones are divided into three sessions with duration of 55 minutes each session:

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<sup>2</sup> At this point, it should be stressed that given that this work is a research project and educational improvement created by myself for being presented as a Final Master's Degree Dissertation, the current study will not be assessed with the same punctuation as in other common activities of the English subject.

1) *Pre-listening skill stage exercises : Pre-listening skill exercises):*

To begin with, students will produce three pre-listening exercises (see Table 3). The first exercise (in groups of four people) will work as a first contact with the film “Shrek”. In this vein, students will be asked about the main characters and their roles in the film. Then, the teacher will play the chosen scene and they will have to respond individually to two general questions about what is occurring. These exercises (see Appendix 2: the instrument) will work as “voice-normalisation” exercises since students will get used to the audio which they will listen afterwards. After that, the third and last exercise of the “pre-listening” stage will consist of introducing the students to the use of adjectives and physical and personality descriptions; hence, individually, they will have to order some messy sentences in order to create two descriptions: one description of the character ‘*Donkey*’ and another one of the character ‘*Puss in Boots*’.

STRUCTURE OF THE TASK		MANAGEMENT OF THE LEARNING IN THE CLASSROOM				
ACTIVITY	EXERCISES	CLASSROOM ACTIONS		SESSIONS(55')	DIDACTIC MATERIALS AND DIGITAL RESOURCES	GROUPING/ SCENARIO
		STUDENT	TEACHER			
<p><b>I. PREPARATION OR PRE-LISTENING SKILL ACTIVITY: “Getting to know the main characters of the film”</b></p>						
<p>Firstly, the teacher will show some pictures of diverse scenes of the film “Shrek” (included in the dossier of exercises) and students will have to demonstrate their knowledge about the characters and their roles in the film. The exercise will serve as a first contact, without the need of playing the scene.</p> <p>For next exercise, the teacher will play the chosen scene of the film “Shrek” –with English subtitles to help students with the comprehension– and students, individually, will have to respond to some easy questions about what is occurring in the scene. This exercise will serve as a context-setting for them.</p> <p>Lastly, students will carry out an exercise which will serve them as a reminder of knowing how to do a description. In this way, students will have to order some sentences describing two characters from the film: <i>Donkey</i> and <i>Puss in Boots</i>, with the aim of creating two examples of physical and personality descriptions.</p>	<p>..1. Do you know these characters? Have you seen this film? Are you able to give their names and say which are their roles in the film? Discuss in groups of 4 people these questions and, individually, write from 3 to 5 lines answering them.</p> <p>..2. In this sequence of the film the two main characters, Donkey and Shrek, are having a conversation. After listening to this scene, answer to the following question: What is happening in this sequence of the film? Is Shrek angry or happy with Donkey?</p> <p>..3. Getting to know the main characters of the film! As a reminder of how to do a physical and personality description, here in this exercise, you have two descriptions of two main characters. The descriptions are a bit messy...So individually, try to order the phrases and build the description of the two characters. There are some sentences that you can use for both characters.</p>	<p>Watch, listen and comprehend.</p> <p>Understand and link.</p> <p>Describe, give his/her opinion, suggest.</p> <p>Invent, create, order, link structures and sentences.</p> <p>Think, discuss, write and sum up.</p> <p>Carry out problems-solving strategies.</p>	<p>Coordinate the group work and the cooperation among students.</p> <p>Control that students will pay attention to the video and later they will do the exercises.</p> <p>Stimulate the self-learning and the autonomy of the learner.</p> <p>Serve as a guide and help in some occasions whenever students present difficulties.</p>	<p>1 session (55')</p>	<p>Speakers</p> <p>Projector</p> <p>Blackboard</p> <p>Notebook, pencils, pens and paper-sheets (if it is necessary) and the dossier of activities provided by the teacher-researcher (<i>see Appendix 2-the instrument</i>)</p> <p>Laptop (just the teacher)</p> <p>Video, scene of the film Shrek from YouTube (URL): <a href="https://www.youtube.com/watch?v=MzLEjzvygYE">https://www.youtube.com/watch?v=MzLEjzvygYE</a></p>	<p>Individually/in groups of 4 people</p> <p>Language classroom, conventional classroom (dotted with the necessary audio-visual material) or multi-purpose classroom.</p>

Table 3: Pre-listening skill exercises

2) *While-listening skill or audition stage exercises:*

Secondly, the while-listening skill will be developed, and it will be divided in seven exercises (see Table 4). First, students, individually, will listen to and watch a sequence of the film “*Shrek*” paying attention to the adjectives describing Shrek in order to write a list with all the adjectives that they remember. After that, in pairs or threes, they will compare the adjectives they found in the heard scene with their partners. Then, they will have to try to guess, together with their classmates, the meaning of a new word: “hideous”. For this exercise, students will have the script of the scene as a support. Nonetheless, just in case they would not comprehend this new word (neither by the context of the scene, or by the provided script), in the following exercise they will be told that the word “hideous” is an adjective. Thus, they will be asked to try to discover once again the meaning or either to find a synonym of “hideous”. In the next exercise of this while-listening stage, students will have to provide more adjectives apart from the ones listened to in the video. Therefore, students will have to generate their own list of adjectives in English language and their respective terms in Spanish and Valencian (see Appendix 2: the instrument). Subsequently, students will write a brief description of Shrek in English using the adjectives listened in the scene of the film as well as the ones which they have generated with their partners. To end up this stage of while-listening and after writing the description, students have to write individually the problems and difficulties which they had during the elaboration of the description of Shrek.



STRUCTURE OF THE TASK		MANAGEMENT OF THE LEARNING IN THE CLASSROOM				
ACTIVITY	EXERCISES	CLASSROOM ACTIONS		SESSIONS (55')	DIDACTIC MATERIALS AND	GROUPING/ SCENARIO
		STUDENT	TEACHER			
<p><b>2. WHILE-LISTENING SKILL STAGE ACTIVITY: ADJECTIVES' HUNTER! and DESCRIBING SHREK</b></p> <p>In this while-listening skill stage, students will act as 'adjectives hunters' since they will have to search for all the adjectives they can in the scene of "Shrek" to later create a description of the main character of the film. The teacher will play the scene of "Shrek" with subtitles in English. Besides that, students, individually, in pairs, and finally, in group, will carry out a series of exercises related to infer adjectives from the video, and generate lists of adjectives extracted from the scene and some others from their own invention, in order to conduct as a final exercise a description of the character "Shrek", hence, integrating all the knowledge which have been acquired throughout the conduction of this audition stage.</p> <p>To finish this stage and after writing the description, students will have to write, individually, the problems/difficulties which they have had.</p>	<p>2.1 Individually, listen to this scene of the film Shrek paying attention to the adjectives describing Shrek, then write the adjectives you listened.</p> <p>2.2 After that, in pairs or threes, compare the adjectives you have identified before with your partner.</p> <p>2.3 Now, once you have compared the adjectives with your classmate, can you guess what the word "HIDEOUS" mean? For this exercise, you have below the script of the scene of the film. Work with your partner.</p> <p>2.4 Well, in case you did not understand what this word means, I tell you that "hideous" is an adjective. Then, if you can, give a synonym of this word or try to explain it. Work in pairs or threes.</p> <p>2.5 After that, working in pairs or threes again, try to give more adjectives apart from the ones you listened that you already know, from your knowledge. Write adjectives in the three languages: Spanish, Valencian and English.</p> <p>2.6 Now working in pairs, write a brief DESCRIPTION OF SHREK in English with the adjectives you have listened on the video and the adjectives you have added with your classmate.</p> <p>2.7 To finish this exercise, after writing the description, individually write the DIFFICULTIES/PROBLEMS you had while you write the description of Shrek. Write between 5-6 lines approx.</p>	<p>Coordinate the group work and the cooperation among students.</p> <p>Control that students will pay attention to the video and later they will do the exercises.</p> <p>Stimulate the self-learning and the autonomy of the learner.</p> <p>Serve as a guide and help in some occasions whenever students present difficulties.</p>	<p>Watch, listen and comprehend.</p> <p>Understand and link.</p> <p>Describe, compara, explica, da su opinión, sugiere.</p> <p>Invent, infer new words, create, order, link structures and sentences.</p> <p>Think, discuss, write and sum up.</p> <p>Carry out problems-solving strategies.</p>	<p>1 session (55')</p>	<p>Speakers</p> <p>Projector</p> <p>Blackboard</p> <p>Notebook, pencils, pens and paper-sheets (if it is necessary) and the dossier of activities provided by the teacher-researcher ( <i>see Appendix 2-the instrument</i> )</p> <p>Laptop (just the teacher)</p> <p>Video, scene of the film Shrek from YouTube (URL): <a href="https://www.youtube.com/watch?v=MzLEjzvyygYE">https://www.youtube.com/watch?v=MzLEjzvyygYE</a></p>	<p>Individually/in groups of 4 people</p> <p>Language classroom, conventional classroom (dotted with the necessary audio-visual material) or multi-purpose classroom.</p>

Table 4 - While-listening skill exercises

3) *Post-listening stage exercises: Post-listening skill exercises):*

In this last phase (see Table 5), students will have to work in groups in order to write a brief description of a famous fiction character from a TV show or a film. The teacher will provide some pictures of those characters to the groups (see Appendix 3). In order to produce the physical and personality description, students will have to work with all the adjectives learnt in the previous exercises, as well as with other adjectives which they thought that were necessary for developing the description (see Appendix 2: the instrument). Finally, after writing the description of the fiction character, they must explain, individually, the problems and difficulties which they had while writing the description.

STRUCTURE OF THE TASK		MANAGEMENT OF THE LEARNING IN THE CLASSROOM				
ACTIVITY	EXERCISES	CLASSROOM ACTIONS		SESSIONS (55')	DIDACTIC MATERIALS AND DIGITAL RESOURCES	GROUPING/ SCENARIO
		STUDENT	TEACHER			
<p>3. POST-LISTENING SKILL STAGE ACTIVITY: Now it's time to work in group! Describing famous characters appearing in TV series and films.</p> <p>Lastly, students will have to work in group in order to write a brief description of a famous fiction character from a TV show or a film. The teacher will provide some pictures of a different character to the distinct groups of work (see Appendix 3). In order to produce the physical and personality description, students will have to work with all the adjectives learnt in the previous exercises, as well as other adjectives which they required to be used for the given description.</p> <p>Finally, after writing the description of the fiction character, they must explain, individually, the problems and difficulties which they had while writing the description.</p>	<p>..1. Now it's time to work in group. First the teacher will give to each group some pictures of some famous characters appearing in TV series and films. Then, you need to put in groups of 4 people. After that, write a brief group description with all the adjectives you have learnt in the previous exercises and other adjectives you think are necessary for the description.</p> <p>l.2. After writing the description of the film/TV series character, please try to explain the DIFFICULTIES and PROBLEMS you had while writing the brief description.</p>	<p>Watch, listen and comprehend.</p> <p>Describe, give his/her opinion.</p> <p>Integrate new and already acquired knowledge, apply knowledge previously learnt.</p> <p>Invent, create, order, link structures and sentences.</p> <p>Think, discuss, write and sum up.</p> <p>Explain difficulties and problems.</p>	<p>Coordinate the group work and the cooperation among students.</p> <p>Control that students will pay attention to the video and later they will do the exercises.</p> <p>Stimulate the self-learning and the autonomy of the learner.</p> <p>Serve as a guide and help in some occasions whenever students</p>	<p>1 session (55')</p>	<p>Blackboard</p> <p>Notebook, pencils, pens and paper-sheets (if it is necessary) and the dossier of activities provided by the teacher-researcher (see Appendix 2-the instrument )</p> <p>Laptop (just the teacher)</p> <p>Pictures provided by the teacher (see Appendix 3: Pictures used for the description of film/TV series characters)</p> <p>Portátil (solo professor/)</p>	<p>Individually/in groups of 4 people</p> <p>Language classroom, conventional classroom (dotted with the necessary audio-visual material) or multi-purpose classroom.</p>

Table 5: Post-listening skill exercises.

#### **4.2. Curricular content of the Research Project and Educational Improvement**

The activities of the research project and the educational improvement are related and anchored to the contents, competences, achievement indicators and assessment criteria reflected on the curriculum of 2nd ESO, described in the autonomy and state regulations. Specifically, the contents, competences, achievement indicators and assessment criteria from these activities are anchored, according to the “*documento puente*” from the “Diari Oficial de la Comunitat Valenciana” which at the same time are anchored to the contents and other aspects of the curriculum of 2<sup>nd</sup> ESO from the Official Government Gazette (“Boletín Oficial del Estado-BOE”).

The implemented activities of the research Project were designed and created according to the first bloc: Oral Comprehension from the Curriculum of 2nd ESO. In this way, the contents covered in the activities of the current pedagogical proposal are:

- Strategies of oral comprehension,
- Mobilisation of previous information about the type of task and topic.
- Identification of the purpose and context of the text. Distinction of types of comprehension. General sense, essential information, main points, and relevant details.
- Formulating hypotheses about the content and context and the communicative intention.
- Inferring and formulating hypotheses about meanings from the comprehension of significative, linguistic elements: explicit and implicit ideas in the text.
- Description of physical qualities of people objects and places.
- Narrating past events, description of current states and situations.
- Expression and justification of opinions.

During the completion of the exercises based on the previous contents, the teacher should evaluate by using an Observation Checklist as an assessment tool (see *Appendix 4*) that students: identify the essential information, the principal ideas and the most relevant details in brief and structured oral texts in different media, about

topics closer to their interests and generals in the personal, public and educational field.

Besides that, another assessment criterion to take into account should be that students infer, in a guided way, the meaning of new words and expressions in oral brief texts, in different media, with a visual support, from the context and the co-text (see *Appendix 4*).

Thus, if students identify the essential information, the principal ideas and the most relevant details in brief and structured oral texts in different media, about topics closer to their interests and generals in the personal, public and educational field, they will be achieving the achievement indicators of this first bloc of Oral Comprehension from the scholar curriculum of 2<sup>nd</sup> of ESO.

## **5. Methodology**

### ***5.1 Design of the project's assessment***

The assessment of the educational improvement project was carried out from two approaches:

1. On the one hand, the work developed by the students in the proposed activities within the project was assessed.
2. On the other hand, participants' perception about the activities which they were asked to do was evaluated.

### ***5.2. Participants***

Concerning participants of the study, 48 students in total -learning the subject of English as First Foreign Language- distributed in two classrooms of 2nd of ESO from the public educative centre "El Caminàs" of Castelló de la Plana participated in the implementation of the research project. These students possessed a proficiency level of English language A1-A2 (basic level) according to the Common European Framework of Reference for Languages (CEFR) (2001, 2018). A percentage of 60.4% of the participants in the research improvement project were boys, while a

percentage of 39.6% were girls. With regard to the nationality, it can be observed that there are students from diverse nationalities: a percentage of 14.6% of the students were foreign students (8.3% were Romanian, 4.2% came from South American countries and 2.1% were from African countries), although all of them spoke Spanish perfectly.

### **5.3. Instruments**

The instruments of the present master's dissertation were an Observation checklist and a Survey on audiovisual listening skill exercises. *Observation checklist* (see Appendix 3). This instrument involves a register sheet that focuses on specific aspects about the way or how the participants completed the exercises. This register sheet was used for evaluating the students while they were doing the exercises of the pedagogic proposal. The exercises of the didactic proposal done by the students were evaluated with a punctuation from 1 to 4 (1=none of the students achieve it to 4=most of the students achieve it). Specifically, the assessed aspects on the register sheet are: students' work in the group and in pairs, cooperation among them when they work in group and in pairs, the ability to generate new adjectives, the complete production of the exercises on descriptions and adjectives, the writing of descriptions, and the way students interact. I fill this register sheet for each one of the groups and for the whole collective of students.

*Survey on audiovisual listening skill exercises* (see Appendix 4). This questionnaire is composed by six items in which participants assess their level of satisfaction towards the proposed activities and group work, and the difficulties which they found in the elaboration of the exercises. The items present a question that is answered in two parts: a quantitative part with closed-answer options and a qualitative part consisting of open-answers in which students give reasons for the requested item (e.g. "Reason why you feel comfortable or not comfortable working in pairs/groups"). Five of the items are polytomous (with 4 options of ranking of response) and one is dichotomous (from YES/NO answer). The approximated time of elaboration of the questionnaire was of 10 minutes.

#### **5.4. Procedure**

Once the educational improvement project was implemented, I collected all the activities students executed. Subsequently, I assessed the exercises from the 11 groups of work (in both classrooms students were divided in several groups of work) created for developing the activities, through the support of the *Observation checklist*. Besides, I also assessed the overall work developed by all the sample of participants. It should be highlighted that the students executed the activities of the project in two ways: in pairs and in groups (from 3 to 5 members), depending on the type of exercise to be developed. At the moment of carrying out the activity, the students decided freely which individuals would integrate those pairs and groups.

After finishing the implementation of the project, the *Survey on audiovisual listening skill exercises* was provided to the students on the last day of the internship period. Thus, students, individually, filled the questionnaire on the classroom within an approximated time of 5 minutes. Moreover, it should be underlined that not all the participants of the project completed this questionnaire, due to the fact that the day when the survey was conducted, some of them did not attend the lesson. Specifically, from 48 students to whom the educational improvement was provided, 35 made the *Survey on audiovisual listening skill exercises* (the 72.9%).

#### **5.5. Data Analysis**

Firstly, regarding the teacher's perception, the scores of the whole sample obtained from the items of the *Observation checklist* have been analysed; thereupon, a descriptive analysis of the assessments from the groups of work in relation to the items of the Observation Checklist have been generated.

Concerning the students' perceptions, first, a descriptive analysis of the quantitative assessments in each one of the items from the *Survey on audiovisual listening skill exercises* has been made.

Besides, a descriptive analysis of the categorizations obtained after the arguments' coding procedure of the qualitative part has been elaborated. Previously, a congruent coding process was developed in an initial phase of reading and

arguments' collection; while in the second phase of categorization, in which students' arguments were gathered, codes and subcodes of the responses were created; for instance, in the first item, the coding procedure was like this:

Reasons for which they liked to do the English activities:

1. Why do they think that these listening activities improve their English knowledge?
  - a. I learned new words.
  - b. These exercises are very good.
  - c. These activities are practical.
  - d. These exercises improve my English.
  - e. These exercises improve my listening.
  - f. I like doing listening activities,
  - g. I could understand the characters when they speak.
2. Which things provide them the way of how the activities are designed?
  - a. The activities are entertaining.
  - b. The activities are fun.
  - c. The activities are easy.
  - d. It is a new activity.
  - e. It is a different activity.
  - f. I like doing group activities.
  - g. I like the film.
  - h. I like listening to people screaming.

The quantitative results were supported by graphic representations of the Excel programme, while the qualitative results were supported by conceptual maps of the coding procedure elaborated with the Word programme.



## 6 Results

### 6.1. Results of the teacher's perception regarding the conducted activities of the research project

This section compiles the analysis of the teacher's perception, reflected on the *Observation checklist*, about the listening skill and the cooperative work developed by the students along the activities of the project.

The overall evaluation of the activities done by the participants of the pedagogical proposal project (see Figure 1) underlines that the achievements of the students on the exercises of the pedagogical proposal were quite high since, as a whole, more than the half of the students reached the proposed objectives.

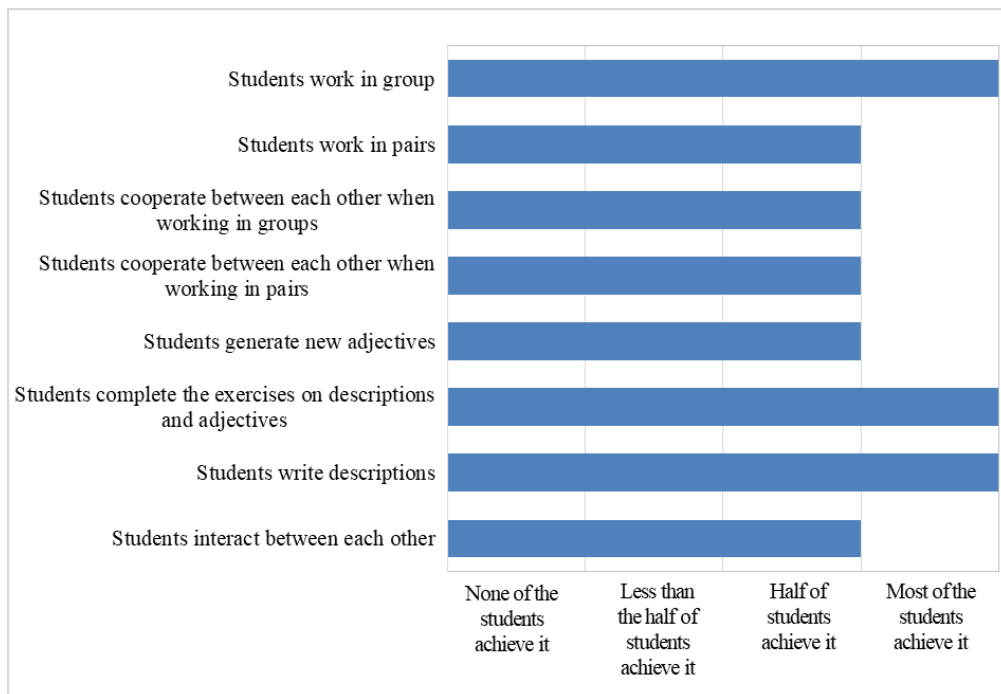
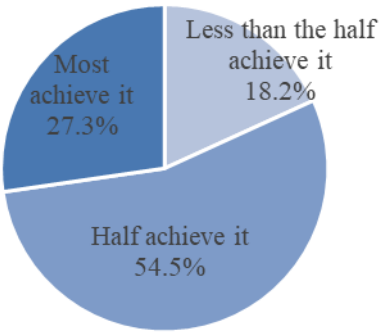
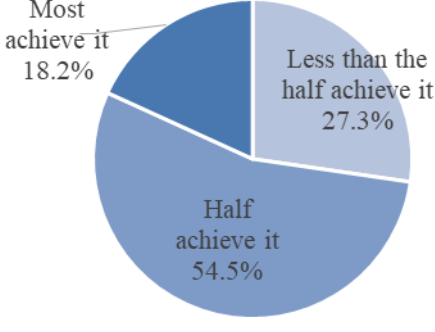
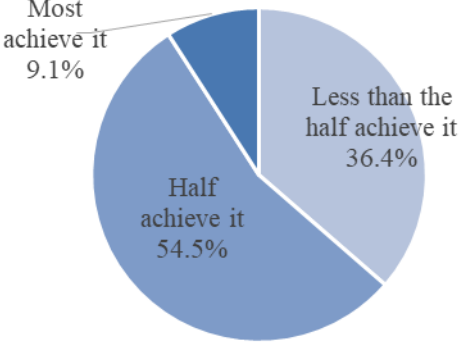
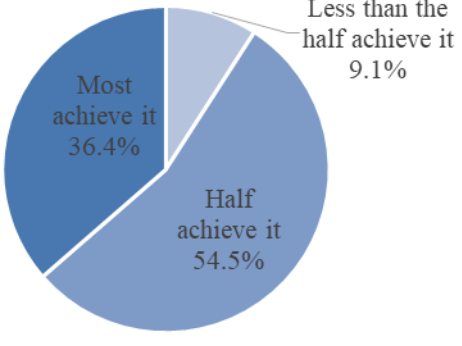
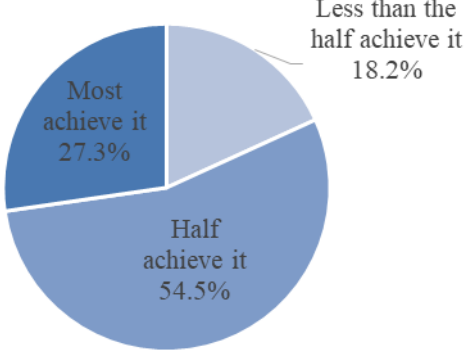
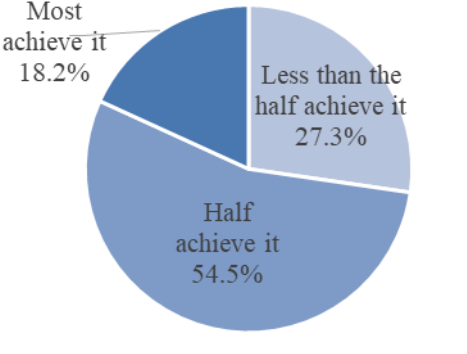


Figure 1.  
Overall assessment of the activities

	
<p><i>Figure 2.</i> Assessment of the groups of the item “Students work in group”</p>	<p><i>Figure 3.</i> Assessment of the groups of the item “Students cooperate between each other when working in groups”</p>
	
<p><i>Figure 4.</i> Assessment of the groups of the item “Students generate new adjectives”</p>	<p><i>Figure 5.</i> Assessment of the groups of the item “Students complete the exercises on descriptions and adjectives”</p>
	
<p><i>Figure 6.</i> Assessment of the groups of the item “Students write descriptions”</p>	<p><i>Figure 7.</i> Assessment of the groups of the item “Students interact between each other”</p>

Firstly, Figure 1 contains the overall assessment of the activities. As observed, results show that the majority of the participants were successful at: work in group, complete the exercises on descriptions and adjectives, and write descriptions. Besides, the results also display that half of the students achieved to: work in pairs, cooperate with the rest of their classmates when working in groups or in pairs, and interact with their classmates.

Regarding the groups' assessment, in relation to the data obtained from the item 'work in group' (see Figure 2) from the *Observation checklist*, it can be claimed that in 18.2% of the groups less than the half of students achieved to work in group, while 54.5% shows that half of the students achieved it and 27.3% displays that most students achieved to work in group.

With regard to the assessment of the cooperation among students when working in groups (see Figure 3), it can be asserted that 27.3% of the groups less than the half of students achieved to cooperate among them, whereas 54.5% demonstrates that half of the students achieved it, and in 18.2% of the groups most students achieved to cooperate among them.

Subsequently, with respect to the assessment of the skill to generate new adjectives (see Figure 4), it can be affirmed that in 36.4% of the groups less than the half of students achieved to generate new adjectives, while 54.5% of the groups displays that half of the students achieved it, and in 9.1% of the groups most students achieved to generate new adjectives.

Concerning the assessment of the skill to develop the exercises on descriptions and adjectives (see Figure 5), it can be emphasized that in 9.1% of the groups less than the half of students achieved to develop the exercises on descriptions and adjectives, while 54.5% of the groups displays that half of the students achieved it, and in 36.4% of the groups most students achieved to develop the exercises on descriptions and adjectives.

With reference to the assessment of the skill to write descriptions (see Figure 6), it can be disclosed that 18.2% of the groups shows that less than the half of students achieved to write descriptions, whereas 54.5% of the groups exhibits that

half of the students achieved it, and in 27.3% of the groups most students achieved to write descriptions.

Lastly, in respect of the assessment of the ability of students to interact between each other (see Figure 7), it can be observed that in 27.3% of the groups less than the half of students achieved to interact between each other, while in 54.5% of the groups half of the students achieved it and in 18.2% of the groups most students achieved to interact between each other.

## **6.2. *Students' perceptions about the research project***

This section embraces the analysis of the perceptions that students reflected on the *Survey on audiovisual listening skill exercises* about the activities done with audiovisual resources.

### **1. Did you like doing these activities of listening skill?**

The whole sample (35 participants) answered 'yes' to the question claiming whether they liked to do these listening skill exercises from the project.

In this way, Figure 8 shows the reasons for which students think that they liked doing the activities. There are 34 participants who answered some reason; likewise, students provided 14 reasons indicating that they liked these exercises because it improved their English (4 of those reasons pointed out that the exercises improved their knowledge), while other 33 reasons provided by the students stressed that they liked doing these exercises because of the way the activity was developed contributed in many aspects to them (10 of those reasons underlined that these exercises were entertaining, 6 highlighted that these activities were different, 5 indicated that the activities were fun and 4 of those reasons stressed that these activities were easy.

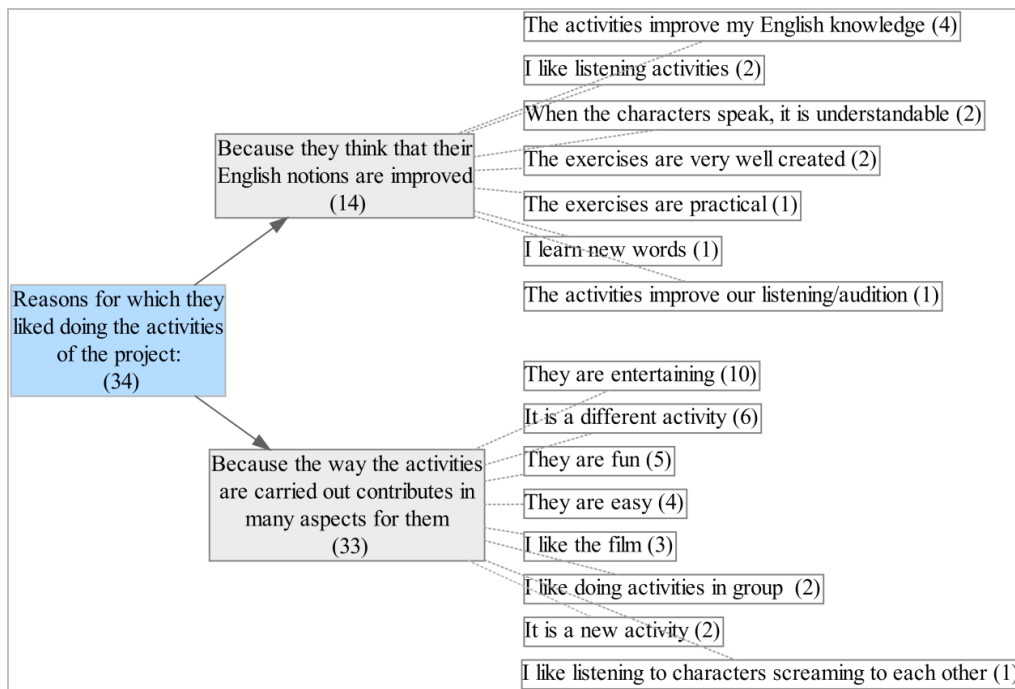


Figure 8.  
Categorization of the reasons indicating why they liked the activities

Therefore, from the previous analysis, we can affirm that participants liked to work with listening skill exercises supported with audiovisual resources as well as with cooperative work because these activities enhanced their English as well as these exercises were fun and entertaining.

2. Do you think that the listening skill exercises on audio-visual media are easier or difficult to comprehend (in terms of audio comprehension, attractiveness, and visualisation of the video) rather than the course textbooks of you classroom?

Figure 9 displays that 2.9% of the participants (1 student) thought that the listening skill exercises with the aid of audiovisual material in comparison to the textbooks were very easy to understand, a percentage of the 71.4% (25 participants) thought that these listening exercises supported with audiovisual material were easy to understand, while a percentage of 22.8% (8 participants) thought that these exercises were difficult to understand, and finally, a percentage of 2.9% (1 participant) thought that these listening exercises were very difficult to comprehend.

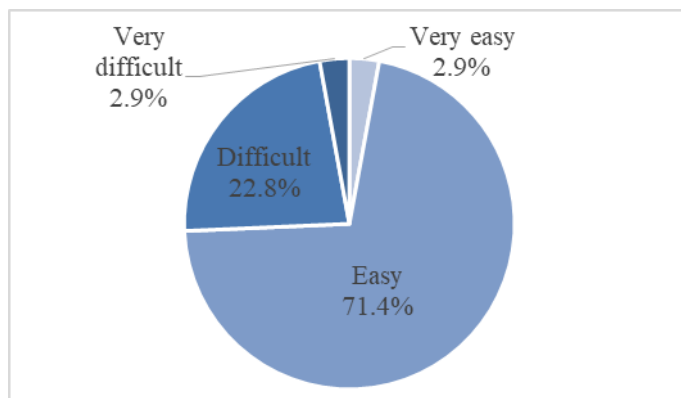


Figure 9.  
Perception of the level of difficulty of the listening skill exercises on audio-visual media

Figure 10 shows the reasons explaining the difficulty of the activities supported with audiovisual material in comparison to the ones from the textbooks. There are 29 participants who answered some reason: 24 of them indicated that these activities were easier (11 pointed out that these activities were easier because they included elements which made them easier, 9 stressed that these activities required less English knowledge and 4 of them underlined that they liked these activities), and lastly, 5 indicated that these activities supported with audiovisual material were more difficult.

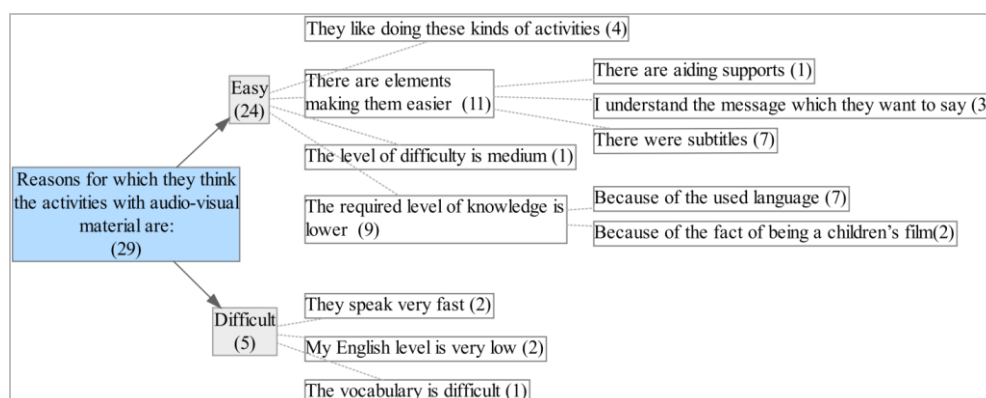


Figure 10.  
Categorization of the reasons explaining the level of difficulty of the activities with audio-visual materials

The analysis regarding the use of audiovisual material on the development of listening exercises has shown that most participants thought that the listening skill activities were easier to understand when audiovisual material was used instead of

using the listening exercises from the traditional course textbooks. In this sense, students expressed that these listening skill exercises were easier when they were developed with audiovisual sources, mainly, because of the elements that they included and also because of the fact that these activities required less knowledge.

3. Do you think that the listening skill exercises with audio-visual material from the film *Shrek* which you have done are easy or difficult?

Figure 11 displays that a percentage of 2.9% of the participants (1 student) thought that the activities with audiovisual material from the project were very easy, a percentage of 65.7% (23 participants) believed that these activities were easy, whereas a percentage of 25.7% (9 participants) thought that these exercises were difficult and lastly, a percentage of 5.7% (2 participants) thought that these exercises were very difficult.

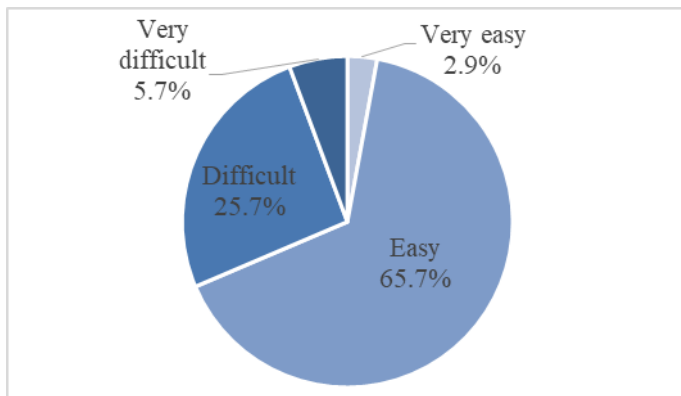


Figure 11. Perception of the level of difficulty of the listening skill exercises from the project

Figure 12 shows the reasons explaining the level of difficulty of the listening skill activities from the project. There are 27 participants who provided some reason; 15 indicated that these activities were easy (9 expressed that because of the presence of extra supports) and 12 pointed out that these listening activities were difficult (4 asserted that because they thought that the characters spoke very fast).

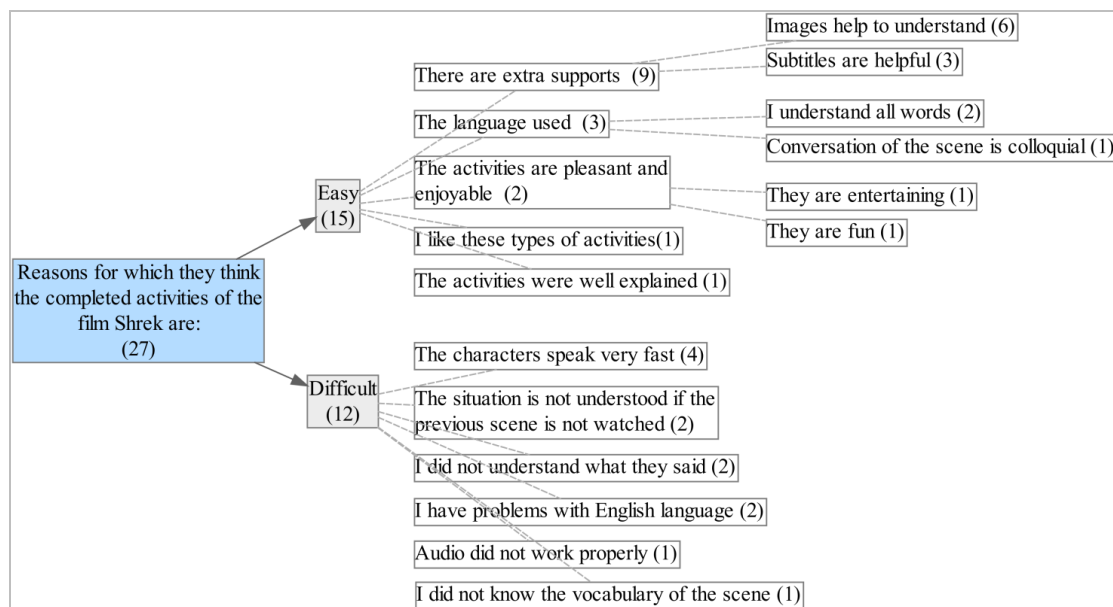


Figure 12. Categorization of the reasons explaining the level of difficulty of the listening skill activities of the project.

Thus, the obtained results highlight the fact that there are more participants who believe that these listening skill activities are easy. That is due to the fact that these listening skill exercises present more support in terms of visual and written components.

4. Do the video and the subtitles help you to understand better the listening skill exercises?

Figura 13 presents that a percentage of 2.9% of the participants (1 student) thought that using a video (film) and subtitles did not help them very much to comprehend the exercises, a percentage of 17.1% (6 participants) indicated that using a video and subtitles helped them a bit, then a percentage of 31.4% (11 participants) claimed that using the video and subtitles helped them rather/sufficient in order to understand the listening exercises and lastly, a percentage of 48.6% (17 participants) stressed that using the video and the subtitles helped them a lot.



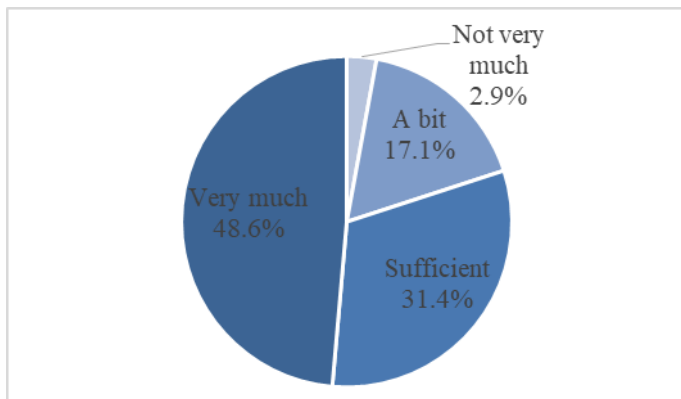


Figure 13.

*Assessment of the help from the videos and subtitles for the comprehension of the exercises*

Figure 14 gathers the reasons for which students thought that videos and subtitles helped them in improving the listening skill. There are 27 participants which gave reasons: 21 students indicated that videos and subtitles helped them (5 claimed that they did not listen some words clearly, 4 stressed that video and subtitles allowed them to understand the conversation and 4 asserted that the characters spoke very fast) and lastly, there are 6 students which said that the video and subtitles did not help them at all.

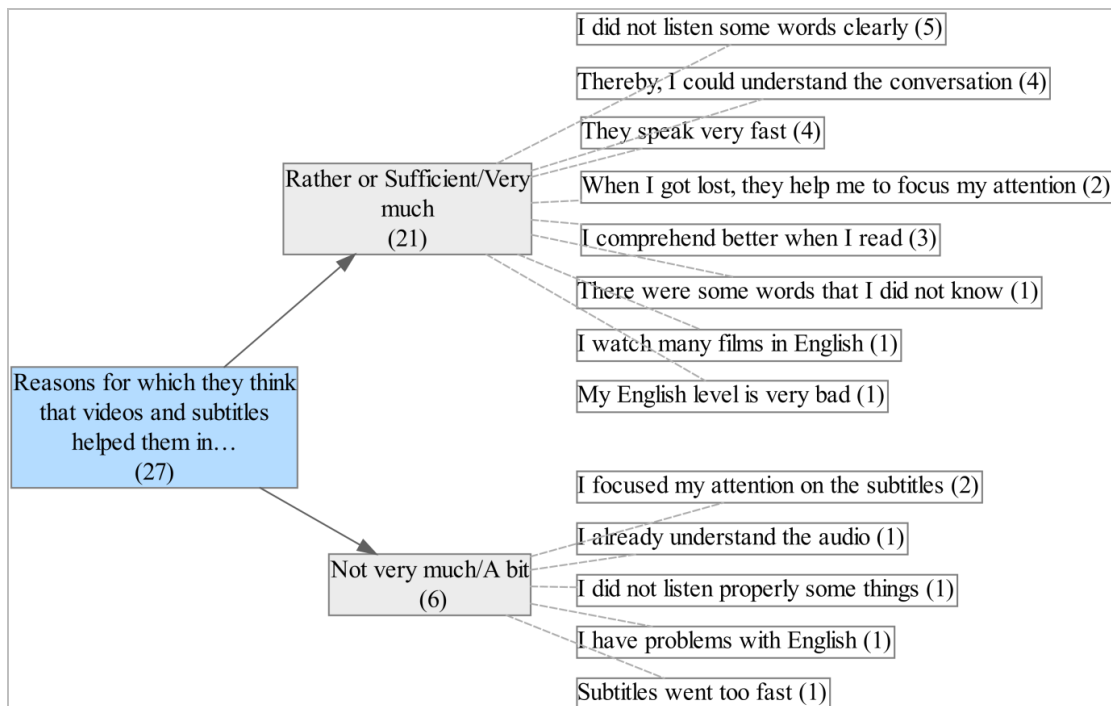


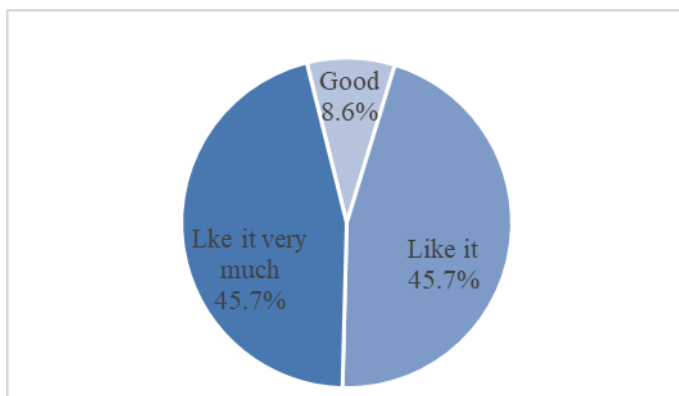
Figure 14.

*Categorization of the reasons for which they think that videos and subtitles helped them in improving the listening*

Taking into account the analysis carried out on the use of videos and subtitles, it can be affirmed that a great extent of the participants highlighted that the videos and the subtitles helped them to understand the exercises, among other causes, because sometimes students did not listen clearly the oral discourse.

5. Do you like doing listening skill exercises with audio-visual media as scenes of films or TV series?

Figure 15 shows that a percentage of 8.6% of the participants (3 students) thought that it was good to develop activities with scenes of films or TV series, while a percentage of 45.7% (16 participants) liked to do these exercises and lastly, a percentage of 45.7% (16 participants) liked very much doing these kind of exercises.



*Figure 15.*  
*Assessment of the level of satisfaction of using scenes of films or TV series to practice listening skill*

Figure 16 collects the reasons for which students liked to do these listening activities with scenes of films and TV series. There are 30 participants who provided reasons: 33 students remarked the way by which knowledge was acquired (18 claimed that these exercises were enjoyable and 6 indicated that they liked Shrek), whereas 8 participants stressed that these exercises allowed them to acquire knowledge (4 asserted that these activities were useful).

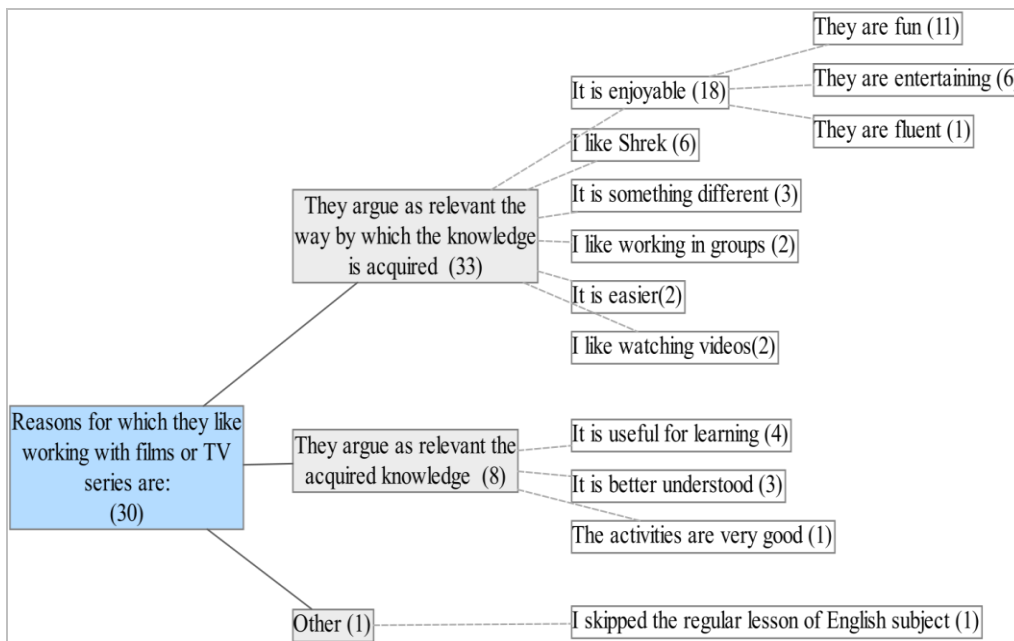


Figure 16. Categorization of the reasons indicating why they liked using scenes of films or TV series for the listening skill

Bearing the previous analysis in mind, it can be affirmed that participants liked to develop these types of activities with scenes of films and TV series. Specifically, students liked to do these kinds of activities because they believed that using scenes of films or TV series with characters that they liked are entertaining and fun; besides that, these types of activities allow them to acquire new knowledge.

6. Did you feel comfortable working in pairs or in group in the classroom?

Figure 17 exhibits that a percentage of 11.4% of the participants (4 students) felt good when working with their classmates in group and cooperatively, then a percentage of 22.9% (8 students) asserted that they felt comfortable when working in common and lastly, a percentage of 65.7% (23 participants) indicated that they felt very comfortable working with their classmates cooperatively.

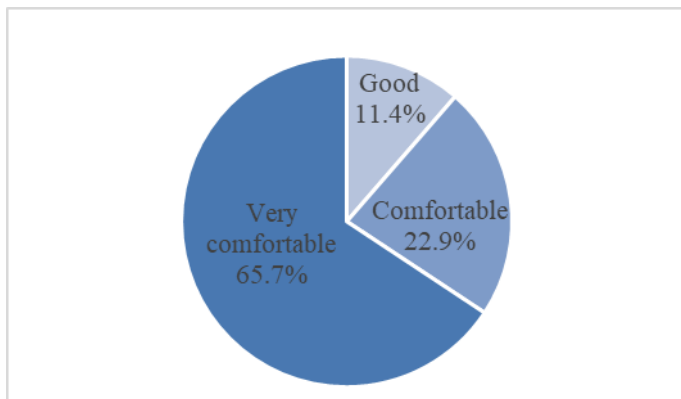


Figure 17.

Assessment of the level of comfort which they feel working in common

Figure 18 gathers the reasons affecting students when working in group and cooperatively. In this way, there are 29 participants who provided some reasons: 26 underlined that they felt comfortable (7 participants said that they felt comfortable because they were with their friends, 5 students claimed that it was fun to work with their classmates, 5 participants asserted that they work better with their classmates, and 4 participants affirmed that they helped between each other), whereas 3 students indicated that they felt good working in group with their partners.

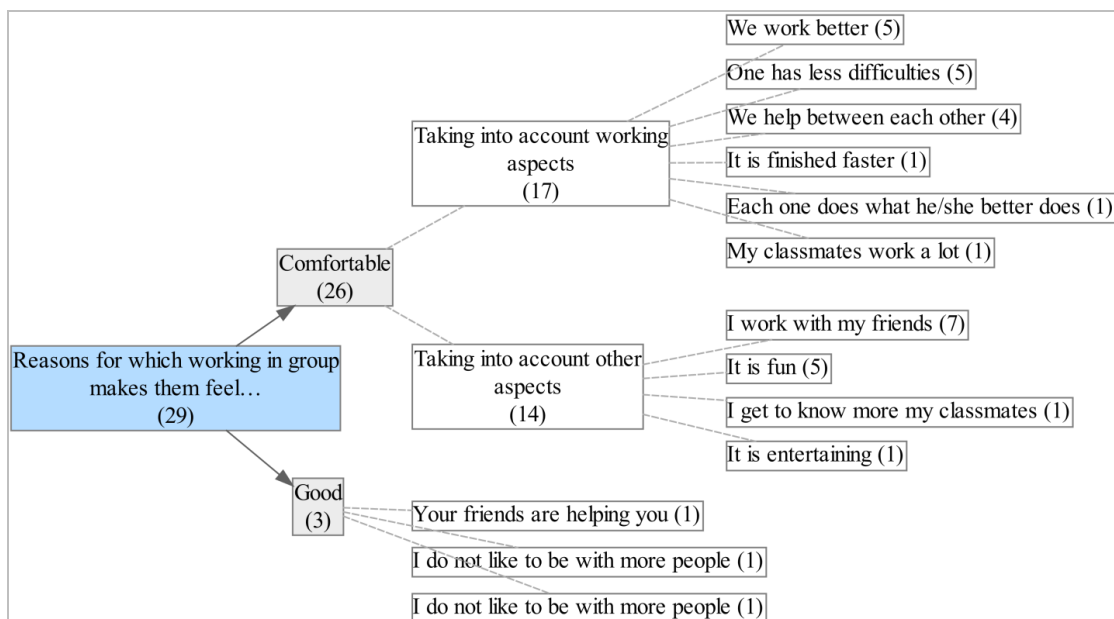


Figure 18.

Categorization of the reasons affecting them when working as a group and cooperatively

Having the students' perceptions regarding working in group and cooperatively into consideration, we can infer from the analysis of the data that almost all the participants felt comfortable working in group and cooperatively with their classmates. In this vein, students indicated that working in group and in cooperation present the following benefits: they can be with their friends, it is a funny methodology and they work in a better way.

## **7. Discussion**

With all these results in mind, it can be asserted that the current study demonstrates that the overall assessment of the listening skill activities of the pedagogical proposal developed with the support of audiovisual material accomplishes significant improvements in students' listening skill. Similarly, Ampa (2015) obtained akin results to the current study in her investigation in which she used the programme "Wondershare Quizcreator", which resulted to be very efficient to improve the English listening skills with interactive multimedia material.

Specifically, the current pedagogical improvement project has proved that a great extent of students were able to develop exercises on adjectives and physical and personality descriptions. The commented effect indicates that, as Mu (2018) pointed out, the film resource serves to enhance the development of language, including those tasks in which students practice expressions and words used in the film.

On the other hand, concerning the results obtained from the assessment on students' perceptions, it has been revealed that, in general, all the students liked to work with the proposed activities of this project as well as with audiovisual material. In this vein, it can be confirmed that students like working with the film "Shrek" since most of them indicated that these exercises supported with the audiovisual resource were enjoyable, fun and entertaining. The previous result is in line with the results obtained by Tuncay (2014) who remarked that using audiovisual material to teach a FL increased motivation among students in order to learn and participate in pedagogical tasks.

Besides, students have asserted that the listening skill exercises supported by audiovisual materials are easier to understand in comparison to the ones of the traditional textbooks. Thus, this fact justifies the assumption claimed by Zambrano and Victoria (2019) who argued that this kind of didactic tool triggers students' self-learning and autonomy, facilitates information and content-exposure, and promotes cognitive skills, attitudes and values. Nonetheless, there are scholars as Pandey (2012) who argued other causes, highlighting that students seem to remember better the information with the use of films as a didactic instrument since films are less monotonous than textbooks.

In relation to the activities with scenes of the film *Shrek* from the implemented project, the collected data from students' thoughts indicate that these listening skill exercises supported by audiovisual material, in this case a film, are easier to work in the classroom. Moreover, it is essential to stress in this aspect that all students liked to work on the listening skill together with audiovisual material coming from TV series or films. In this same line, there is a research study conducted by Iranmanesh and Darani (2018) who indicated that films, as audiovisual material, offered a wide range of methodologies and resources to teach a TL. In this way, it was proved to be a useful tool to enhance listening and communicative skills on students since it sets them on "real" or easier-to-understand "natural" contexts (Iranmanesh & Darani, 2018: 8); and besides that, Mu (2018) also remarked that the language appearing in English films is generally authentic, because it occurs in real-life settings. On the other hand, there are some studies which affirm that providing contents with this kind of support fosters the listening procedure (Schmidt-Rinehart, 1994; Sadeghi & Zare, 2002).

Regarding the use of video and the integration of subtitles as helping mechanisms to improve the listening skill, I found that the introduction of these elements within the activities constitutes an enhancing strategy for pupils. The results of the current study corroborate the results of what other studies have pointed out previously. In this vein, with regard to the use of video, Meskill (1996) cited in Arono (2014) highlighted that video resources increase students' motivation in languages' teaching and are regarded as a "comfortable environment" to explain the strategies of spoken discourse. Medina (2014) also discussed that instructional videos are the most widely used audiovisual and technological resources in schools since they contain contents which are adaptable, simple and with the capacity of video-integrating. With respect to the integration of subtitles, Shamsaddini, Ghanbari and Nematizadeh (2014) studied how watching subtitled and non-subtitled films affect the listening skill of Iranian students of EFL. They reported that using English videos including English subtitles rather than using non-subtitled English videos produced better results on students. Additionally, Rokni and Atae (2014) studied the scores obtained in the listening tests of a group which was provided with English-subtitled

videos as opposed to another group with non-subtitled English videos. The obtained results showed higher scores on the group presenting English subtitled-videos. Other study from Hayati and Mohmedi (2011) examined the use of English and Persian subtitles with the aim of improving the listening skill abilities on Iranian students of EFL. They demonstrated that the group which used English subtitles had greater results, rather than the group using Persian subtitles.

Lastly, another significant result of the study is the fact that group tasks and cooperative work constitute a comfortable working strategy for students in order to develop English listening skill activities. Connecting the results from the current study with other studies conducted on listening skill and cooperative work, we can appreciate that there are diverse studies (Yavuz & Arslan, 2018; Kirbas, 2017) exploring the benefits of cooperative learning such as the enhancement of listening skills and comprehension in English language on students from two Secondary schools from Turkey. In this line, there is an important correlation with Yavuz and Arslan (2018) who concluded that cooperative learning had a significant effect on the acquisition of vocabulary, grammar, listening, and reading skills as opposed to the traditional methodology. In this case, cooperative learning increased the listening skills of students in a proportion of 87%, whereas in the traditional method there was just a rise of 73%. Furthermore, in correlation with our research project, Kirbas (2017) found that the experimental group with the cooperative methodology was successful on acquiring the listening skills rather than the students from the control group, where the traditional methodology was applied.



## 8. Final remarks

This study consisted of 48 students of 2nd of Compulsory Secondary Education (ESO) studying the subject of English as a FL and possessing an A1-A2 proficiency level of English (CEFR, 2001, 2018). First, during the first phase of my internship period, I made a detailed observation on the students since I detected very little attention in the subject and low interest in the elaboration of listening activities with the traditional didactic tools (i.e. CDs included in the course textbook). Moreover, during this observation phase of my internship period, I also realised that the current technological environment offered new audiovisual tools which were not provided to students in the classroom. Therefore, in the teaching phase of my internship period from the Master's degree, I designed a project of educational improvement employing another type of pedagogical material, as well as a set of listening skill activities supported by audio-visual material (a film from the interest of the students of this year: "*Shrek*"). Besides that, this pedagogical proposal also works on students' cooperative learning. With regard to the instruments used to collect the perceptions from students and the teacher, two assessment instruments were created: an Observation Checklist and a Survey on Audiovisual Listening Skill exercises.

Subsequently, after having expressed the results in terms of percentages, graphics consisting of bar-charts, pie-charts and conceptual schemes, and having interpreted them, we can offer some conclusions based on our research questions. With reference to the RQ1 referred to the teacher's perception on the skills developed by the participants on the project, we can claim that:

- In the group assessment of the activities, the participants achieved great scores on the designed activities since more than the half of students reached the proposed objectives of the project on the listening and the cooperative work skills.
- In the assessment separated by groups, in most of the groups, half or more than the half of the participants also achieved the initial objectives of listening skill and cooperative work.

With regard to the RQ2, related to the students' perception about the Project, we can conclude that:

- All participants indicated that they liked to work on the proposed listening skill exercises because these types of activities were enjoyable, entertaining, fun and useful in order to develop the oral comprehension ability.
- Most of the students believed that using audiovisual material, as opposed to traditional textbooks, enhances and constitutes an easy way to develop listening skill activities. Therefore, students thought that using audiovisual materials constitutes an easy method and fosters listening skills activities development, mainly, because these kinds of exercises include components which facilitate their execution (i.e. visual and textual elements, for instance, the sequences of the film and its subtitles), and also because of its features, namely, these type of activities require less knowledge.
- Most of the participants believed that watching the video with English subtitles helped them to comprehend the activities. In this way, students believed that watching the film with subtitles helped them to understand the activities since there were some words and utterances which they could not listen clearly.
- There is not any participant who claimed that did not like to do these listening skill activities with scenes from films or TV series. Likewise, all students emphasized that they liked to work on these listening skill exercises supported by scenes from films since they believed that they are enjoyable and allow them to acquire knowledge and new notions.
- Students pointed out that they liked to work in group because they are with their friends. Besides, they like working cooperatively as it is fun and they work in a better way.

Taking all the above into account, we must note that the current study presented three limitations. First, the small sample size limitation restricts to what extent we can generalise about the results as there were few participants, for this reason, more research in this field is necessary so as to extend these results to other

contexts; besides that, it would be convenient to have more samples from more schools as this study was conducted just in one Secondary school. Secondly, I also think that apart from my own assessment, it would have been recommended to apply other assessment procedures such as other teachers' assessments or other evaluation methods (e.g. exams or tests) to evaluate the learning of students from other perspectives. And lastly, the third limitation is the fact that the high school where I implemented the project did not own appropriate audiovisual resources, thus, I had to manage to work with very limited and outdated audiovisual means.

In short, taking into consideration the commented results and the limitations of the study, we can affirm that further research is required in order to further explore the effects of using audiovisual materials such as TV series or films with the aim of developing the listening skill in EFL environments. To do so, it would be necessary to have access to larger samples of students with a wider age range, and with diverse English levels. Besides that, in future investigations I would include a pre-test and a post-test of the listening skill of students which would allow me to measure with better accuracy the effects of the usage of audio-visual tools in the L2 learning process.

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## **APPENDIX**





*Appendix 1: Dimensions and aspects observed in the first phase of the internship period.*

<b>Dimension</b>	<b>Aspects</b>
Spatial dimension	<ul style="list-style-type: none"> <li>• Is always the classroom disposal in that group the same?</li> <li>• How is it?</li> <li>• Do students sit as they want? Or on the contrary, is there any established order elaborated by the tutor of the group or the teacher of each subject?</li> <li>• Does the classroom disposal foster the teaching-learning process?</li> </ul>
Classroom inertias and dynamics	<ul style="list-style-type: none"> <li>• Do students frequently participate in the lesson?</li> <li>• When students address to the group, do they have a standard register of language and do they use an accurate vocabulary in the subject?</li> <li>• Is there a working environment within the classroom? How is this working environment noticed?</li> <li>• Do students speak in a disruptive manner while the teacher gives the lesson? Do they do it while another classmate is speaking? Do students stand up from their chair without any justified reason?</li> </ul>
Students' work	<ul style="list-style-type: none"> <li>• Do students frequently do their homework?</li> <li>• Do you know if they study the subject apart from doing their homework, or on the contrary, do they study at the end of the period and at the time they do not have a test?</li> </ul>
Cohabitation norms	<ul style="list-style-type: none"> <li>• Is there any list of cohabitation rules?</li> <li>• If there is a list of cohabitation rules, has this list been agreed among everyone?</li> <li>• Is this list of rules respected?</li> <li>• Was there any case of discipline to any student?</li> <li>• What do you consider to happen more frequent in the classroom: a good or a bad environment?</li> </ul>

Source: Own creation.



## LISTENING SKILL EXERCISES

1. Do you know these characters? Have you seen this film? Are you able to give their names and say which are their roles in the film? Discuss in groups of 4 people these questions and write from 3 to 5 lines answering them.



<https://www.commonsensemedia.org/movie->



URL: <https://www.intofilm.org/films/2936>

*ANSWER THE QUESTIONS:*

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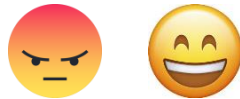
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2. In this sequence of the film the two main characters, Donkey and Shrek, are having a conversation. After listening to this scene, answer to the following question: What is happening in this sequence of the film? Is Shrek angry or happy with Donkey?



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3. Getting to know the main characters of the film!  
As a reminder of how to do a physical and personality description, here in this exercise, you have two descriptions of two main characters. The descriptions are a bit messy...So individually, try to order the phrases and build the description of the two characters. There are some sentences that you can use for both characters.

*He is one of the main characters of the film Shrek.*

*He is a small 'talking' animal whose most characteristic feature is its great teeth.*

*He is Shrek's best friend and is a very good friend of Puss in Boots.*

*The biggest feature of this little animal is that he is very pedant, he cannot stop talking and singing all time.*

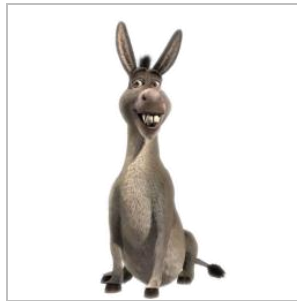
*He acts like Shrek's steed (horse).*

*He is one of the friends of Shrek and go with him during his adventures.*

*He is a kind of parody of Zorro, he is a small 'talking' animal with a Spanish accent, usually wearing a cavalier's hat, a belt with a sword, a small black and a cape.*

*He fights like a musketeer, although what most characterizes him are his boots.*

*By putting on a sad face he can get everything he wants making others see him as a "helpless kitty".*



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#### 4. Adjectives' Hunter!



4.1. Individually, listen to this scene of the film Shrek paying attention to the adjectives describing Shrek, then write the adjectives you listened.

*LIST OF ADJECTIVES OF SHREK:*

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4.2. After that, in pairs or threes, compare the adjectives you have identified before with your partner.

4.3. Now, once you have compared the adjectives with your classmate, can you guess what the word “**HIDEOUS**” mean? For this exercise, you have below the script of the scene of the film. Work with your partner.

“*Hideous*”:

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*Shrek: Go away!*

*Donkey: See, there you are, doing it again just like you did to Fiona. All she ever do was like you, maybe even love you.*

*Shrek: Love me? She said I was ugly, a hideous creature. I heard the two of you talking.*

*Donkey: She wasn't talkin' about you. She was talkin' about, uh, somebody else.*

*Shrek: She wasn't talking about me? Well, then who was she talking about?*

*Donkey: Uh-uh, no way. I ain't saying anything. You don't wanna listen to me. Right? Right?*

*Shrek: Donkey!*

*Donkey: No!*

*Shrek: Okay, look. I'm sorry, all right? [Sighs] I'm sorry. I guess I am just a big, stupid, ugly ogre. Can you forgive me?*

*Donkey: Hey, that's what friends are for, right?*

*Shrek: Right. Friends?*

*Donkey: Friends.*

*Shrek: So, um, what did Fiona say about me?*

*Donkey: What are you asking me for? Why don't you just go ask her?*

4.3. Well, in case you did not understand what this word means, I tell you that “hideous” is an adjective. Then, if you can, give a synonym of this word or try to explain it. Work in pairs or threes.

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4.4. After that, working in pairs or threes again, try to give more adjectives apart from the ones you listened that you already know, from your knowledge. Write adjectives in the three languages: Spanish, Valencian and English.

*LIST OF ADJECTIVES OF SHREK:*

<i>Spanish</i>	<i>Valencian</i>	<i>English</i>
<i>(For example: gordo)</i>	<i>(For example: gros)</i>	<i>(For example: fat)</i>

4.5. Now working in pairs, write a brief DESCRIPTION OF SHREK in English with the adjectives you have listened on the video and the adjectives you have added with your classmate.

*DESCRIPTION OF SHREK:*

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4.6. To finish this exercise, after writing the description, individually write the **DIFFICULTIES/PROBLEMS** you had while you write the description of Shrek. Write between 5-6 lines approx.

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5. Now it's time to work in group. First the teacher will give to each group some pictures of some famous characters appearing in TV series and films. Then, you need to put in groups of 4 people. After that, write a brief group description with all the adjectives you have learnt in the previous exercises and other adjectives you think are necessary for the description.



*GROUP DESCRIPTION OF A CHARACTER OF A FILM/TV SERIES:*

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5.1. After writing the description of the film/TV series character, please try to explain the **DIFFICULTIES** and **PROBLEMS** you had while writing the brief description.

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*Appendix 3: Pictures used for the description of film/TV series characters*



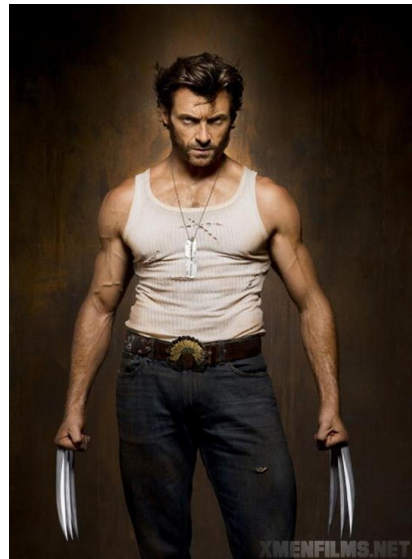
URL Picture Lisa Simpson:

<https://www.pinterest.com/pin/325314773077031944/>



URL Picture Rick and Morty: <https://www.merchoid.com/product/rick-morty-portal-gun/>





URL Picture Wolverine: <https://www.fotogramas.es/noticias-cine/az5259744/hugh-jackman-lobezno-nueva-pelicula/>





URL Picture Malefica: <https://geeky.com.ar/la-secuela-de-malefica-tiene-fecha-de-estreno-y-un-nuevo-poster/>

*Appendix 4: Assessment tools*

**OBSERVATION CHECKLIST**

**OBSERVATION CHECKLIST**  
**GROUP: \_\_\_\_\_**

	NONE OF THE STUDENTS ACHIEVE IT (1)	LESS THAN THE HALF OF STUDENTS ACHIEVE IT (2)	HALF OF STUDENTS ACHIEVE IT (3)	MOST OF THE STUDENTS ACHIEVE IT (4)
STUDENTS WORK IN GROUP				
STUDENTS WORK IN PAIRS				
STUDENTS COOPERATE BETWEEN EACH OTHER WHEN WORKING IN GROUPS				
STUDENTS COOPERATE BETWEEN EACH OTHER WHEN WORKING IN PAIRS				
STUDENTS GENERATE NEW ADJECTIVES				
STUDENTS COMPLETE THE EXERCISES ON DESCRIPTIONS AND ADJECTIVES				
STUDENTS WRITE DESCRIPTIONS				
STUDENTS INTERACT BETWEEN EACH OTHER				

**SURVEY ON AUDIOVISUAL LISTENING SKILL EXERCISES**  
(After doing the implementation of the educative improvement)

1. Did you like to do these Listening skill exercises? Circle YES if you liked it or NO if not. Explain the reason why you liked it or you did not like it.

YES NO

REASON (WHY YOU LIKED THESE EXERCISES OR NOT):

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2. Do you think these audio-visual listening skill exercises are EASY or DIFFICULT to understand (in terms of audio comprehension, attractiveness, and watching the video) in comparison to your classroom textbook exercises?

Circle 1 if you think these exercises are VERY EASY, circle 2 if you think are EASY, circle 3 if you think are DIFFICULT and 4 if you think these exercises are VERY DIFFICULT. Explain the reason why you think these exercises are EASY or DIFFICULT.

VERY EASY                  EASY                  DIFFICULT          VERY DIFFICULT  
1                  2                                  3                                  4

REASON (WHY THESE EXERCISES ARE EASY OR DIFFICULT):

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3. Do you think that doing Listening skill exercises with audio-visual material (scene of Shrek) like the exercises you did with me are VERY EASY or VERY DIFFICULT?

Circle 1 if you think these exercises are VERY EASY, circle 2 if you think are EASY, circle 3 if you think are DIFFICULT and 4 if you think these exercises are VERY DIFFICULT. Explain the reason why you think these exercises are EASY or DIFFICULT.

VERY EASY	EASY	DIFFICULT	VERY DIFFICULT
1	2	3	4

REASON (WHY THESE EXERCISES ARE EASY OR DIFFICULT):

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4. Did the video and the script/subtitles help you to understand the Listening skill exercises better?

Circle 1 if they did NOT help you VERY MUCH, circle 2 if it was A BIT, circle 3 if they help you SUFFICIENT and 4 if they helped you VERY MUCH. Explain the reason why you think these exercises HELP you or DID NOT HELP you.

NOT VERY MUCH	A BIT	RATHER/SUFFICIENT	VERY MUCH
1	2	3	4

REASON (WHY THESE EXERCISES HELP YOU OR DID NOT HELP YOU):

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5. Do you like doing Listening skill exercises with Audio-visual material like scenes of films or TV series?

Circle 1 if you do NOT LIKE it AT ALL, circle 2 if they were GOOD, circle 3 if you like them, or 4 if you LIKE it VERY MUCH. Explain the reason why you liked it or you did not like them.

NOT LIKE IT AT ALL    GOOD    LIKE IT    LIKE IT VERY MUCH  
1                            2                            3                            4

REASON (WHY YOU LIKE THESE EXERCISES OR YOU DO NOT LIKE THEM):

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6. Did you feel comfortable working in pairs and in group in the classroom?

Circle 1 if you did NOT feel COMFORTABLE, circle 2 if you feel GOOD, circle 3 if you feel COMFORTABLE and 4 if you feel very COMFORTABLE.

Explain the reason why you FEEL COMFORTABLE or you DID NOT FEEL COMFORTABLE working in pairs and in group.

NOT COMFORTABLE    GOOD    COMFORTABLE    VERY COMFORTABLE  
1                            2    3                            4

REASON (WHY YOU FEEL COMFORTABLE OR NOT COMFORTABLE working in pairs/groups):

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