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Exploring the impact of MALL and authentic video materials in the development of listening comprehension skills.

TRABAJO DE TITULACIÓN

Para optar al título de Profesor de Inglés y
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"I will proclaim your greatness, my God and king; I will thank you forever and ever"
Psalm 145:1

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I. Introduction

The aim of this project is to present the pedagogical proposal that was designed to be implemented in a lay public school in Viña del Mar, which serves up to 45% of economically vulnerable students. In connection to their levels of proficiency, considering that the students are extremely diverse in backgrounds, this class can be said to be a mixed-level one. In spite of that, the mentor teacher categorizes them into the A1 FCE level.

In order to identify a relevant puzzle to tackle on this pedagogical proposal, I relied on four data collection instruments: an online interview with my mentor teacher, a former PUCV student's contextualization report, an analysis of the 7th grade English textbook, and my field notes.

The first data collection instrument was an online interview with the mentor teacher that took place on April. According to information provided in the interview, the teacher acknowledged putting listening comprehension aside because it was impossible to find the time and place to implement it. As a second data collection instrument, relevant information was drawn from a contextualization report of a former PUCV student who also focused her action research on listening comprehension and worked with the same mentor teacher and institution in the past. This student restated what the teacher had previously mentioned of not taking time to work on listening comprehension and also commented on the mentor's approach to teaching, which heavily relies on improvisation. Hence, planning or designing meaningful and appropriate listening activities for this grade was not a concern.

The third data collection instrument used was the textbook. This institution aligns its teaching processes to the national curriculum. Therefore, teachers work with the textbooks distributed by the Ministry of Education. The unit that was chosen to be analyzed and used as basis for the design of this intervention and proposal was: Unit 1: "Feelings and emotions" from the 7th grade textbook. An in-depth analysis of the

distribution of activities per skill and the percentage of authentic materials presented in the textbook to work specifically on listening was carried out. The results of this analysis showed how poorly integrated the listening skill is, and proved that the claim of using authentic materials to work on this ability, even though it is established within the learning objectives, was not entirely accurate. In comparison to the other three skills, only 15% of the activities focused on listening and out of the entirety of the materials presented to work on it, only 16.7% were authentic yet adapted. Lastly, from the short periods of observation that were possible before the covid-19 pandemic outbreak, it was concluded that the teacher tends to devote to a grammar focus approach to teaching, thus listening comprehension accompanied by authentic materials was not considered.

Regarding the students, they are teenagers whose ages range from 11 to 13 years old. From what I was able to observe, this group tends to be very energetic, creative and have a very positive attitude towards the English class. Because of the detrimental effects that come with being in quarantine, the overwhelming amount of information, the problems with connection and the general pressure of not being in their regular schedules, a new problem emerged; students were not engaging with the materials provided for them and their responses and motivation decreased. This was also taken into consideration when making the decision to work with Mobile Assisted Language Learning and when choosing the materials to expose them to.

After thoroughly analyzing the data collected, it was concluded that listening comprehension, being the fundamental pillar to achieve communicative competence that it is, needed to be properly exploited. Besides, there was a need for students to be exposed to authentic materials. As we are working under the communicative approach and real-life conversations are not viable, we must take advantage of the best possible option available, namely, authentic video materials that mock these real-life scenarios (Rost, 2011; Flowerdew & Miller, 2005; Vandergrift & Goh, 2012).

Due to the social and economic factors, most of the students in this institution do not have access to a computer or internet connection to study from home. This adds up to the

concern of making materials available for all students during the pandemic context we are immersed in. Hence, the decision of using MALL through the mobile app Instagram was made. It is noteworthy to mention that connection to this app is generally provided for free by all cell phone carriers.

Listening and MALL have been researched and proven effective in a blended learning context. However, no previous study has investigated its impact in remote instruction. Taking all the information and context into consideration and aiming to take advantage of the complex, new and challenging scenario for both students and teachers, I decided to inquire into the impact that Mobile Assisted Language Learning and authentic video materials would have in the development of listening comprehension skills.

II. Literature review

Listening comprehension is a challenging concept to define because of its invisibility in nature, which makes it hard to observe and measure. For the purposes of this pedagogical proposal, I will draw on one of Field's definitions under the receptive orientation, which defines listening at its core as catching what the speaker says (Field, 2009). It is noteworthy to mention the concept of one-way (or unidirectional) listening, because the nature of the materials chosen for this intervention fit into this category: [clips of] TV shows, films and YouTube videos. These listening events do not require a response from the listener to what is heard (Graham & Santos, 2015).

The fact that these listening events are unidirectional does not mean that the student's role while listening is completely passive. There are still conscious decisions that the listener makes within the listening event in order to accomplish the task. Vandergrift and Goh (2012) claim that listening consists of a complex set of skills and micro-skills [strategies] that have to be learned effortfully as the complex communicative skill that it is.

Strategies are defined by Graham and Santos (2015) as conscious efforts to solve a problem or gain further understanding while listening. There is a direct link between

learning strategies and listeners' motivation when facing a listening task. When students are explicitly taught listening strategies, they gain a sense of control over the tasks, which in itself boosts their motivation and promotes a positive attitude towards listening activities (Graham & Santos, 2015). Bandura (as cited in Vandergrift and Goh, 2012) further explains that according to self-efficacy theory, when learners relate their success to actions under their control, their motivation to attempt future tasks will be increased.

Some authors support explicit strategy teaching to improve learners' success (Field, 2009; Vandergrift & Goh, 2012). Field (2009) claims that including strategy training within listening lessons is likely to provide a positive outcome, since it provides students with the tools for them to make sense of at least a minimal part of what they are listening. This is specially recommended at an early stage in their L2 training. Field (2009) goes on to explain that using strategies helps students in their first steps cracking the code of connected speech in L2. Vandergrift and Goh (2012) add that second language needs further support and mostly for students to be able to understand the listening processes [strategies] that they use when facing a listening task. In particular, they encourage teachers to introduce metacognition while teaching listening.

Since the 1970's shift towards communicative language teaching, the way in which listening is taught has evolved. Much more emphasis is now placed on top-down strategies and processes of students facing a listening task. Top-down strategies refer to those that rely on the listener's prior knowledge, which includes, but is not limited to linguistic knowledge and contextual knowledge (Graham & Santos, 2015; Vandergrift & Goh, 2012). During the last decades, researchers have found that the proper integration of both top-down and bottom-up strategies results in considerably more successful listeners. Bottom-up strategies are the ones that draw on linguistic knowledge and putting conscious attention to linguistic features, such as individual lexical items (Graham & Santos, 2015).

In order to successfully and gradually present these strategies, I have settled to work with 3 taken from Graham and Santos (2015): "match lexis heard with lexis in option",

“selective attention” and “planning/self-directed listening”. These three strategies share the characteristic of being bottom-up strategies, yet there is a difference among them, namely, that “match lexis heard with lexis in option” is a cognitive strategy that also focuses on top-down processing, and it will be presented first as a basis for the next two. While “selective attention” and “planning/self-directed listening” are metacognitive strategies (Graham & Santos, 2015; Vandergrift & Goh, 2012).

The “match lexis heard with lexis in option” strategy is a cognitive strategy based on perception. It consists on listening to the presented aural text and matching the words or lexical chunks to a visual or written prompt in the handout that accompanies the listening activity. This strategy is particularly important because it shares features of top-down processing and bottom-up processing. It is considered Top-down because it works with the students’ prior knowledge, and bottom-up because students have to work with the information they are hearing at the moment and pay attention to specific lexical items (Graham & Santos, 2015).

The “selective attention” strategy is defined as a focusing strategy that consists on deciding beforehand to focus on specific aspects or parts of what one is about to hear (Graham & Santos, 2015). This strategy is a metacognitive strategy that introduces a planning aspect to the process of listening. In that sense, it is worth mentioning that “Selective attention” can take different forms. Students will be focusing on three. The first one is to activate prior knowledge around the topic (feelings and emotions) and use those words as prompts to listen-out for when listening. The second one is writing words related to the nature of the conversation presented in the video, for example, arguments, conversations, etc. The third one is to decide to focus on the speaker that will be presented in the instructions of the worksheet. At its core, this strategy focuses on using the students’ prior knowledge to listen out for specific parts of the text as a way to help them accomplish the task.

The “self-directed listening / planning” strategy is a metacognitive strategy that consists of 3 main stages, that are divided into 4 steps. Each step contains writing prompts for the

students to plan their listening process. Some examples for each step are presented in the chart adapted from Vandergrift and Goh (2012) (see Appendix 1).

As previously mentioned, the motivation for using MALL in this intervention was making materials available for as many students as possible during the Covid-19 pandemic. MALL is defined as learning activities through mobile devices that are not limited by a physical space. MALL enables access in different contexts and offers continuity and spontaneity within the learning process (Kukulska-Hulme, 2009; Kukulska-Hulme & Shield, 2008).

Instagram is a popular social media app for smartphones. It has potential to also contribute to the anywhere anytime spontaneous learning that MALL is based upon. Moreover, Instagram is constantly used by students for entertainment purposes, which means that they are familiar with it. Consequently, students are given the opportunity to explore their abilities and work on materials on a much more independent basis, not needing constant guidance from teachers.

Taking all of the above into consideration, it can be said that Instagram helps by shifting the focus from teacher-centered to a much more student-centered focus (Gonulal, 2019).

Considering that this intervention is small in scope, the Instagram app will be used mainly as a means to deliver materials, rather than an assistant to the student. Students are expected to use the app to receive and view the content but not to interact through it with others classmates. Kukulska-Hulme and Shield (2008) listed previous studies in which this has been mentioned as an unwelcome behavior, but in this case, it is the expected outcome.

The materials presented for the purposes of this intervention will be authentic video materials. According to Yasin, Mustafa and Permatasari (2018, as cited in Grandisson, 2020), in language learning, video materials refers to “the use of a recording that contains visual and audible components to provide content and to teach elements of authentic language” (p. 94). Kilickaya (2018, as cited in Grandisson, 2020) presents video materials

as one of the most useful digital tools to develop L2 listening comprehension as they display of information in a myriad of semiotic modes, such as gestures, writing or movement.

One of the principles of Communicative Language Teaching is to provide learners with as many input materials with real-life communicative value as possible. As the current situation does not allow for real communication, listening events that mock these real-life-like scenarios is the closest to that ideal (Flowerdew & Miller, 2005). Vandergrift and Goh (2012) add on to this statement by explaining that teachers, when choosing materials to work on unidirectional listening comprehension, should have as a general maxim to use authentic materials as much as possible, because these are extremely useful to develop communicative competence.

According to Lansford (2014), “authentic materials” are texts naturally designed for native speakers with no further consideration to non-native speakers’ accessibility. This means that they are materials that are not specially prepared for learning purposes, such as, TV shows, podcasts, movies, etc. Video materials have great potential for L2 learners. Vandergrift and Goh (2012) state that “a visual component adds an element of authenticity that more closely approximates real-life listening situations” (p.220). And they go on to say that adding visual elements to listening instruction should make comprehension for L2 learners easier than listening to an audio alone. The authors explain that watching the speaker rather than just listening to it poses a great advantage, because the listener can attend to other helpful cues, such as, body language, facial expressions and gestures, which makes message interpretation easier.

III. Action plan

This intervention aims to help students properly develop listening skills through explicit strategy instruction. In order to do this, it is intended to take advantage of a social media app they are familiar with, as most of them already use it for entertainment purposes. Besides, as stated above, the exposure to authentic video materials may have a positive

impact on their motivation and can deepen their understanding of life-like conversations and expressions in the L2.

The general objective of this intervention is for students to be able to, given a 3 to 5-minute video, successfully complete a listening test using at least one of the two strategies presented to them during this intervention (Vandergrift & Goh, 2012).

In order for them to be able to achieve this objective, I have developed an intervention consisting of 6 lessons focused on strategy training. The specific objectives that students will work on during these 6 lessons are the following:

- Students will be able to identify specific vocabulary to talk or ask about people's feelings.
- Students will be able to identify 2 different listening strategies to properly tackle a listening comprehension task.
- Students will be able to apply the knowledge acquired to complete a listening comprehension task.
- Students will be able to use at least one of the 2 strategies presented for them to accomplish the objective of the task.
- Students will be able to reflect on their own metacognitive process while doing a listening task.

The unit and contents chosen for the implementation of this intervention are: Unit 1: "Feelings and emotions" from the 7th grade textbook provided by the Ministry of Education. For further details on the didactic sequence and activities, see Appendix 2.

In the first lesson, a pre-test (see Appendix 3) is meant to be administered to use as a diagnostic of how much they can actually understand from a 3-minute movie clip. This pre-test was designed using the "match lexis heard to lexis in option" strategy. It is meant to measure students' abilities previous to formal strategy instruction and to get students familiar with the format for the next strategies (Graham and Santos, 2015).

In the second lesson, students are expected to work with a language bank (see Appendix 4), watch a movie clip and do a matching activity. This in order to have core topic-specific vocabulary as a baseline for further activities.

In the third lesson, students will work with an Instagram post on the strategy “selective attention”. This is the second strategy in the sequence because it shares features with the previous and next strategy. The Instagram post will be accompanied by an explanatory video, and the assessment part of this session will consist of an exit ticket (see Appendix 5) to check if students acquired the necessary tips to put this strategy in practice.

In the fourth lesson, students should work with videos on the Instagram app with tips and information on the “self-directed listening/planning” strategy. An uptake sheet (see Appendix 6) is presented to measure students’ progress during this lesson.

In the fifth lesson, students are supposed to work on a listening comprehension worksheet (see Appendix 7) oriented to the “self-directed/planning” strategy. This worksheet is their formative assessment instance. It will be accompanied by a movie clip of similar characteristics to ones presented in the pre-and post-test.

In the sixth and final lesson, the students listening comprehension is tested again. The assessment task will be a post-listening test (see Appendix 9), and it will be accompanied by a checklist (see Appendix 8) that will help students check if they are focusing on what we want them to and if they have gone through the planning of the process properly.

Gantt chart

	01/07/2020	08/07/2020	15/07/2020	22/07/2020	29/07/2020	05/07/2020
Pre-test						
Vocabulary on expressions to express feelings and emotions.						
Listening strategy: “selective attention”						
Listening strategies: “planning / self-directed listening”						
Formative assessment						
Post-test						

IV. Reflection

At the beginning of this experience, I presumed that listening comprehension was, in fact an essential pillar for communication, yet I ignored how challenging it was to design a plan to properly teach it.

Explicit strategy teaching takes time and effort. I hold the impression that, in order to fully develop listening strategies, extensive practice is required. Moreover, the planning process behind it must take into consideration an active role from the teacher within the instruction, which I was unable to provide during this intervention. Nonetheless, having a platform that students are familiar with, as a means to deliver materials, did provide the students with a chance to explore their abilities independently.

I consider it crucial to take into consideration the students' interests and context when choosing materials and designing activities. I have no doubt that when a listening focused lesson is thoroughly and effortfully planned, students notice. Consequently, it has an impact on how they perceive what they are learning/listening. It is worth emphasizing that using authentic materials such as, TV shows, movies and YouTube videos, which students enjoy for entertainment purposes, makes the listening event meaningful for them.

Communicative competence is difficult to promote, especially under the current circumstances. In that sense, it was reasonable, considering the reality of my students, to use a means they were familiar with and that resonated with them, such as Instagram. Even though this didactic sequence and project were planned considering and as a result of the current scenario, if I were to implement this intervention during a regular period of classes, I would include a deeper level of metacognitive processes of listening comprehension.

I deem it necessary to acknowledge that using authentic video materials is extremely challenging. Not only because finding authentic, appropriate for the level and topic-related clips was especially difficult, which certainly was, but also because I worked with a mixed level class with no previous experience whatsoever on listening comprehension activities. The materials I was aiming to find were rare and needed to be explicit and simple. The challenging part of finding this material, far from being discouraging, motivated me to project onto my future as a teacher and made me even more aware that skill integration when teaching a foreign language is essential and should never be overlooked.

In my future as a teacher, I look forward to encouraging my students to consider learning English as a means to achieve a new understanding of culture and people. One aspect I value the most about being bilingual is having access to diverse people, new and interesting cultures and an enormous amount of both entertainment and educational content. I have been interested in the English-speaking world since a very young age, which has given me the possibility of viewing the world and life through a different and enriching lens, which is something I want my future students to be able to acquire.

V. Conclusion

Looking back on the process of designing this pedagogical proposal, I became aware of how effortful it is to create lessons, materials and spaces that have the potential to become meaningful and engaging for our students while also remaining of instructional value. One aspect of being a teacher that is wrongly normalized is coming up with ideas on the spot and relying heavily on improvisation. In spite of that, I firmly believe that aiming to work under the communicative approach regarding listening comprehension requires planning, time and effort and being convinced that what it is done and how can determine students' probability of success in learning the language.

Another takeaway from this experience is the notion of adaptability. The world context in which this proposal and final practicum were developed, was unique and complex; it affected and wrecked all expectations created for the process but in itself posed as a valuable lesson for the future. Teachers must be adaptable and resourceful in order to be able to excel at their jobs even through the most difficult of circumstances.

It is worth emphasizing that teachers and their feedback, remarks and attitudes have potential to encourage as much as to discourage. Interestingly, the most important aspect of this process that I will be taking with me is to always, no matter what the circumstances, I must care and try my best to be a positive influence for my students' mental health and motivation.

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Appendices

Appendix 1. “Self directed listening” strategy chart

Before listening	1 Set a goal	<p>What is the objective of the listening task?</p> <p>What information I need to get?</p> <p>How many times can I watch / listen?</p>
	2 Prepare for listening	<p>What words do I know about this topic?</p> <p>What words I think I will find?</p> <p>What strategies should I use?</p>
After listening	3 Checking	<p>What was difficult?</p> <p>Did my strategies help?</p> <p>Was my prior knowledge helpful?</p>
Before listening again	4 Re-planning	<p>What should I focus on next?</p> <p>What strategies will I use?</p>

(Vandergrift & Goh, 2012).

Appendix 2. Scope and sequence chart

Session	Content	Learning Objectives	Activities	Materials	Assessment	Contingency plan
1 01/07/20	Listening strategy: Match lexis heard with lexis on option. (Pre-test)	Students will be able to take a pre-test to measure their current listening skills.	Students take a listening pre-test.	Clip of movie "Enchanted"	Pre-test (see Appendix 3)	Lower proficiency students will be provided with a subtitled version of the video clip.
2 08/07/20	Vocabulary on expressions to express feelings and emotions.	Students will be able to Identify expressions to express feelings and emotions and specific vocabulary related to the topic.	Students work with the language bank. Students work with a matching activity and short video of feelings from the movie "Inside Out"	Language bank on expressions to express feelings and emotions. Short clip video of feelings from the movie "Inside Out"	Language Bank (see Appendix 4) Matching activity	Higher proficiency students will be provided with the extended version of the "Inside Out" feelings clip.
3 15/07/20	Listening strategy: selective attention	Students will be able to identify tips to implement the selective attention strategy.	Students work with the Instagram post and video. Students will fill out the exit ticket on "selective attention".	Instagram post (pictures) with concise information on how to implement the selective attention strategy. Instagram video post with	Exit ticket (see Appendix 5)	Within this lesson there will be two types of content, a video and a picture post, both on Instagram. This way there will be a type of

				further explanation and clarifications of the tips with subtitles.		material for students that prefer audiovisual input and students that prefer written input.
4 22/07/20	Listening strategy: planning / self-directed listening	<p>Students will be able to identify the main stages and tips for implementing the planning / self-directed listening strategy.</p> <p>Students will be able to fill out an uptake sheet while working on the materials.</p>	<p>Students work with the Instagram post.</p> <p>Students work in synchrony with the teacher on a Instagram live, or work in asynchrony with the IGTV.</p> <p>Students fill out the uptake sheet while working on the materials provided.</p>	<p>Instagram post (pictures) with information on the steps to plan a way to tackle a listening comprehension task.</p> <p>Instagram live (synchronous connection)</p> <p>IGTV (asynchronous connection)</p>	Uptake Sheet (see Appendix 6)	For the students that do not have an Instagram account, the videos will be emailed to them or their parents the same day they will be uploaded for the rest of the class.
5 29/07/20	Listening strategies: Planning / self-directed listening and Selective attention	Students will be able to practice the listening strategies of “selective attention and planning / self-directed listening”	<p>Students work with a video clip from the movie “Valentine’s day”</p> <p>Students work in the formative assessment worksheet.</p>	<p>Video clip from the movie “Valentine’s day”</p> <p>Worksheet “Planning a listening task”</p>	Worksheet formative assessment (see Appendix 7)	Lower proficiency students will be provided with a subtitled version of the video clip.

6 05/08/20	Listening Test (post-test)	Students will be able to, given a 3 to 5-minute video from “The princess diary 2” successfully complete a listening test putting especial emphasis on the process they go through to get to understanding the aural text. This using at least one of the 2 strategies presented to them during this intervention.	Students work with a video clip from “The princess diary 2”. Students take the listening test, supported by the checklist.	Video clip from “The princess diary 2”	Checklist (see Appendix 8) Listening post-test (see Appendix 9)	Lower proficiency students will be provided with a subtitled version of the video clip.
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Appendix 3. Listening Pre-test

Listening Pre-test

Instructions:

You will watch  and listen  to a video clip from the movie  "Enchanted".

- In this clip Giselle is having an argument with Robert.
- Pay attention to the words related to feelings and emotions.
- You can watch the video 3 times.

I.- Choose the correct answer for each  question

1.- Select the feeling Giselle first thinks Robert is feeling

- A) Tired
- B) Unhappy
- C) Sad

2.- Select the emotion Robert tells Giselle he IS feeling

- A) Angry
- B) Unhappy
- C) Sad

3.- Select the emotion Robert tells Giselle he is NOT feeling

- A) Angry
- B) Sorry
- C) Unhappy

II.- Fill in the gap with the correct  word

4.- Fill in the gap with the emotion Giselle tells Robert she is feeling

"Oh!, You are unhappy, I am ____"

5.- Fill in the gap with the words Robert used to describe how he was feeling.

"I am _____, it's an _____ emotion, have you ever heard of it?"

BONUS QUESTION:

6.- How would you describe the reaction that Giselle had when Robert told her how he was feeling?



A) Happy



B) Surprised



C) Confused

Appendix 4. Language bank

Language Bank - Feelings and emotions

Asking questions about feelings

- How are you feeling today? (- ó +)
- How are you today? (- ó +)
- Are you okay? (-)
- What's wrong? (-)
- What happened? (- ó +)
- What's the matter? (-)

Expressions to talk about feelings

- It has been a great day (+)
- It has been a hard time (-)
- To be honest, I feel ...
- You make me so ...
- I feel a little ...
- I am so mad (-)
- I feel so happy (+)
- I am so sorry (-)

Vocabulary

- Happy (+)
- Excited (+)
- Relaxed (+)
- Delighted (+)
- Sad (-)
- Unhappy (-)
- Afraid (-)
- Scared (-)
- Mad / Angry (-)
- Sorry (-)

Appendix 5. Exit ticket

Exit ticket - “Selective attention”

O Which of the tips for using selective attention you consider the most useful?

O So you think writing prompts first makes listening easier for you?

O How confident do you feel to put the “selective attention” strategy in practice in the next session?



Super confident! I got this! Kind of confident, maybe I will use it. Not confident at all, I won't use it

Appendix 6. Uptake Sheet

Uptake sheet - Planning / Self-directed listening

Fill in the information while working on the material.

1. Name the three main stages of self-directed listening

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2. Name the 4 steps of self-directed listening

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3. Write one prompt question for each step

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Appendix 7. Worksheet Self-directed listening

Planning my listening / viewing

Name: _____ Grade: _____

Score: _____

Instructions:

You will watch  and listen  to a video clip from the movie  "Valentine's day".

- In this clip Morley is breaking up with her boyfriend Reed.
- Pay attention to the words related to feelings and emotions.
- You can watch the video 3 times.

Use this worksheet to plan and analyze your listening process.

BEFORE LISTENING	1 Set a goal What is the objective?	How many times can I watch the video? Can I pause it? YES / NO
	2 Prepare to listen Write information you know about the topic	What strategies will I use? Write words you know are related to the topic
AFTER LISTENING	3 Check Take notes of words you hear	Were my strategies useful?

		What was difficult?
BEFORE LISTENING AGAIN	4 Re-plan Should I focus on something different this time?	Which strategies will I use?

I.- Choose the correct answer for each  question

1.- Morley feels _____ about breaking up with Reed

- a) Happy
- b) Sad
- c) Relaxed

2.- Reed feels _____ about breaking up with Morley

- a) Sad
- b) Confused
- c) Relaxed

II.- Fill in the gap with the correct emotion mentioned in the conversation





3.- "Reed, I am so _____. I feel so _____ right now"

4.- "Why are you doing this? I thought we were _____"

5.- "We were, but right now I just feel _____ and need time"

6.- "Why are you so _____ about this, I don't get it"

III.- Choose an emoji to express the main feeling the characters presented in the clip.

Reed was feeling mainly...	 Confused	Sad 
Morley was feeling mainly...	 Relaxed	Sorry 

Appendix 8. Checklist

Instructions:

Use this checklist to plan, analyze and take notes while you are taking your listening test



Check the item you included while planning your listening / viewing process.




Stage	Step	Prompt	Got it! <input type="checkbox"/>	No! / I don't know what this means X	Notes <input type="checkbox"/>
PRE-LISTENING	Set a goal	I know the objective of this listening task			
		I know how many times I can watch the video			
	Prepare to listen	I have prompts to listen out for			
		I know which strategies I will use			
AFTER-LISTENING	Check	I took useful notes			
		My strategies helped me			

BEFORE-LISTENING AGAIN	Re-plan	I have a plan for the next time I listen			
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Appendix 9. Post-test

Listening Post-test

Instructions:

You will watch  and listen  to a video clip from the movie  "The Princess diary 2".

- In this clip Mia is having a conversation with her grandmother about becoming Queen.
- Pay attention to the words related to feelings and emotions.
- You can watch the video 3 times.

I.- Choose the correct answer for each question

1.- Select the question Queen Clarisse asks Mia once she sees her

- A) How are you my dear?
- B) How are you feeling dear?
- C) Are you okay, Mia?

2.- Select the emotion Mia responds to the previous question

- A) Sad
- B) Excited
- C) Happy

3.- Select the emotion Queen Clarisse tells Mia she feels for having her back

- A) Happy
- B) Delighted
- C) Excited

II.- Fill in the gap with the correct emotion mentioned in the conversation between Queen Clarisse and Mia



4.- "You will be taking my place as the Queen soon, are you _____?"

5.- "Oh grandma, I am so _____ about that!"

6.- "Don't be _____ Mia, you will be wonderful as Queen"

BONUS QUESTION:

6.- How would you describe the main feeling Mia is expressing in her conversation with the Queen?



A) Excited



B) Nervous



C) Happy