Univerzita Hradec Králové

Pedagogická fakulta

# Diplomová práce

Antonín Komárek

Univerzita Hradec Králové

Pedagogická fakulta

Katedra anglického jazyka a literatury

# Film as a Material Source for In-class Activities for Teaching Listening Comprehension

Diplomová práce

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| Autor: | Antonín Komárek |
| Studijní program: | M7503 - Učitelství pro základní školy |
| Studijní obor: | Učitelství pro 2. stupeň ZŠ – anglický jazyk a literatura |
| | Učitelství pro 2. stupeň ZŠ – bilogie |
| Vedoucí práce: | Mgr. David Ryška |
| Oponent práce: | Gamze Korbek, Ph.D. |

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# Zadání diplomové práce

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| **Autor:** | **Antonín Komárek** |
| Studium: | P18P0416 |
| Studijní program: | M7503 Učitelství pro základní školy |
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| **Název diplomové práce:** | **Film jako zdroj materiálů pro výuku poslechu a reálií** |
| Název diplomové práce AJ: | Film as a Material Source for In-class Activities for Teaching Listening Comprehension and Realia |

**Cíl, metody, literatura, předpoklady:**

The purpose of this research is to find an appropriate method of using films as a material source for in-class listening activities which would both practice listening comprehension and present realia regarding the life and institutions of the Commonwealth. The theoretical part of the thesis will discuss the issue of teaching listening comprehension skills. Furthermore, it will identify relevant topics regarding the Commonwealth that could be taught in the 8th and 9th grade; several English textbooks will be analysed for that purpose. The practical part will take the form of an action research with approximately four iterations. for each iteration, a lesson plan accompanied by a 10 to 15-minute-long edited version of several films will be created and taught. Each lesson will be documented through video-recordings, questionnaires, a reflective diary, and collected learner worksheets. A critical examination of these materials will serve as the basis for the next iteration of the research. The final output of the thesis will consist of methodological recommendations for using films in the classroom.

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Wallace, M. J. (2012). *Action research for language teachers* (16. print). Cambridge University Press.

South, J., Gabbitas, B., & Merrill, P. (2008). Designing video narratives to contextualize content for ESL learners: A design process case study. *Interactive Learning Environments*, *16*, 231–243. https://doi.org/10.1080/10494820802114044

Grimley, M. (2007). Learning from Multimedia Materials: The relative impact of individual differences. *Educational Psychology*, *27*(4), 465–485. https://doi.org/10.1080/01443410601159795

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| Vedoucí práce: | Mgr. David Ryška |
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**Prohlášení**

Prohlašuji, že jsem tuto diplomovou práci vypracoval pod vedením Mgr. Davida Ryšky samostatně a uvedl jsem všechny použité prameny a literaturu.

Prohlašuji, že bakalářská/diplomová/dizertační práce je uložena v souladu s rektorským výnosem č. 13/2022 (Řád pro nakládání s bakalářskými, diplomovými, rigorózními, dizertačními a habilitačními pracemi na UHK).

V Hradci Králové dne _____                                          _____

                                                                                                          Antonín Komárek

Anotace

Tato diplomová práce zkoumá využití filmu při výuce angličtiny jako cizího jazyka s cílem zdokonalit pedagogické dovednosti výzkumníka. Teoretický rámec zahrnuje přehled dovedností poslechu s porozuměním a roli filmů jako audiovizuálních pomůcek pro zdokonalení těchto dovedností. Použitá výzkumná metoda je akční výzkum, který byl proveden na základní škole v Hradci Králové. Výzkum byl proveden ve třech iterativních cyklech, zahrnujících plánování, akci, pozorování a reflexi, a to v průběhu devíti hodin. Výsledkem této práce je sada devíti praktických doporučení pro začlenění filmu do budoucí výuky anglického jazyka.

Klíčová slova:

film, angličtina jako cizí jazyk, poslech s porozuměním, akční výzkum.

Annotation

Komárek, A. (2024). *Film as a Material Source for In-class Activities for Teaching Listening Comprehension*. (78 p.), Diploma Thesis. Faculty of Education, University of Hradec Králové.

This thesis explores the application of film in teaching English as a foreign language, with the objective of enhancing the researcher's pedagogical skills. The theoretical framework encapsulates an overview of listening comprehension skills and the role of films as audiovisual aids in facilitating listening comprehension tasks. The research methodology employed is action research, conducted in a local school in Hradec Králové. The research was executed in three iterative cycles, each comprising planning, action, observation, and reflection stages, spanning across nine lessons. The culmination of this thesis is a set of nine practical recommendations for incorporating film into future English language teaching.

Keywords:

film, English as a Foreign Language, listening comprehension skills, action research

# Abstrakt

Film má svůj vlastní jazyk, který promlouvá skrze emoce člověka. Tento jazyk je výsledkem kombinace různých médií, jako jsou hudba, vyprávění a vizuální zachycování reality, které jsou součástí lidské kultury od pradávna. Skrze tuto kombinaci forem lze také k filmu přistupovat, člověk může rozebírat narativní postupy jako u knihy, interpretovat kompozici jednotlivých scén jako u obrazu nebo se věnovat rytmu jako u hudební kompozice. Také lze jít hlouběji do studia filmu a rozebírat jeho historický nebo politický kontext, analyzovat film perspektivou psychoanalýzy či sociálně antropologicky interpretovat významy motivů. Zájem této práce vězí v mluveném slově filmových postav. Společně s žáky nebudeme rozebírat jazykové nebo rétorické literární konstrukce, ale budeme se věnovat komunikaci postav.

Film mě přitahoval už od útlého věku, zajímalo mě, jak se film tvoří, a chtěl jsem vidět původní verze filmu, tak jak je režisér nebo režisérka zamýšleli. Proto jsem na druhém stupni základní školy začal sledovat a poslouchat filmy bez českého dabingu, většinou v anglickém původním znění s českými nebo anglickými titulky. Po relativně krátké době jsem se zlepšil v mých dovednostech anglického jazyka, což mě překvapilo, protože jsem sledování filmu nevnímal jako učení se, ale jako zábavu. Nevědomě jsem si tak vybudoval baterii strategií a schopností porozumění poslechu, které se staly základem pro další vzdělání a pro komunikaci v zahraničí.

Tato zkušenost tvoří základ mé motivace pro tuto diplomovou práci, neboť jako učitel anglického jazyka chci využívat film pro plánování některých příprav do hodin. Chtěl bych podpořit pozitivní vztah žáků a žaček k filmům, a hlavně k filmům v originálním znění bez dabingu. Výzkumné otázky pro tento výzkum jsou:

- Jak můžu využít film jako zdroj materiálů pro tvorbu aktivit v mé výuce?
- Jaké typy poslechových úloh podporují rozvoj dovedností porozumění poslechu u mých žáků a žaček osmých a devátých ročníků?

Protože je práce orientována na zdokonalení mých pedagogických schopností, zvolil jsem jako výzkumnou metodu akční výzkum. Tato metoda je ideální pro implementování nových postupů nebo experimentování s formou výuky, jelikož se zaměřuje na konkrétní problematiku v konkrétní situaci. Výzkum má čtyři fáze:

plánování, akci, pozorování a reflexi. Výzkumník tyto fáze buď opakuje, dokud není spokojený s výslednou implementací změny, nebo časově omezí svůj výzkum, jelikož tento iterativní, cyklický postup sebe-reflexe a zdokonalování trvá po celou dobu profesního života. Ve svém výzkumu jsem pracoval se třemi iteracemi ve třech třídách, na konci svého výzkumu jsem odučil devět výukových jednotek.

Výzkum proběhl ve třech třídách základní školy v Hradci Králové, ve kterých jsem vyučoval hodiny anglického jazyka. Na této základní škole mají žáci a žačky anglický jazyk od první třídy, v sedmém ročníku mají čtyři hodiny týdně, v ostatních ročnících mají tři hodiny. Druhý cizí jazyk přibírají v osmém ročníku. Pro potřeby výzkumu jsem zvolil dvě třídy osmého ročníku a jednu třídu ročníku devátého. V každé třídě bylo dvanáct až šestnáct žáků a žaček. Vybavení ve třídách umožňovalo jak projekci filmu i se zvukem, tak i práci ve skupinách a diskuzní kruhy.

V průběhu fáze plánování jsem vybíral filmy a filmové scény, které se hodili k tématům zvoleným podle tematického plánu pro výuku předmětu Anglický jazyk. Jako doprovod ke sledování filmu jsem připravil pracovní listy s úkoly, na kterých žáci a žačky pracovali během hodiny. Připravil jsem rovněž powerpointovou prezentaci sloužící k představení filmu, evokaci jeho tématu a navigaci žáků a žaček pracovním listem. Na konec hodiny jsem připravil dotazník, ve kterém jsem žádal o zpětnou vazbu na proběhlou hodinu. Tuto jednu přípravu jsem využil ve třech třídách, tak abych posbíral co nejvíce dat.

Z každé hodiny jsem získal data z reflektivních zápisů, poznámek během výuky, vypracovaných pracovních listů a z dotazníků. Kvalitativní data jsem kódoval do kategorií a srovnával mezi jednotlivými třídami, abych objevil možné souvislosti. Kvantitativní data jsem pomocí popisné statistiky zanesl do tabulek a uvedl jsem průměrné hodnoty a směrodatnou odchylku. Tyto hodnoty jsem dále mezi sebou porovnával a podobně jako u kvalitativních dat jsem je snažil pochopit a vysvětlit. Číselné data úspěšnosti jednotlivých cvičení v pracovním listu jsem zanesl do skládaného sloupcového grafu. Na základě těchto informací jsem vypracoval reflektivní závěr a připravil novou iteraci výzkumu.

Závěry ze tří iterací mého praktického výzkumu jsem zpracoval do devíti doporučení pro využití filmu ve výuce anglického jazyka se zaměřením na poslechové schopnosti porozumění:

- Ve výuce by měly být využívány pouze filmové ukázky. Pro rozvoj poslechových dovedností není celý film důležitý.

- Víceré opakování ukázky vede u žáků a žaček ke ztrátě motivace film sledovat.  Žáci a žačky ztrácejí motivaci k pozorování filmu, pokud se opakuje ukázka vícekrát. Pokud žáci a žačky nepožádají o opětovné shlédnutí z důvodu neporozumění, každá ukázka by měla být využita pouze jednou

- Pracovní list by měl být přehledný, jednoduchý a vizuálně zajímavý. Žáci a žačky při sledování filmu často ztrácejí pozornost a potřebují v rychlosti najít zadané cvičení.

- Součástí přípravy na hodinu by měla být prezentace, která představí film a vysvětlí pracovní úlohy.

- Součástí ukázky by měly být anglické titulky, neboť ulehčují porozumění jazykově složitějších scén.

- Úlohy, které žáci a žačky vypracovávají v průběhu sledování ukázky, by měly být časově nenáročné. Žáci a žačky mají problém soustředit se na film a vypracovávat úkol najednou.

- Úlohy, které žáci a žačky vypracovávají v průběhu sledování ukázky, by měly být zábavné. Mezi takové úlohy patří například výběr slova z nabídky, doplňování chybějících slov či zápis postřehů z filmu pro následnou diskuzi.

- Úlohy by se měly zaměřovat na více než jednu jazykovou dovednost. Film umožňuje komplexně rozvíjet všechny jazykové dovednosti.

- K přehrávání ukázek je vhodné využít přehrávač VLC Media Player, neboť umožňuje jednoduše vyhledávat specifické sekvence, pracovat s pauzou a zobrazovat titulky.

Použitá výzkumná metoda nicméně limituje generalizaci těchto závěrů na jiné třídy a praxi. V jiném kontextu by závěry měly být brány spíše jako doporučení a inspirace, protože nemusí vždy fungovat.

Akční výzkum má za cíl překročit výzkumnou mezeru mezi teorií a praxí, čehož bylo úspěšně dosaženo. Hodiny, které jsem učil během výzkumu, byly jiné, než které jsem běžně učil. Setkal jsem se s novými problémovými situacemi a díky popisu problematiky a sebereflexi jsem přišel na jejich řešení. Výzkum proto hodnotím jako velmi prospěšný pro vývoj mých profesních dovedností. Závěry z této práce by mohly být využity jako praktická doporučení pro mé současné a budoucí kolegy.

# 1. Introduction

*"At a certain point, early on, I started to understand that there was a language of images; I should say, I understood it without knowing it or articulating it*

(Scorsese, 2013, p. 13).*"*

The film has its own language that speaks directly to emotions through the combination of long-established art forms such as music, story-telling, and visual arts. It invites many analytical approaches: one might dissect its narrative structure as if it were a book, interpret its visual composition like a painting, or study its rhythm as in a musical piece. Perspectives such as historical, psycho-analytic, socio-anthropological, and political analysis could be implemented in film studies. The interest of the present thesis lies in the spoken language, not in analysing figures of speech, but in comprehending the stream of speech of film characters.

Watching and listening to films was crucial in the early stages of my learning the English language. I watched undubbed films with subtitles and realised that I had improved dramatically in my English classes. I unconsciously developed listening comprehension strategies, which helped me throughout high school and life outside education.

I want to figure out a way to implement films into my English classes to motivate my pupils to watch undubbed films with subtitles and show my pupils films that I find crucial to know. The research questions I set for this research are:

- How can I use film as a material source for in-class activities in my classes?
- What kinds of listening activities will assist my ninth- and eighth-grade students in developing their listening comprehension skills?

In the theoretical part, I will explore the topics of teaching listening skills and their evolution over time. I will describe the processes connected to receiving a stream of speech, understanding, remembering, and analysing the message. I will describe

different approaches to analysing the meaning of the speech, such as top-down and bottom-up processing. I will speak about teaching different listening skills and strategies of listening comprehension. In this section, I researched the medium of film and its use in education. I will look into the film media in the Czech curriculum, options for studying film and how to use film in English language teaching. Then follows the methods section, explaining why the action research best fits this thesis. In this section, I will write about the current research; the cycles of self-reflective iterations consist of stages of planning, acting, observing, and reflecting. Based on Burns (2010), Norton (2008), and Wallace (2012), I decided to observe and reflect on data collected from retrospective field notes, logs, filled-in worksheets, and questionnaires. Three iterations are presented in the practical part of the thesis; each iteration has results of three different lessons. Finally, I will summarise my findings and present a set of practical recommendations for incorporating film into English language teaching.

# 1. Listening Comprehension:

To perform the Action research, I need to understand the term Listening Comprehension. In the following chapter, I will describe how understanding and teaching listening evolved, what processes occur while attempting to comprehend a message and what the end goal of listening comprehension, which is listening fluency, looks like. To achieve this state, the listener must acquire some skills and develop strategies to support their comprehension.

## 1.1. The Four Language Skills

The four language skills, listening, speaking, reading, and writing, are the basis of the skill-based teaching approach. It focuses on using language and meaningful communication rather than learning vocabulary or grammar. Even though language comprehension is divided into four skills and many subskills, it is not advised that teachers or learners should teach or learn these skills separately. These four skills are rarely met as discrete skills; one cannot be separated from the others to comprehend the language fully (Newton et al., 2018). For example, speaking almost always implies listening, and academic listening relates to reading and writing. These interconnections are often found in present L2 classrooms, for example, a thought-provoking question at the beginning of the lesson written on the board; pupils read the question, write down their opinions, and then discuss it with others. Each pupil had to use all the skills in a few minutes at the beginning of the lesson (Brown & Lee, 2015, pp. 313-316).

A monologue and dialogue in the four skills division are both listed as speaking, but in the Common European Framework of Reference for Languages (CEFR) division, a monologue is listed as speaking production and a dialogue as speaking interaction. CEFR updated its reference framework in 2020 from the four language skills to the division of language proficiency into receptive, productive, interactive, and mediative skills. This division is more descriptive than the original four skills and can be used more efficiently by the learner and the teacher to practice a particular skill. For example, written chat on social media is an interactive skill to which receptive and productive skills contribute. (North & Piccardo, 2020, pp. 31-35). However, for the purposes of this thesis, I will not refer to listening comprehension as receptive oral or audio-visual

comprehension, as is listed in the CEFR guidelines; I will refer to it as listening comprehension because this term is commonly used in literature.

Dividing the language into skills has many positive outcomes. It has been proven that it gives the learner short- and long-term goals, positively affecting motivation. This division provides structure to meaningful language use, supporting the language knowledge with opportunities to introduce and recycle vocabulary. The last assumption of skill development is enhancing metacognition, i.e., thinking about thinking, asking how we process language, and assessing learning (Newton et al., 2018).

## 1.2.  History of Teaching Listening Comprehension

Despite the importance of integrating language skills, in the following sections, I will focus solely on listening and listening comprehension in the following sections. Listening comprehension has not always attracted the attention of educators, but lately, it has gained more attention in teaching language skills. Maybe humans have always had a natural tendency to consider speaking more important than comprehension. Consider the commonly asked question: "Do you speak English?" when two L2 speakers try to communicate in a common language. In that utterance, it is implied that they not only speak but comprehend English as well (Brown & Lee, 2015, pp. 14-34, 314-318). The research done by Imhof (2008) claims that, on average, every pupil spends over 50% of the time in class listening. Despite this, teaching listening and instructing listening tasks are often taken for granted because listening comprehension has been thought to be automatically acquired (Nation & Newton, 2008, pp. 37-57).

By the late nineteenth century, the classical method, which had been the norm for centuries and had almost no theoretical foundation for language teaching, had become known as the Grammar-translation method. This method was characterised by L2 being primarily taught in L1, and the learners memorised isolated vocabulary and grammar lists. Even with all the attempts to reform language teaching methodology, this method is still used in many educational contexts. The Direct method, which was popular at the beginning of the twentieth century, was taught in L2 and focused on useful vocabulary that was meaningful to the learner. Oral communication and listening skills were taught in smaller groups, so it was too expensive for public education and never became the norm. In the middle of the twentieth century, the Direct method inspired the Audiolingual

method, lessons were taught in L2, but the learner aimed to mimic and memorise the utterances and the intonation as closely as possible. It was not unusual for the learners to drill oral practices without understanding what they were saying (Brown & Lee, 2015, pp. 14-34).

Listening was not recognised as a skill on its own until the 1960s; only when tape and cassette recording became widely accessible did linguists and teachers start paying attention to listening skills and their methodology. Listening to reproduced speech needs an audio device. This fact lagged the development of methods behind L2 teaching reading, and this may explain why teaching listening practice is similar to teaching a very different skill (Field, 2012, pp. 207-215). In the 1970s, listening became a significant component of the Total Physical Response method. The comprehension tasks in this method included many materials to listen to before responding to them verbally. Similarly, the Natural Approach implemented a "silent period" during which the learners only listened and did not have to speak. Putting listening as the initial contact with the language eases the cognitive workload, and the learner approaches speaking with less anxiety (Brown & Lee, 2015, pp. 314-318).

Current language teaching approaches and methods integrate all language skills, for example, to mimic real-life scenarios where one skill reinforces the other. These approaches span from special-purpose language teaching, such as Content and Language Integrated Learning, to the Communicative Language Teaching movement, which has set communication as the goal of language learning (Brown & Lee, 2015, pp. 14-34). At the end of the twentieth century, linguists started working on a common framework for language learning in Europe. These efforts culminated in the CEFR in 2001, later updated in 2020. This framework was the outcome of the European Council of Europe to standardise L2 teaching and learning. It introduced the six levels of language proficiency, the outcome statements known as "can do" statements, and it has been promoting successful language learning in the European community (Richards & Rodgers, 2014, p.81, 161).

## 1.3.    Listening Comprehension Processes

Hearing and listening are often seen as interchangeable terms in everyday speech, but for the purposes of this thesis, hearing provides a basis for listening; it is its precursor. Listening differs in the degree of intention (Roth, 2012). Both initiate sound perception through the cortical area of the brain. A cascade of listening or hearing begins once the soundwave carrying the message vibrates the bones in the middle ear and excites nerve endings in the Cochlea (Rost, 2016). If a meaning is to be understood, listening comprehension mechanisms initiate. These mechanisms consist of seven processes, described by Brown and Lee (2015, p.319), who adapted Richards' (1983) original six processes that are involved in listening comprehension. These processes debunk the commonly accepted misconception that listening is an individual, passive skill.

**Listening Comprehension Processes**

1. Decoding auditory sounds
2. Determining the function of the speech
3. Activating schemata
4. Assigning literal meaning
5. Assigning intended meaning
6. Determining the demand for short- or long-term memory
7. Retaining essential information or meanings
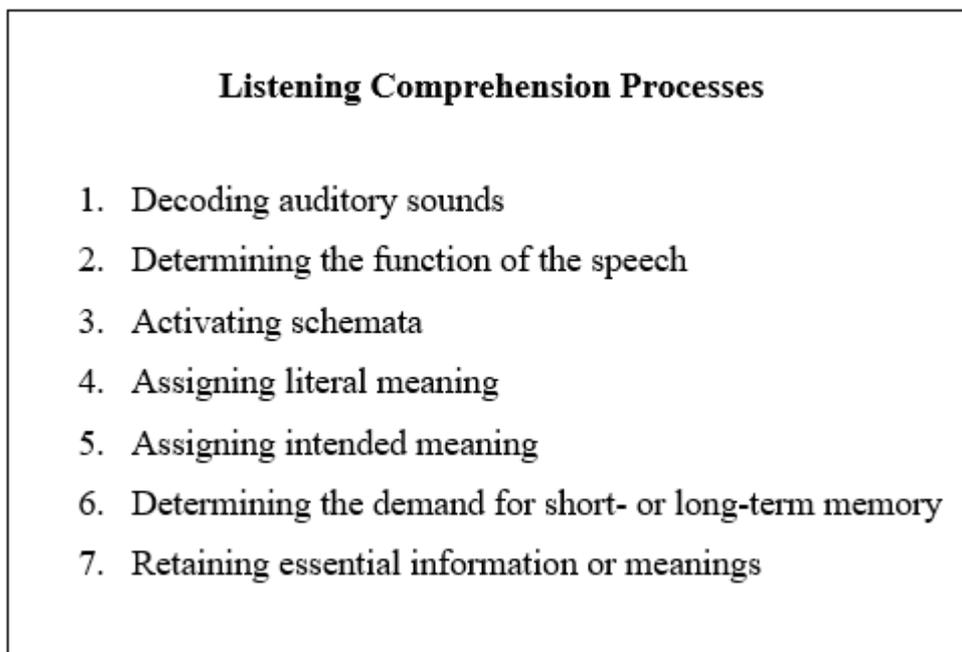
*Figure 1: Listening Comprehension Processes (Cited from Brown & Lee, 2015, p.319)*

Once the hearer processes the neural impulses, they are decoded, and short-term memory holds an "image" of phrases, intonation, and other constituents of the stream of speech. The listener determines the function of the speech from the surroundings and the content of the message; they infer whether it is, for example, an informative message or a request. Then, the listener recalls the background information about the situation; maybe they have been in a similar situation in the past so that they can react similarly. These pieces

of information are called Schemata, which consist of a lifetime of experiences and knowledge that help interpret the message. The two processes which follow assign literal and intended meaning to the utterance. On most occasions, the two meanings are identical, but for example in collocations or some literary devices, the meaning may not necessarily be literal. This can introduce misunderstandings into the conversation. The comprehension process ends with determining whether the message should be kept in short- or long-term memory, and later condensed and retained only as essential information or meanings (Brown & Lee, 2015, pp. 314-344).

## 1.4. Bottom-up and Top-down Processing

There are two ways in which a listener makes sense of the incoming stream of speech. During bottom-up processing the incoming sounds are broken into meaningful words, grammatical relationships are found and connected syntactically into sentences, and the lexical meaning of words is identified (Nemtchinova, 2020, pp. 10-26). Many grammatical and syntactical patterns are explored during this process. Bottom-up techniques become automatic and unconscious with the development of learner's abilities (Brown & Lee, 2015, pp. 314-344).

Top-down processing uses the listener's prior knowledge about the context, genre, and expectations about the meaning of the speech or message. Rather than relying on the individual words and meanings of each segment, the listener predicts the meaning and uses parts of the stream of speech to correct, adjust, or confirm the meaning (Ur, 2024, pp. 99-112).

Brown (2011) claims that fluent listeners use top-down processing to understand the world around them, drawing on context and their prior knowledge. They focus on the bottom-up process and consciously try to understand the message only when they do not understand. Many beginner listeners get unmotivated by the number of unrecognisable sounds because they want to understand word-by-word rather than focusing on the context of the speech to infer meaning (pp. 164-170).

Top-down processing typically emphasises meaning-focused listening where the listener understands the message but does not necessarily recognise the grammar. The listener uses only a few keywords to understand the gist of the message. Bottom-up processing, however, focuses on accuracy, typically in language-focused listening. Tasks for

developing meaning-focused listening can be more advanced than the actual skill of the listener. Nation and Newton (2008) argue that learners need opportunities to listen to language details. Even though this is not important for basic communication, it is essential for language accuracy. This can be seen in the investigation of immersion programmes in Canada in the 1980s (pp. 37-59). Swain (1980) found out that students in French immersion classes understood the subject matter; their top-down processing was highly advanced, but when the students had to speak or write, they had problems with the grammatical and syntactical relationship of the words. In other words, their bottom-up processing was not developed.

## 1.5.    Listening Fluency

In the previous sections, I have described the mechanism from nerve impulses to long-term memory retention of meanings and how the hearer makes sense of the incoming message. In this chapter, I will explain the difference between the processing of L2 language learners and that of advanced or fluent language speakers. In the mother tongue, the fluent listening processes achieve listening comprehension through effortless or automatic interaction of bottom-up and top-down processes. The listener has all the experiences and schemata stored in long-term memory, which can be easily recalled. This automatic process helps with bottom-up processing, which requires the schemata to ease conscious attention to the stream of sound or words (Newton et al., 2018, pp.123-130).

L2 listeners with lower language proficiency have not acquired the ability to process the received stream of speech automatically. As mentioned above, top-down and mainly bottom-up processing is inefficient; the listener cannot keep up with the speed of the speech. They have not developed the necessary schemata, so they spend more time and effort analysing and identifying the words from all the possibilities (Newton et al., 2018, pp.123-130).

According to Brown and Lee (2015), spoken language has eight characteristics which make the comprehension of incoming speech difficult. These are clustering (smaller groups of words than whole sentences), redundancy (phrases that provide additional processing time), reduced forms (phonological, morphological, syntactic, or pragmatic reduction of full forms), performance variables (hesitations, false starts, pauses, corrections, and dialect differences), colloquial language (idioms, slang, reduced forms,

and shared cultural knowledge), rate of delivery (fast rate of speech), stress, rhythm, intonation (prosodic features of connected language), and interaction (reacting during conversation) (pp. 323-325) These difficulties are what differentiates listening from reading. The reader can return to the part where the misunderstanding arose and spend as much time as needed. A teacher needs to keep these characteristics of spoken language in mind. Without understanding these difficulties, teaching listening often strays from controlled teaching where listening is part of the learning process to using listening principally as a test of comprehension abilities, which can lead to demotivation and to blocking the learner's comprehension in the end (Graham, 2016). By understanding these elements of spoken language, a listener can control the comprehension processes. With practice, it becomes more efficient, and as schemata are stored in long-term memory, it eases up the cognitive load of the working memory. Slowly, with the accumulation of language proficiency, the learner can decode the information in larger chunks and at higher speed.

## 1.6.  Listening Skills

Listening skills are described as automatic cognitive processes that ensure comprehension of the received message. Effective listeners can engage in perceptual listening, parsing and utilisation without noticing the cognitive load. Second-language listeners may have problems at any stage of these processes (Nemtchinova, 2020). For example, a lack of skills during perception can lead to the misidentification of words in a flow of sounds,  while parsing; the listener might not align the phonetic picture with the received segment. Even if the listener understands the words, they might not utilise the meaning and comprehend the message. Richards (1983) describes 33 skills which are involved in conversational discourse. This was later adapted by Brown and Lee (2015, p.327) into 17 micro- and macroskills. The learner and the teacher can use these lists as a checklist to conceptualise the objectives and control their listening comprehension development process (Field, 2008).

There is a discussion among linguists about whether this division into skills and smaller sub-skills can transfer into real-life situations. There are too many factors that contribute to listening comprehension, and the experiments were only on a small scale, but according

to Field (2008, pp. 96-106), the skills have an impact on the morale and self-assessment of the learner.

L2 listeners already have acquired L1 listening skills, but these abilities contribute to comprehension only under a few conditions. That means if a pupil is not doing well in L1 listening tasks, they might not do well in L2 tasks either. On the other hand, if a pupil is doing well in L1 listening tasks, they must have at least some L2 proficiency to use L1 abilities in L2 tasks. This L2 proficiency is described as the Threshold line, and it shows that reliable schemata and learners' oral vocabulary allow the transfer of L1 listening skills (Vandergrift & Goh, 2021, pp. 37-56). Many gaps in L2 listening can be understood by realising that the listener does not comprehend the word they know and understand just because it was not recognised in the stream of sounds (Field, 2008, pp. 105-106). Vandergrift (2006), through his research, concluded that L2 proficiency contributes to the comprehension of received messages more than L1 listening abilities. When assessing listening comprehension, a teacher must determine whether poor L2 listening results are due to a lack of L2 listening proficiency or poor L1 listening skills.

## 1.7.   Listening Strategies

Having described the various processes and necessary skills to achieve L2 listening fluency or to comprehend the stream of speech, a learner can be easily overwhelmed. Field (2008, pp. 208-211), in his study of retention of words of an authentic recording after a pause inserted at irregular intervals in a group of L2 learners ranging from intermediate to high advanced, showed that learners succeed in decoding less than teachers tend to assume. The learners had problems correctly recognising the words and had to rely on guessing based on limited cues, context, or external information when not enough information was decoded. According to Field, the problem was not linguistic knowledge; the vocabulary was in the learner's repertoire, and even if it was not, a crash course or scaffolding would not have helped much. The problem was in the cognitive overload of working memory due to low efficiency in deconstructing the input.

L2 listening strategies are designed to ease the working memory and build a learner's confidence in listening abilities. According to Nemtchinova (2020), the classical division of strategies based on research from the 1980s is into cognitive, metacognitive and socio-

affective strategies. Cognitive strategies focus on the incoming information, often balancing bottom-up or top-down processing. Metacognitive strategies deal with monitoring and evaluation of the success of a learning activity. Socio-affective strategies relate to situations in which the learner interacts with another person. Field (2008) comments on the transparency and usefulness to the learner or the teacher. The division does not help with strategy planning; therefore, according to Field, it is not worth the attention. Whether a strategy is cognitive or metacognitive can and does change with context. The main issue is that it combines very different strategies: learning or acquiring language and communicative strategies. The prior strategy is usually more intentional; the goal is to acquire new language knowledge, while the latter deals with immediate message processing, which leads to comprehension (pp. 293-303).

Therefore, Field instead proposed a list of communicative strategies which were adapted to the specific needs of teachers and learners of L2 listening. He states that this list is only a guideline and not a tool for measuring learners' competence. These strategies do not ensure complete listening fluency, but it has been proven that skilled listeners use grouped strategies that complement each other. The following list is focused on dealing with immediate problems caused by a breakdown of understanding and exploring the type of listener's response. The first two groupings are listed as Avoidance and Achievement strategies. A listener uses Avoidance strategies when the message is too complicated to comprehend, so the listener avoids parts of the meaning and either generalises or reduces the message with the understanding that the message might not be very specific or true. Achievement strategies revolve around forming hypotheses and inferring meaning from the understood parts of the message. The meaning can be inferred from keywords connected to the topic or stressed words. The listener can approximate the message with the categorisation of the words, i.e., *oak is a kind of a tree*, so recalling specific details might not be necessary for the message. These two groupings are mainly used for one-way listening. The next group of strategies is used in communication between two speakers and is called Repair strategies. Communication has the benefit of a learner stopping the stream of incoming sounds and asking for help. A listener can ask for repetition, clarification, or confirmation. These are not as useful as the Achievement strategies for my research since watching a movie is a one-way process rather than a two-way type of communication. The last list of proposed strategies are the Proactive strategies, employed while working on a task. Field describes the course of working on

a task and the strategies a listener should deploy to complete the listening task. These strategies are primarily metacognitive, spanning from task evaluation, activating schemata related to the topic, retrieving cues and keywords while listening, and after rehearsing the main points and reflecting on the process. These Proactive strategies are supportive and can be used in any listening opportunity, while Avoidance, Achievement, and Repair strategies are used when the breakdown of understanding is imminent (Field, 2008, pp. 299-302).

# 2. Teaching English through films

In the chapters above, I have explored Listening Comprehension and described listening fluency and its relationship to listening skills and strategies. The following chapter will explore how this can be applied to movies as an in-class material source for developing listening comprehension. I will investigate the history of movies in education, the different objectives of using movies, and activities connected to listening comprehension.

## 2.1. The History of Film in Education

The film is a relatively young medium; the origins of moving pictures can be traced to the end of the nineteenth century when the brothers Lumiere showed silent documentaries. Since the 'Arrival of the Train', the film has undergone a wild evolution of genres and -ism movements (Bordwell et. al., 2023, pp. 440-471). The most important breakthrough for listening comprehension was in the mid-1920s when sound film became commercially available. Since then, film has been used in education, but only recently, with modern technology, has film started to be widely used. Until the 1970s, teachers had been very conservative about the use of movies in school; the reason behind this is that since the 1930s, the film was, and, in some aspects, still is, seen as a low or cheap medium that should not be taken seriously (Goodwyn, 2004). The film was slowly entering schools throughout the twentieth century, mainly in History and Literature lessons. In History lessons, teachers realised that films, unlike any other source, help the learner visualise the events and the people they learn about. However, in literature education, the film was considered inferior to books; it was an easy and visualised option for the more valuable original written text. The film was not studied for its qualities but as a visualised version of a book, a guilty pleasure, or even a treat after finishing it. According to Donaghy (2015), it had been on the margins of curricula until the 1990s when Media Studies and Film Education became part of the British curriculum. Nowadays, film is integrated across the curriculum, and due to technical development, teachers do not have to use film reels or DVDs; they can stream the film online on any screen in a classroom. Donaghy states that various research studies prove that film in education encourages

creativity and effectiveness in teaching. The rapid development of social media and the media-rich world the learners live in shows that education still has a long way to go. Still, the benefits of audiovisual materials such as films outweigh the negative aspects (Donaghy, 2015).

## 2.2.  Film in the Czech Educational Context

Film as a material source for teaching foreign languages found its way to Czech schools in the early 1990s. Linguists and teacher educators started implementing film and multimedia into Czech curricular documents, which crystallised into the 'White Paper' in 2001 (Mádlová, 2022, pp. 66-69). This document promised that the conditions for teachers to use information and communication technologies in education would be created and multimedia materials developed (Ministry of Education, 2001, p. 95). In 2007, the newly created Framework Educational Programme for Basic Education (FEP BE) included multimedia in the educational field of Information and Communicational Technologies since the beginning of elementary school. These competencies were later updated in 2021 and were given priority over other educational areas (Mádlová, 2022, pp. 66-69). The newest version of the FEP BE includes in the Art and Culture educational field the subject of Art and Film education (Ministry of Education, 2023, pp. 118-120, 137-139).

According to Czech law, a teacher may screen a film which has been legally acquired, bought or rented from a licensed owner in class if certain conditions are met. As David (2020) summarises, the conditions are as follows: the film must be shown exclusively for illustrative purposes and as a meaningful complement to educational content. It is not permissible to show an entire film when a shorter clipping would suffice to illustrate a specific topic. Any profit from the screening may not arise. The movie has to be cited either as titles, posters or through commentary. The following information should be mentioned: Name, director, place of origin and date. The last condition is that the teacher cannot play films excessively during their lessons. Otherwise, the school must obtain a license from the copyright holders, which could be subject to a fee. However, if a school, through implementing the legal educational license, does not substitute a cinema, television, or other institution, there should not be any legal problems

(David, 2020, pp. 199-200). Similar legal conditions are, for example, in Germany as well (Viebrock, 2016, p. 27).

## 2.3.    Film Education

The relationship between film and education can be approached from several sides. The film can be used as the learner's primal point of view; in other words, learners study the process of making a film and the movie itself from different perspectives (Donaghy, 2015, pp.8-16). Alternatively, it could be education for film or through film, where the main goal is to create a positive relationship towards film and illustrate often complex philosophical or sociological issues. This could be taught through the curriculum subject of Movie Education or a school film club. There are many non-profit organisations and programs in the Czech Republic, such as One World in Schools, CinEd, Free Cinema, Aeroškola, Filmvychova.cz. These organisations or programs either directly bring movies to school classes or provide materials for teachers to implement films in their lesson plans (Adler et al., 2019, p.18).

According to Donaghy (2015, pp. 15-19), the main benefits of using film in education are motivation, integration, and creativity. The film can inspire learners thanks to its ability to interact with the learner emotionally; this often leads to a higher level of motivation and a positive relationship with the school. Vetrie (2004) states that watching films improves not only learners' listening skills but also their speaking and writing skills due to the emotional value of the film. This is because of learner's need to express the complex emotions and ideas that arise while watching the film. Furthermore, it improves reading skills thanks to similar strategies when reading printed text and watching moving images. Learners develop abilities in analysing narrative structure, characters, and plot, which can be directly applied to reading printed and more complex or abstract texts (Donaghy, 2015, pp. 16-17).

Film can teach many literacies, such as media, social, or visual literacy, resulting in a multiliterate society, also called the Participatory culture. Jenkins (2015) describes this culture as a world where everyone participates by producing, remixing, and sharing media pieces. Visual media has become the dominant medium of communication; it is unlikely that it will displace reading and writing, but should schools consider pupils literate, they should develop visual, film, and social literacies (Apkon, 2013, pp. 168-190).

## 2.4.  Exploring Film to Teach English

Film can be used as a material source in almost any school subject. The teacher using film as a material source is not primarily interested in the movie itself but in a particular clipping or snippet that helps reach an objective set for the lesson. Film clips can be used as a stimulus for follow-up discussions, as a resource for subsequent tasks, and as material for language-focused tasks or to practice language skills (Donaghy & Whitcher, 2016, p. 11).

Film can bring flexibility and variety to the language classroom through the positive qualities discussed below. Donaghy (2015) argues that to balance the disadvantages, the teacher must keep four items of effective film integration in mind. These items include carefully selecting topics and content, clear pedagogical goals, and thoughtful preparation of activities. These items are similar to implementing and designing other materials for the language learning syllabus. If the film is used as a material source for language education, the content and length of the movie or clipping should be considered. The language should be clear, with a high degree of visual support, with one character speaking at a time, not a very loud soundtrack, and not a complex storyline (Donaghy, 2015, p. 21).

When choosing a film, the teacher should consider the language level. It is frustrating for learners to sit through a film and understand very little dialogue. If the language level is appropriate for the learners, the teacher should evaluate the topic and content of the film, whether it fits into the syllabus, whether it is age-appropriate and taboo-free, and whether it is aesthetically pleasing and appealing to learners' emotions (Donaghy & Whitcher, 2016, pp. 20-37).

Connected to the film language are the film subtitles. Studies show that viewing a film with subtitles eases the cognitive load and helps with comprehension. Moreover, having subtitles in the same language as the film has proved to aid vocabulary acquisition (Baranowska, 2020; Hayati & Mohmedi, 2011). On the other hand, Napikul et al. (2018) showed that learners with low listening proficiency profit more from L1 subtitles than L2. In an interview, these learners said they need more time to practice listening skills and think they would profit more from L2 subtitles in the future.

The length of the film or clip is an essential factor; feature-length films often last for two hours, which can lead to cognitive overload when viewed in one sitting. It could be broken up into several sittings, which ease the cognitive load, and clips can be replayed for more optimal comprehension practice. A helpful tool is the viewing interruption; the teacher can control whether the learners understand the film. This interruption is a simple way to keep the learner focused on the task despite the length of the film (Amalia et al., 2019). Similarly, only a few clips of the feature-length movie could be played. This makes more optimal use of class time but often requires extensive preparation of a viewing sheet with tailored tasks for the lesson goal. Lesson plans and film materials, which are already prepared, are available on websites and blogs, for example, at Filminaction.com, Film-English.com, Viral ELT, TeachWithMovies.com, or Lessonstream (Donaghy, 2015, pp. 21-25). Kaiser (2011) created a database called The Library of Foreign Language Film Clips, which is fully tagged and commented on by teachers; this database is available for institutions without any cost, but an arrangement between institutions has to be signed.

Alternatively, short-format films could be used; they are usually less known than feature-length films but have several qualities that make them a good fit. The main reason for the exploitation of short films in class is that they complete the narrative over a short period of time. Often, the stories told by the short film are very innovative, experimental, and creative; they provoke stronger responses to the narrative, promoting oral and written communication. These short films, for example, can be found on channels Vimeo Staff Picks or Future Shorts on YouTube (Donaghy, 2015, pp. 24-28).

The genre of the film is an important factor in deciding which film to use. Donaghy (2015) lists genres such as Social and Viral shorts, infographic films, animated lectures and other short format video as easily exploitable genres in language teaching. The genre depends on the pedagogical goal; some genres, such as short movies, are effective in delivering a moral message, while others are best used as comprehension exercises (pp. 25-26). In their research, Dhillon (2015) showed that the animated movie *Up* (Docter, 2009) is as effective in language acquisition as other genres.

If it stands in every condition and the film's length is decided, the goal or goals must be tailored to the class and the film. The explicit purpose of viewing the film must be established; watching the movie is not engaging enough for the learners. Khan (2015) concludes that the teaching solution does not lie in the film itself but rather in the goals

of the L2 class. This goal is often achieved through pre-, while-, and post-watching activities (Donaghy & Whitcher, 2016, pp. 20-37).

Donaghy (2015) states that this design proved effective and has been tested through many years of practice (p.22). Pre-viewing tasks should activate background schemata, prepare learners for the viewing, scaffold the storyline, and pre-teach necessary vocabulary. Viewing tasks should help the learner stay focused and actively watch the film but not overload the learner. The tasks could be, for example, language comprehension, language focus (fill-in-the-blank, grammatical structures), note-taking (cultural differences, groups of vocabulary), and many other tasks. During post-watching tasks, the learner often evaluates the task done during the film, and the teacher guides the learner's attention to a language goal or encourages them to reflect on the ideas and concepts of the film and spark discussions. The three stages of the viewing could be altered, and the emphasis could be changed (Donaghy, 2015, pp. 21-23). Stempleski & Tomalin (2001) describe many techniques and activities implemented in their lesson plans for using films, such as silent viewing, sound-only listening, freeze frame control, split or jumbled viewing and many others (p. 2-5). These specific task activities are ideal for encouraging learner interaction and active language learning participation (Chan & Herrero, 2010).

## 2.5. Benefits and Disadvantages of Using Film in Language Education

The empirical assessments of using film as the material source have shown overall positive effects (Champoux, 1999). Film is a comfortable, familiar medium to modern learners. They watch films in their free time, go to the cinema, or watch television productions; thus, it is highly motivating and relates to the learner's life outside of school (Kusumaningrum, 2015). Besides the film's clear motivation and entertainment qualities, it exposes the learner to varied, authentic or, as close as possible, real-life conversational language. It provides students with genuine input, which helps them see the foreign language used in situations outside the classroom (Wang, 2009). With natural expressions and flow of speech, this language has artistic objectives rather than pedagogical; therefore, a learner could get overwhelmed by the unfamiliar sound of a foreign language. The visuality of the film greatly balances this difficulty of comprehension. Language can be interpreted in a full visual context, stimulating the top-down processing and strategies

connected to it. Therefore, the learner focuses less on word-by-word speech analysis but rather on predicting and guessing from the context (Donaghy, 2015, pp.18-20). Even though films are artistic depictions of the world, they are cultural documents with a unique capacity for developing cultural understanding. This increases understanding of one's own and other's cultures and prepares for communication with people from different linguistic or cultural backgrounds (Kusumaningrum, 2015).

One of the most significant disadvantages of bringing film to the classroom could be the complex cognitive load of watching a foreign film with subtitles. Not only is language comprehension difficult but if the film depicts a culturally unknown situation, understanding its abstraction adds another level to the difficulty of comprehension. This could lead to frustrated learners who lose interest in the film's message, and no language is being learned. Additionally, the film is fiction, a work of actors, writers, and directors; therefore, the narrative does not necessarily meet real-life scenarios and could be misleading (Champoux, 1999).

# 3. Methods

This chapter will describe the research participants, materials, procedures, and analysis. It will also describe the Action Approach, which is the research approach adopted for the present thesis.

## 3.1. Action Research as a Method

Kurt Lewin developed action research in the mid-1940s to connect social action and social theory in a society challenged by World War II. Social practitioners and researchers were developing theories without any application to social action, so they did not produce successful results. Using action research methodology, practitioners could engage in informed action, and the researchers could work on applicable social action theories (Burnes, 2004, pp. 139-140). Lewin described the action research model in two movements: researching a problem leading to action and then researching the implemented actions. In his publication, he argued that successful change has to be done in 3 steps: unfreezing (preparing the environment for a change), moving (implementing the change), and refreezing (stabilising the implementation) (Lewin, 1947).

Lewin intended to conduct action research to implement change at the group, organisational, and social levels. Since the 1940s, the three-step method has been reworked several times. However, the idea of bridging the gap between practice and research has stayed the same (Burnes, 2004, pp. 141-142). Action research has been part of the "reflective practice" movement in education and teaching for some time. Through a self-reflective, critical, and systematic approach, the teacher becomes the researcher and explores his or her own teaching context. He or she takes an area that could be done better, questions it, collects data and develops new ideas or alternative approaches. This is called the problematisation of the issue, and it concerns describing the issue and designing a strategic approach to it. It is done to lessen the differences between ideal and actual classroom situations (Burns, 2010, pp. 1-10).

Implementing new approaches or changes in behaviour or curriculum is achieved through cycles of collecting and analysing data, which are then applied to teachers' professional

actions (Wallace, 2012, pp. 16-17). Kemmis et al. (2014), in their reworked and updated book from 1988, describe the spiral of self-reflective cycles as a four-step process repeated across multiple interactions.. The four steps are Planning, Acting, Observing, and Reflecting (pp.100-114). In the planning phase, the problem is identified, and the plan of action to improve a specific area of research context is developed. The planned interventions are performed in the acting phase over a given period of time. Data from the performed plan are systematically observed and collected. Observations from various sources, such as field notes, surveys, interviews, collected materials, documented context and opinions, are pulled together and analysed in the Reflective phase. The effects of the actions are evaluated, and the teacher decides whether the implemented change was successful or whether the action research continues with the next iteration of planning, acting, observing and reflecting (Burns, 2010, p.8).

There are alternative approaches to the spiral of action research. Norton (2008) thinks one should observe first, then plan, act and reflect. A one-cycle action research study could be started with the five-step process under the acronym ITDEM, which stands for Identifying a problem, Thinking of alternative ways, Doing it, Evaluating it, and Modifying it for future practice (pp. 69-71).

## 3.2. The Present Study

The purpose of the action research is purely practical: a teacher reacts to a problem and immediately tries to improve this area. It is based on theory, but it does not provide generalisable data that are reliable and replicable. It does not focus on solid hypotheses and casual relationships with statistically significant results as traditional research does (Norton, 2008, pp. 9-20).

The primary purpose of this research is to develop my skills and abilities as an EFL teacher, with a focus on implementing film into my class. The research questions I set for the action research are:

- How can I use film as a material source for in-class activities in my classes?
- What kinds of listening activities will assist my ninth- and eighth-grade students in developing their listening comprehension skills?

I have chosen the classical approach to action research for this thesis research as defined by Kemmis et al. (2014). I performed three iterations of planning, acting, observing, and reflecting. Each iteration was acted out once for each class, so in the end, I taught nine lessons focused on listening skills using film as a material source. Norton (2008), in her ITDEM action research methodology, included the initial step of Identifying the problem. I had identified the problem in the preparation of the research, and I decided on three iterations in the area of using film to get more in-depth information for my future practice. Therefore, I did not have to identify the problem after each iteration. In the planning phase, I chose a film that fit the lesson's objective and was appropriate for school use. The objective was designed based on the School Educational Programme (SEP) and the pupils' preferences for film genres. I selected a few clips which I thought would assist with the lesson's objectives but also represent the film's main ideas with respect to art. I prepared a worksheet with pre-, while- and post-watching tasks for each pupil. A PowerPoint presentation was prepared to help the pupils with orientation on the worksheet. In the presentation, I introduced the film, explained the lesson plan and emphasised important task information. During the preparation phase, I created a questionnaire for the pupils, which I gave out at the end of each lesson. When everything was prepared, I performed the prepared lesson three times, slightly improving the plan between each lesson. During and immediately after each lesson, I collected various types of data to satisfy the observation phase and prepare the ground for the subsequent reflection (see the next section). After the first three lessons, I reflected on the collected data, marked the parts with positive feedback, and suggested improvements for the next iteration. This cycle was then repeated twice.

## 3.3. Context and Participants

The research took place at a local elementary school in Hradec Králové. It was located near a highly populated housing estate, so the socioeconomic background of the pupils varied highly. The school had two or three classes of 20 to 25 pupils per grade. Per class, there were approximately 2 or 3 foreign pupils who had problems understanding the Czech language; in some cases, there was an assistant to help with the language barrier. The number of pupils in EFL classes was halved, so I taught 12 to 16 students in a lesson

unit. The pupils have had EFL classes since their first grade. They have had a second foreign language since 8th grade.

Every classroom had a projector with a white or interactive board. The quality of the projectors varied from classroom to classroom; if there was a problem with the equipment, I could teach in another classroom where the projector was functional. Other classroom equipment included a visualizer projector, speakers, and a teacher's computer. In the EFL classroom, where I taught some lessons, there were sitting bags at the back of the room for the group discussions.

For this research, I have chosen three groups of pupils: two in 8th grade and one in 9th grade. These groups had three EFL lessons per week. I have been teaching these classes since September 2023. I started the research with the first iteration in December 2023, the second in January 2024, and the last in February 2024.

## 3.4.   Data Collection and Analysis

A researcher should collect more than one type of data, i.e. triangulate it, to gather more valid data and gain different lenses to understand a situation (Burns, 2010, pp.131-132). I collected four types of data: retrospective field notes, logs, filled-in worksheets, and questionnaires. I chose these data types to be time-efficient, not intrusive, and time-triangulated (data was collected at different time points).

Retrospective field notes are not an intrusive method of gathering information; the teacher takes notes after the end of the lesson so that the course of action during the lesson is not interrupted. These notes should be generated right after the lesson, no more than thirty to sixty minutes later. The notes could either be generated freely, noting whatever is on the teacher's mind, or structured, such as answering questions or meditating on a few topics (Murphy, 2013). Teaching logs were generated during the lesson; they were noted at the beginning and end of each task so that if one task took too long, in the next lesson, it could be shortened so that other parts of the lesson had enough time (Wallace, 1998, pp. 59-61). The worksheets were collected at the end of the lesson; the pupils were encouraged not to fill in every detail if they did not know it so that I could have more precise data about the task's difficulty. However, the worksheet data from the first iteration were affected by learners regularly exchanging their worksheets before a whole-class check or a discussion, which made the interpretation of their original answers impossible. This

issue was corrected in the subsequent iterations by asking pupils to change the colour of their pens when discussing the answers together.

One data source that is often part of action research is the questionnaire (Burns, 2010). Broadly speaking, there are three forms of questionnaires: factual, behavioural, and attitudinal (Dörnyei, 2023). The behavioural and attitudinal inquiry was chosen for the research. Given that the lesson is 45 minutes long, the questionnaire should be no longer than 10 minutes, ideally between 5 and 10 minutes. To make the survey user-friendly and to ensure valid data, the form should be framed in pupils' mother tongue, i.e., the Czech language (Wallace, 2012). I decided to use a 6-value Likert scale, from strongly agree to strongly disagree. According to Dörnyei (2023), there can be any number of steps on the scale, while odd numbers allow the neutral option to neither agree nor disagree (pp. 29-35). The even number of steps pushes the respondent to either agree or disagree. The item pool was developed to reflect my research questions and centred around teachers' performance, in-class activities, and provided materials. To complement the Likert scale, three open-ended questions and an open section for comments were included at the end of the questionnaire. The item pool with twice as many items as was intended was sent out for independent feedback from three colleagues, and a final draft of items was created, as suggested by Gillham (2008). The parts of the questionnaire, such as the title, instructions and a final "thank you", were added, and the final product was prepared to be printed.

The collected data are interpreted according to their type (Burns, 2010, pp. 103-129). Qualitative data of teacher's field notes, logs, and pupils' answers to open questions were coded into categories and compared. These assembled and sorted data were interpreted, connections were identified, and explanations developed. In this phase, I tried to refine my personal theories and look at the broad picture. The quantitative data of the questionnaire were inserted into an Excel worksheet. Dörnyei (2023, pp. 96-99) suggests using descriptive statistics to summarise the data with their mean value and standard deviation. This statistical approach does not allow for any generalisation, but it is an effective way of presenting data for this research. Numerical data collected from pupils' worksheets were presented via a 100% stacked column chart.

# 4. Action research

In this chapter, the three iterations of the action research will be presented.

## First iteration

## 4.1.    Planning Phase

The first iteration planning phase started in December; the action phase would be during the last week before the Christmas holiday. A workbook unit was completed, and the topic of the new unit would be a description of other people and oneself, so I intended the lesson to be an introduction to character description. The lesson's objective was to write down what they heard about the princesses and then discuss their qualities in pairs. Such objectiove follows the expected outcome CJ-9-2-03 of FEP BE (Ministry of Education, 2023, p. 28) and corresponds to the thematic area of 'popis lidí - vzhled a vlastnosti [description of people - appearance and characteristics] as listed in my School Educational Programme of Basic Education (SEP BE) (Základní škola a Mateřská škola Pohádka, 2023, p. 74). I wanted the film to be something that the pupils already knew, so I decided to screen the film *Shrek* (Jenson & Adamson, 2001). The central scene is where the character of the Magic Mirror describes the Princesses.

The lesson plans were prepared with some limitations and issues. I knew I would teach three classes of twelve to fifteen students. Thanks to merging parallel groups, up to 24 pupils would be in each class due to absent colleagues. In my experience, doing activities in bigger groupings would be more difficult than in pairs in such conditions.

I wanted to try out as many exercises as possible in the lesson plan. I chose three clips that were two or three minutes long. I followed the format suggested by Field (2012, p. 208). This format suggests pre-listening, extensive listening, preset questions, intensive listening, and follow-up activities. The worksheet I created can be found in Appendix I. For each clip, I prepared 2 exercises, the first for extensive listening and the second for intensive listening, which would be more challenging for the pupils. For the first part of the worksheet, I took inspiration from Donaghy (2015, p. 39) with the activity '10 words' and combined it with the 'Bingo' game. This exercise aimed to tick words that the pupils

heard. The instructions were to pick 5 words from a pool of 20, but only 10 would be mentioned in the clip. Then, pupils should check with their neighbours. This exercise was for the first two clips so that I could show them together. I expected this exercise to be quick and complete after first watching. The following exercises were the centre of the lesson. Firstly, the pupils fill in the missing words. I took inspiration from Brown and Lee's (2015, pp. 334-338). I thought this exercise would also be done relatively quickly; only one or two listening attempts should be sufficient. The following exercise was focused on the second clip. The first half of the task was ordering the princesses' names chronologically and then writing as much detail as possible. I thought that this would be pretty difficult for the pupils. I would play this clip several times so that the pupils have more attempts to write down what they hear. For the third clip, the pupils would write down differences in pronunciation as Shrek and Donkey have distinct Scottish and Southern American accents. The last exercise was to rearrange the transcript. This should be difficult for the pupils, but I thought one or two listening attempts should be enough. In the last utterance, I blanked out what names Shrek was calling the Donkey. After rearranging the script, the pupils would voice-act this part in pairs. The final voice-acting activity could be omitted if I took too much time with previous exercises.

I prepared a PowerPoint presentation to help the pupils with orientation on the worksheet. I screenshotted the exercises and instructions, and I would comment on the exercise. The pupils would have time to ask if they were unsure what to do. Also, I cut out the clips and inserted them into the presentation, so I do not have to look for them separately. I printed all the materials the day before, and while preparing the PowerPoint presentation I realised I made a mistake in the last exercise. So, I prepared a slide asking the students to correct it in their worksheets.

I decided to pre-teach only two words; the pupils should already know the rest of the vocabulary. Those were *bachelorette* and *parfait*, which I considered keywords and mentioned several times in the clips. I wrote them on the worksheet and mentioned them in the presentation.

## 4.2.  Acting Phase

 The field notes mentioned two main attributes of the lessons. The topics that I paid the most attention to in the reflection were the atmosphere and the pacing of the lesson. I expected the students to be generally more interested in the activities and exercises; I will elaborate on each class. The pacing was related to the atmosphere, but I tried to adjust the time invested in each part of the lesson between lessons.

I was very excited about the first lesson; it was 8th grade, a group I enjoyed teaching. It was the first class of the day; usually, this group works well at this time. I entered the class excited, and a pupil even commented on my high energy. I tried to motivate the students with this approach, which seemed to work. Both groups were active throughout the lesson; they wanted to communicate with me and in pairs. When I asked them to check their answers in pairs, they discussed the topic in English, which rarely happens. This gave me the impression that they were interested in the topic. The pacing was slow compared to my plan. Pupils wanted to watch the clips two or three times before checking the answers. I learned during the lesson that I do not have to show the whole 2-minute-long clip if they listen to 10 seconds in the middle. So, I repeated only the part they were working on. I realised this almost at the end of the lesson, so I noted that I could save time by shortening the clips in the next lesson.

Right after this teaching unit, I taught the 9.A class. This class was passive, and I struggled to motivate them. The atmosphere was heavy and rough. I tried to emphasise the division of the activities so pupils could orient themselves better during the lesson. However, this emphasis in the end broke the lesson; it did not flow, and the transitions from exercise to exercise were unnatural. I had trouble with one student's behaviour, and I felt like I lost much time with him, so I tried to quickly answer the tasks. I could have spent more time during the lesson on the exercises.

The last teaching unit was the day after. I was delayed due to a dialogue with colleagues, so I came into the class two minutes before the start of the lesson. I did not have time to prepare the presentation properly; I was confused and spent three minutes preparing the materials. The presentation and clips failed during this lesson, so I had to restart the PowerPoint application. After twenty minutes of the lesson, I decided I did not have time to do the last exercise properly. The last exercise was the most demanding, and

the pupils already had problems with comprehension; I think it might have been because of the poor loudspeaker. I believe that this was a good decision. Otherwise, I could not focus on giving students more space to discuss and check their answers. The atmosphere was initially positive; students were active, but it might have been too demanding. At the end of the lesson, I think they were exhausted.

## 4.3. Observing Phase

When the pupils were filling in the questionnaires, they asked me about the meaning of 'Učitel vysvětlil zadání výstižně. [The teacher explained the assignment clearly.]' In the first and third classes, I had to explain what I was asking about. The next issue was the negatively formed item 'Během filmu jsem se nemohl/a soustředit na vypracovávání úkolů. [During the film, I was unable to concentrate on the completion of tasks.]' Several pupils expressed confusion and asked me to rephrase the question.

I described the data from each group with its mean value and standard deviation (Table 2). This shows me what the pupils thought, on average, and how widely held the opinions were in each class. The Likert scales (Appendix II) span from one, where the pupils agree the least with the statement, to six, where the pupils agree the most. Scores around 3.5 mean neither agree nor disagree. Table 2 is for the purposes of the thesis translated to Engish, the original text can be found in Appendix II.

| First Iteration | 1st group 8.A | | 2nd group 9.A | | 3rd group 8.BC | |
|---|---|---|---|---|---|---|
| | Mean | SD | Mean | SD | Mean | SD |
| I knew what to do during the lesson. | 4.95 | 0.86 | 4.53 | 0.64 | 5.25 | 0.46 |
| While completing activities during the lesson, I learned something new. | 4.42 | 1.03 | 3.53 | 1.1 | 4.18 | 1.06 |
| The teacher explained the assignment clearly. | 5.45 | 0.71 | 4.53 | 0.69 | 5.12 | 0.54 |
| If I were unsure, I could ask the teacher for help. | 5 | 0.8 | 4.66 | 0.8 | 5.12 | 0.54 |
| I managed to do everything the teacher wanted. | 3.85 | 0.61 | 3.93 | 1.27 | 3.87 | 0.93 |
| The worksheet was clear. | 4.95 | 0.48 | 3.73 | 0.72 | 4.75 | 0.93 |
| I was motivated to work on the exercises. | 4.4 | 0.84 | 3 | 1 | 4.06 | 0.95 |
| During the film, I was unable to concentrate on the completion of tasks. | 2.25 | 0.65 | 3.6 | 0.82 | 2.93 | 0.88 |
| I understood the main idea of the film clip. | 4.45 | 1 | 4.5 | 1.28 | 4.75 | 0.71 |
| The speaking pace in the movie was suitable for me. | 3.94 | 1.11 | 4 | 1.14 | 4.12 | 0.81 |
| I enjoyed the topic of the film. | 5.2 | 0.96 | 4.86 | 0.69 | 5.31 | 0.6 |

*Table 2: Data from closed items – first iteration*

I learned that the last group 8.BC, where I slowed the pace and skipped the last exercise, scored the highest in the item where I asked whether they knew what to do during the lesson (M=5.25, SD=0.47). In addition, they enjoyed the movie the most (M=5.31,

SD=0.6) and said that they understood and liked the tempo of the speech (M=4.13, SD=0.81). I found it surprising that the first group 8.A was the most satisfied with my explanation of the instructions (M=5.45, SD=0.72). In this group, I instructed once and then I let them work on the exercise. I thought that I should explain more in detail, so in the following lessons, I tried harder, but in the end, I might have over-explained and lost my confidence in all the instructions in the worksheet.

The second group, 9.A, was the least motivated during the lesson (M=3, SD=1); they liked the movie the least of all groups (M=4.87, SD=0.69). I think that the reason is that I reacted to the pupils' passive atmosphere with a more teacher-centric approach. During the lesson, they did not discuss the exercises in pairs when I asked them, so I called the pupils to tell me their answers. In this group, I tried to emphasise where on the worksheet we were working; I thought that in group 8.BC, the pupils did not orient well. However, the data show that the 9.A out of the three groups found the worksheet least arranged or clear (M=3.73, SD=0.72).

Three open-ended questions at the end of the questionnaire provided additional information. The pupils from the third group answered the least of the other groups. This fact supports my opinion that they were tired at the end of the lesson, so they did not answer the questions as in-depth as the other groups, even though they had the same amount of time.

When I asked what they enjoyed during the lesson, almost all the pupils said they enjoyed the movie clips. One student wrote that they enjoyed the first 'bingo' activity, and one pupil liked filling in the blanks in the transcripts. Two pupils thought it was a leisure lesson and they were not learning.

In retrospect, the second question about what they missed in the lesson was poorly laid out. One pupil answered that they missed the second exercise, and I realised that they meant that they did not finish the second exercise. The most common answer, 'nothing,' means that they had everything filled in or did not miss anything.

Four pupils from the second group wrote that they would have liked longer clips. I will incorporate this feedback in the next iteration. The other two would like a better and quieter atmosphere during the lesson. At this moment, I am not sure what I could have done differently in that class; I am not entirely confident in handling the group I do not usually teach and, therefore, have no relationship with them.

The third question, asking whether there was something they would need to understand the exercises better, was the most fruitful and had different answers. Four pupils wrote that I needed to explain the instructions better. Three pupils surprised me by answering that they needed to pay more attention. I did not expect this self-reflection. I can only hope that they will pay more attention next time.

The last observation supports my decision to play the clip more than once or twice. It is the feedback from the first group where seven pupils wrote that they would appreciate more time watching the clips. Other groups did not express this need.

Going through the worksheets, I realised I could not be sure about the pupils' answers. During the lesson, we discussed the correct answers, and the students filled in the answers while we discussed them, often asking to repeat the answers so they could fill them in. So, the success rate of the worksheet does not show listening comprehension but whether the students filled in the correct answers at the end of the exercises. In the next iteration, after the listening part, I will ask the pupils to exchange the worksheet with another pupil and fill in the answers with another colour. This will only be needed in the exercises, where they, for example, roleplay and, therefore, need the correct answers to read.

## 4.4.    Reflection Phase

First, I will reflect on the research and its preparation, followed by a discussion on my performance and the preparation for the next iteration.

Reflecting on the process of keeping a diary, I will choose a looser format; questions based on Murphy (2014, p. 514) did not suit me well. While answering the questions, I often answered the question in the previous one. So, I will select from this list and reflect on fewer questions.

While analysing the worksheet, I realised I could not be sure what pupils wrote while listening or after a discussion. In the next iteration, I will ask the pupils to exchange their worksheets and fill them in with another colour. I expect that this will show me what they write while listening and what they write after.

I learned that I need to prepare the worksheet clearly and build the structure so the pupils do not get lost, and so I can easily navigate them. Therefore, I will number the exercises and include dividing lines and objects.

The closed items in the questionnaire will be kept mostly unchanged. I will change the wording of two unclear items. The open-ended questions will also be changed. I will simplify the wording with the expectation that more pupils will answer.

The most profound conclusion about my preparation and in-class performance is that I must slow down. I tried to show as much of the film as possible while trying out several activities, and in the end, I had to skip activities. In the next iteration, I will show only one part of a movie and prepare several activities for one listening.

I did not expect the pupils to appreciate the activity 'Bingo' at the beginning of the lesson. I will try to prepare a similar activity in the next iteration. The second activity, 'Fill the gap,' also received positive feedback.

I learned to slow down while explaining the tasks to avoid getting caught in a circle. One explanation and good structure in the assignment proved more effective than explaining several times.

Second iteration

## 4.5.  Planning Phase

Designing the lesson plan and choosing the film was easier than the last time. I felt more confident with designing the lesson plan after the first iteration—the lesson aimed to practice vocabulary and grammar for the following unit test. Therefore, I designed each task with the objective of practising sentences with should and might, as well as the listening comprehension skills that were needed. The main objective was to describe the story in the clip; FEP BE outcome CJ-9-2-03 Vypráví jednoduchý příběh či událost; popíše osoby, místa a věci ze svého každodenního života [Tells a simple story or event; describes people, places, and things from their everyday life.] (Ministry of Education, 2023, p. 28). In worksheet tasks, the pupils were to decide whether the statement based on the listening exercise was false or correct, and the pupils wrote 5 sentences with should and might. Similar exercises would be used in the unit test itself. Based on the objectives, I chose *Mission Impossible: Fallout* (McQuire, 2018). I found two scenes, the movie's beginning and a rooftop chase clip, and I thought these were suitable to reach that objective. The worksheet can be found in Appendix III.

Based on the last lesson, I wanted to copy a similar scheme, in which the first clip would have several subparts which I would play multiple times. Then, I would play a second clip towards the end of the lesson. I opened the lesson with a teaser clip that was part of the movie advertisement; this aimed to show the students what to expect from the movie and guess the genre. Next would be the bingo game, which I wanted to repeat from the last preparation to get a better feel for the game in this variety. This time, I provided 14 words that were mentioned and two words that were not said. This task was supposed to be done only once while watching the clip. Then, I prepared a secret password activity, first filling in what they said in the clip, and then the pupils were supposed to write a secret password in pairs. I expected this to be an easy and quick game that the pupils would do in under a minute. The following exercise would be true or false statements; I wanted the pupils to watch and decide whether it is true or false and then switch worksheets in pairs and watch again and correct the false statements. For the pupils to continue working in pairs, I would then insert a translation activity in which two phrases need to be translated into Czech; I chose phrases which I thought had the potential to provoke a discussion in pairs.

The last exercise, which I thought had the highest chance of motivating the pupils, was watching an action scene and writing what the character should or should not do.

This time, I did not think that pre-teaching vocabulary was necessary. I thought the true-or-false exercise had quite a complex vocabulary, but I designed the exercise so that the pupils would selectively listen for the keywords. I did not ask for general meaning or other proof of understanding of the whole speech. According to Brown and Lee (2015), this technique of scanning for specific information is appropriate for this relatively long listening.

Last time, I prepared a PowerPoint presentation, which I could not teach this lesson without. I shortened the clips to the necessary length so I did not have to look for the parts in the clips, which caused me some difficulty last time. In the presentation, I reminded the pupils to exchange the worksheets with their partners so that I knew what they wrote during the watching phase and after.

## 4.6.    Acting Phase

I was more relaxed while performing these classes, even though there were some mistakes. The key motives of my self-assessment were the class atmosphere and my emotions. I noticed how my mood and energy pool change when I enter a classroom, and the class affects me, sometimes unconsciously. Another issue I was trying to solve was how to explain to the pupils that the worksheet was not a test and that it was all right not to fill in every answer. I noticed several times that they were filling in correct answers even after I asked to exchange the worksheet so that I knew what was possible to write during the watching phase. To my disappointment, the secret password exercise did not receive good feedback during the class. I expected this to be entertaining for the pupils, but most of the answers were not filled in.

The atmosphere in the 8.A class was sleepy; the pupils did not talk as much as they usually do during break time. So, I immediately opened the windows to let some fresh air in, to change the atmosphere. I tried to motivate the students to be in a good mood and high energy and surprise them with a quick tempo, which usually worked. This time, it did not work, and half of the class did not cooperate and were not trying to work on the worksheet. This escalated when I asked them to exchange the worksheets, listen to the clip of the true-or-false task again, and correct the false statements. A student said, 'Why should

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I watch it a second or third time if I do not understand it at all.' This was an impulse for the next iteration: I would not play a long scene intended to scan for information more than two times. I realised that repeating long-length scenes could be pretty unmotivating if the pupils feel they do not understand.

In the 9.A group the movie's introduction was much smoother. Linking the introduction to the tasks felt quicker and more efficient. I felt like I was efficient with my explanation. Nevertheless, when I asked to recheck the true-or-false answers, they said they did not understand and were not interested in the film. The last exercise seemed like it was engaging because they enjoyed the movie, and they discussed the answers after the clip.

In the last group, I tried to explain that they would work together, and the worksheet is a pair work, i.e. exchanging the worksheet after each exercise so that I knew what was done during a listening activity and what was done after. I skipped the second listening of true or false, so we had more time to discuss the answers and the scenes. In this class, I let the students have more time to read the task and the exercise, so I felt they orient themselves better in the worksheet.

Again, there were some technical issues during the lessons. When I created the PowerPoint presentation, I inserted the movie into it so I did not have to search for it while instructing the pupils. However, the application often crashes when I want to skip through the clip and show a specific scene or dialogue. So, for the next iteration, I will insert the videos into the presentation and have the clips in a folder as a backup. Also, I thought about inserting subtitles in the check-your-answers round when watching the clip. It could help with comprehension.

## 4.7.   Observation Phase

Based on the first iteration, I changed a few closed and open-ended items in the questionnaire. I rephrased the item 'Během filmu jsem se nemohl/a soustředit na vypracovávání úkolů. ["During the film, I was unable to concentrate on the completion of tasks.]' to 'Během ukázek jsem stíhal/a pracovat na cvičeních. [During the clips, I managed to work on the exercises.]' I no longer received any questions about this part of the questionnaire. Based on the observation I simplified the open-ended items to 'Bavilo mě: [I enjoyed:]', 'Nebavilo mě: [I did not enjoy:]' and 'Co bych udělal příště jinak: [What I would do differently next time:]'. I hoped to get more detailed answers but

received fewer answers than last time. I do not know the exact reason for this, but I do not think it is the change of the wording of the items; I think I did not emphasize the open question when giving out the questionnaire. In the next iteration, I will ask the pupils to pay more attention to this part.

In this iteration, I chose the same six-step Likert scale, in which values closer to one mean that the pupils do not agree with the statement, and values closer to six mean that they agree the most. For the purposes of the thesis, I translated the items in Table 3 into English, original text is in Appendix IV. Looking at the data in Table 3, I see only partial support for my assumptions. I see that the 8.A group, which was this round the third taught, agreed the most of all groups with the statements. I think it was because I skipped the second watching of the difficult clip and spent more time discussing the correct answers and the movie itself. It is surprising to me that the group 9.A scored quite low (Mean: 4, SD: 0.44) in the item 'Během hodiny jsem věděl/a, co mám dělat. [During the lesson, I knew what to do.]' I thought that the pupils did quite well during the lesson. I felt like the 9.A group knew what to do better than the prior group 8.BC. However, the data show the opposite, a mean value of 8.BC group was more than a point higher than group 9.A (M: 5.2, SD: 0.64, opposed to M:4, SD:0.44). I spent more time explaining the exercises to the 8.BC group, so I suppose they felt like they knew better what to do with the worksheet even though group 9.A worked better during the lesson.

| Second Iteration | 1st group 8.BC | | 2nd group 9.A | | 3rd group 8.A | |
|---|---|---|---|---|---|---|
| | Mean | SD | Mean | SD | Mean | SD |
| I knew what to do during the lesson. | 5.2 | 0.64 | 4 | 0.44 | 5.5 | 0.75 |
| The teacher explained the assignment clearly. | 5.2 | 0.48 | 4.55 | 0.49 | 5.75 | 0.37 |
| If I was unsure, I could ask the teacher for help. | 5.5 | 0.5 | 5 | 0.44 | 5.75 | 0.37 |
| While completing activities during the lesson, I learned something new. | 4.5 | 0.9 | 4.22 | 1.31 | 5.12 | 0.87 |
| The worksheet was clear. | 4.7 | 0.82 | 4.44 | 1.38 | 5.87 | 0.21 |
| I had enough time for each exercise. | 4.2 | 1 | 4 | 0.88 | 5.5 | 0.5 |
| I understood the main idea of the film clip. | 4.55 | 0.84 | 3.88 | 0.39 | 5.75 | 0.37 |
| The speaking pace in the movie was suitable for me. | 4 | 1 | 3.44 | 0.83 | 4.12 | 0.91 |
| I was motivated to work on the exercises. | 3.9 | 0.76 | 3.66 | 0.74 | 5.5 | 0.62 |
| I managed to work on the exercises during the demonstrations. | 4.3 | 1.1 | 3.77 | 1.13 | 5.5 | 0.62 |
| I enjoyed the topic of the film. | 4.3 | 0.96 | 5 | 0.88 | 5.75 | 0.37 |

*Table 3: Data from closed items - second iteration*

The open items gave mostly general answers, like 'I liked watching the movie' or 'I liked everything. ' However, two pupils said that they did not like sitting and writing. Another

answer was about choosing scenes where they speak more slowly and clearly. I chose these clips because I thought they were suitable for the aims I set. I will reflect on this in the next iteration.

After the first group session, I emphasised exchanging the worksheets after the exercises. The other groups paid more attention to changing colours, so I knew what was possible for the pupils and what was not. In the next iteration, I must ensure the pupils exchange their worksheets. I will prepare some slides for the presentation so they are reminded to do so visually.

I analysed the collected worksheets and gained more information about planning the lesson and designing the worksheets and exercises. The Bingo activity was, in most cases, half-filled, but they guessed correctly the two words that were not said. Based on this, I think this game's aim, which was to get familiar with the clip, was fulfilled. The next exercise with the secret password was mostly heard correctly, but the creative second part, where the pupils were supposed to write their secret password, was filled in fourteen worksheets out of thirty-four. This surprised me; I thought the pupils would enjoy this activity, but only less than half of the pupils wrote their answers on the worksheet. The true or false exercise was not accepted well during the lesson, but after analysing the worksheets, I realized that it was completed to my expectations. Their partner filled it in if it was not completed on the first attempt. The pupils knew this type of exercise, so they knew what to do. I think it was a good choice to integrate an exercise they already knew; its aim was met. The translation activity aimed to provoke discussion during the lesson; the answers in the worksheet varied but were corrected in the end. The last exercise, where the pupils were supposed to write sentences based on the scenes of the clip, was not as successful as I thought it would be.
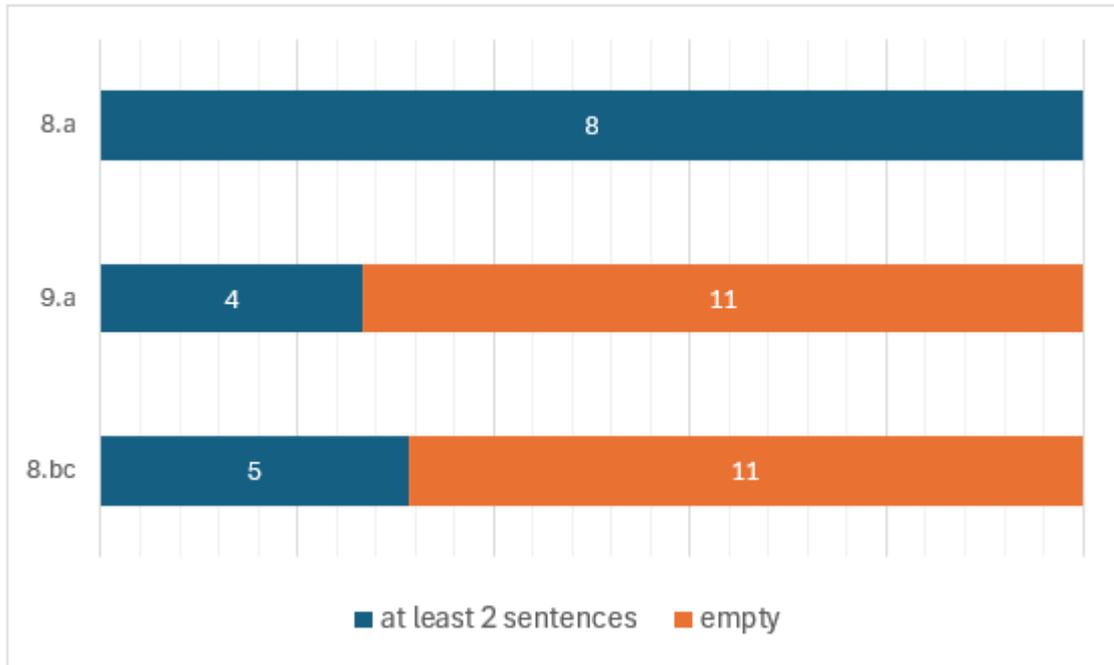
*Figure 2: The success rate of the last exercise of the worksheet.*

The graph (Figure 2) shows that the first two groups failed to write at least two sentences. In the third group, I think I motivated the pupils better by introducing the exercise and smoother linking to the previous parts of the lesson. I think this had the most influence on the fact that every student wrote at least two sentences.

## 4.8.    Reflective Phase

I based this lesson on the first iteration's conclusions; some of my assumptions were confirmed, and some were disproved. Reflecting on data collection methods and lesson plan design, I felt more confident after the second iteration. I feel that I can also create more enjoyable lessons for the pupils and myself.

Allowing myself to reflect on four questions after each lesson was a step forward. In the first iteration, I reflected on 16 questions inspired by Murphy (2014, p. 514). I often found myself with a question that I had already answered in a previous question. This time, I selected four questions, which allowed me to describe the situation in detail and not have to repeat myself. So, next time, I will use the same questions.

In the next iteration, I will prolong the section with open-ended items. I intentionally left the open-ended items broad, thinking the pupils would write more specific feedback.

However, after the first two iterations, I learned that I must ask more detailed questions to get more detailed answers from the pupils.

The worksheet was clearer and better arranged, but there were still some questions and misunderstandings during the lessons. I can make it clearer by numbering the tasks and inserting pictures or other visual aids to make the worksheet less monotonous. Some pupils did not manage to write all the questions because they were watching the movie. I will give them more time to write after the clip ends.

I realised I should not design exercises where pupils must watch the same scene more than two times. So, each exercise should have a unique scene shown once or twice. If the pupils ask for another listening attempt, I will try to isolate the problematic part and replay only that part. I expect this to motivate the pupils to continue working on the worksheet.

To conclude the lessons, I think all three groups fulfilled the first objective of practising false or correct statements, and the second aim was partly successful; only the last group managed to fulfil this objective entirely. However, in general, the aim of the lesson was met.

# Third iteration

## 4.9. Planning Phase

The aim of this lesson was a description of people and their actions. This decision is aligned with the school curriculum as the pupils have these topics in the following chapter of their workbook. I used this lesson as an introduction to the new chapter. The objectives of this lesson were answering and asking questions in past simple tense, making notes about the actions of the main character in the movie in past continuous tense, and describing the main character's personality. In FEP BE, this is outcome CJ-9-2-03 vypráví jednoduchý příběh či událost; popíše osoby, místa a věci ze svého každodenního života [Tells a simple story or event; describes people, places, and things from their everyday life.] (Ministry of Education, Youth and Sport, 2023, p. 28), adopted in SEP BE (Základní škola a Mateřská škola Pohádka, 2023, p. 74). The film I chose to achieve these objectives was *Catch Me If You Can* (Spielberg, 2002); the selected scenes focused on the main character, Frank Abagnale. I left out the character of the policeman chasing Frank to be more time efficient. The pupils would describe what Frank was doing, ask questions about his actions, and discuss his personality as the policeman does in the movie.

The lesson plan was based on the pupil's feedback. In the first two iterations, I tried to design the lesson based on Field (2012, p. 208); the short introduction to the listening exercise was followed by a short exercise for extensive listening, after which was a second exercise for intensive listening. The second exercises were often left empty or filled by the second pupil while discussing the answers. Also, I concluded that the pupils lose interest in the movie when they see the movie clip more than twice. The feedback so far was that they wanted to see more of the movie, so I planned to spend around 25 minutes of the lesson watching the movie clips and repeating them only when the pupils asked for them. I chose three scenes from the movie which did not need much context, and I could summarize the story prior in a few sentences.

I decided to insert English subtitles into the clips. In the tips by Hayati & Mohmedi (2009, pp. 181-192), they suggest showing subtitles to support comprehension. The pupils will hear and read the word at the same time. In the last iterations, I wanted to work only

with listening comprehension, so I designed the lesson to show the clip several times so that the pupils would have more attempts to understand it.

I designed the lesson around the three clips into five sections. For the second clip, there is a pre-listening exercise; for the third clip, there is an after-listening exercise. I wanted to include a bit of roleplay; in between clips, I would pretend to be Frank Abagnale, and the pupils would be the police. The first clip was coupled with listening for specific information. There are three questions to answer and one task to cross out false information. This clip is around two minutes long, so I planned to replay it once if the pupils asked for it. For the second watch, I will show subtitles to assist with comprehension. Because of the subtitles, I decided to ask not only for said information but also for information that was communicated non-verbally. For the second clip, the pupils must create questions from the sentences provided and answer the questions while watching the clip. The clip is around 5 minutes long, so I showed English subtitles to assist with comprehension. the pupils must watch and listen to the clip and not only read the subtitles to answer them. After the clip, we will discuss the answers and summarise the story. The third clip is the longest, around 10 minutes, and the task would be making notes about his actions. After the clip, the pupils would summarise the story and describe what he did and how he did it. During this discussion and in the time after it, they would describe the main character's personality, and we will speak about it at the end of the lesson.

I prepared a PowerPoint presentation with short animations to illustrate when I wanted the pupils to exchange the worksheets. I also used the presentation to help with orientation on the worksheet and to emphasise important information such as instruction, translation of vocabulary, and feedback in the questionnaire at the end of the lesson.

## 4.10. Acting Phase

I followed the selected questions as last time. I reflected on the atmosphere during the class, my performance, whether any problems arose, and the field notes to perfect the next iteration. I tried to make some notes during the lesson but did not have time to do so. I made notes about the time to know where I spent most of the time and if I needed to quicken any part of the lesson.

The three lessons taught were quite different to each other, but the last one was the best, according to my notes. The first class had major technical difficulties. I realised that the classroom did not have working speakers due to reconstruction, so I changed the classroom to where the speakers seemed to be working. I became the lesson and gave the introduction, and when I started to play the clip, the subtitles did not work, and the volume was way too low. There were no more classrooms left, so I had to continue in not ideal volume and no subtitles. The pupils were tired and unmotivated, and they did not know the answers because it was too difficult to comprehend. So, I decided to shorten the clips and spend more time with a discussion. We summarized the story of the clips, spoke about the characters, and did not pay attention to the worksheet as much as I would like to. I reserved a more suitable room for the next groups so that I do not have to deal with any more technical difficulties, which worked, and the following lessons did not have any technical issues. Initially, the second group was a bit cold; I tried one clip without subtitles to see if they understood. They did not understand, so I showed them the same clip with subtitles. Their mood got better, and they got the answers. So, I decided only to show the clips with subtitles. During the following exercises, their mood improved, the atmosphere got lighter, and I calmed down. I gained confidence in the lesson design plan, and we started discussing the topics of exercises D and E. The last group was the most enjoyable. I was confident that the lesson plan was good, and I set the objectives correctly. I had an hour between classes, so I added some animations and pictures of people (figure 3) to the presentation to ease up the atmosphere, they were warmly received, and the pupils engaged with it well during the lesson and in the feedback. The class was discussing the exercises and extra topics seen in the movie. They were interested in the main character's life and asked for more information about him.
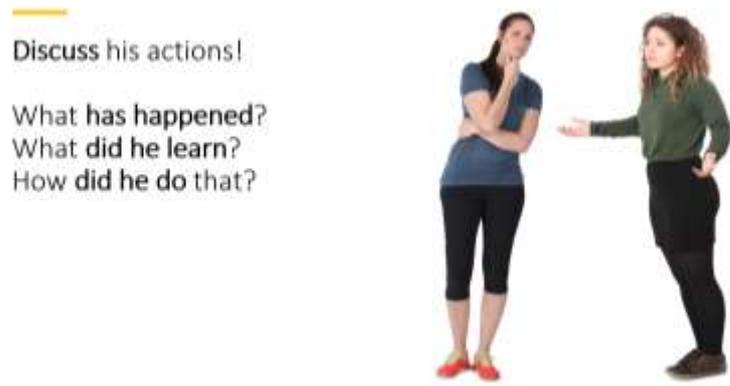
*Figure 3: Screenshot from the PowerPoint Presentation*

I learned that a VLC application must be working on the computer to show the subtitles. In the last iteration, I clipped a part of the movie and inserted it into the PowerPoint presentation itself, but the subtitles could not be shown in this way. This time, I had to follow my notes and find the correct clip in the whole movie. In the VLC application, it was not a problem because of the ten-second and thirty-second time jumps to locate the exact starting time.

## 4.11.  Observing Phase

In the third iteration, I shortened the closed-item part of the questionnaire to seven questions from eleven in the previous iterations. I omitted the items I thought were not useful to my research in the previous iterations. On the other hand, I prolonged the open-ended items and questions. During the lesson, I encouraged the pupils to speak openly and provide as detailed answers as possible. The questionnaire can be viewed in Appendix VI.

The Likert scales stayed the same; the six-step scales worked well in the previous iteration. I analysed the data and put mean and standard deviation values into Table 4. Values closer to 6 mean that the pupils strongly agree with the statement. Items in Table 4 are translated to English, original text is in the Appendix VI.

| Third Iteration | 1st group 8.BC | | 2nd group 9.A | | 3rd group 8.A | |
|---|---|---|---|---|---|---|
| | Mean | SD | Mean | SD | Mean | SD |
| I knew what to do during the lesson. | 5.07 | 0.53 | 4.54 | 9 | 4.53 | 0.84 |
| The teacher explained the assignment clearly. | 5.21 | 0.56 | 5 | 0.6 | 5.6 | 0.64 |
| The worksheet was clear. | 4.14 | 0.75 | 4.5 | 0.8 | 5.2 | 0.96 |
| I had enough time for each exercise. | 4.5 | 0.57 | 4.9 | 0.74 | 5.5 | 0.5 |
| The speaking pace in the movie was suitable for me. | 4.85 | 0.75 | 4.3 | 1.3 | 5.5 | 0.6 |
| I was motivated to work on the exercises. | 3.85 | 0.65 | 4.1 | 0.94 | 5.6 | 0.64 |
| I managed to work on the exercises during the clips. | 4.78 | 0.56 | 4 | 1.2 | 5.4 | 0.6 |

*Table 4: Data from closed items – third iteration*

Values in Table 4 show that the third group in succession was the most satisfied with all the items of all the groups. This supports my reflection on the lessons. I felt the most confident teaching the third group, and I tweaked the technical issues with the projector and the video player application. Also, I updated the presentation and numbered the exercises in the worksheet more visibly. The first group, due to the technical issues had the lesson plan slightly changed, so it was more group dialogue-based than individual or pair work on the worksheet. So, they scored higher than the second group in the items not related to worksheets and exercises (lines 3, 4, and 6). In the first group, we often stopped the clip, replayed some utterances, and translated them together; they were satisfied with the tempo of speech more than the second group (M:4.86, SD:0.76 to M:4.3, SD:1.3), where I did not do such translations, during the lesson they did not seem like they need them. I am pleased to see that as I tweaked the lesson plan, the motivation of students to work on the exercises grew (line 6).

I added some questions to the open item section. I asked for positive and negative feedback on the lesson plan, my teacher's performance, and the movie. Then, I asked for a summary of the past three lessons on three items.

The open-ended questions had more distinct answers than previous iterations; the answers mostly support the data in Table 3. The movie's choice and topic were mentioned five times in the positive feedback item, and the movie itself did not get any negative feedback. Negative feedback got the worksheet, even in the third group, where I altered it. Three pupils wrote that there was not enough space to write the answers. Feedback for my performance had several distinct answers. One pupil appreciated that I spoke quietly so that they could hear the movie. Four pupils acknowledged that I helped them during the lesson, and one stated that they appreciated me when I respected them when they did not comprehend the clip. In the item where I asked how they felt during the lessons,

I did not get diverse answers; most were 'good' or 'comfort', and two pupils said that they were 'smiling'. Seven pupils said they sometimes had problems working on an exercise while the movie clip was playing. This was a big concern at the beginning of my research, but nineteen pupils stated they did not have problems filling in the exercises while watching the movie clip.

I updated the worksheets based on the previous iterations. The biggest issue was that it had not been clearly structured. In this iteration, I numbered the exercises A to E, visually altered my commentary, and put the keywords of instructions in bold, as can be seen in the worksheet in Appendix V. Also, I inserted a Panama logo to illustrate the topic of the third movie clip. I think that all this assisted the pupils with orientation on the worksheet. I received better feedback during the class and did not have to explain what the pupils should work on.

The collected worksheets show that the group that had correctly filled in worksheets in most cases was the one that scored the highest in the item asking about their motivation. The success rate of exercise A can illustrate this (Figure 4). For each group, I played the clip twice or three times. I worried that the question for nonverbal communication would have a relatively higher rate of mistakes. As shown in Figure 4, group 8.A, the third group in succession, had ten correctly filled-in answers and one answer with more than one mistake. Even though this exercise had a slightly higher rate of mistakes, I think these information questions are working well in these groups, and they are great notes for discussion.
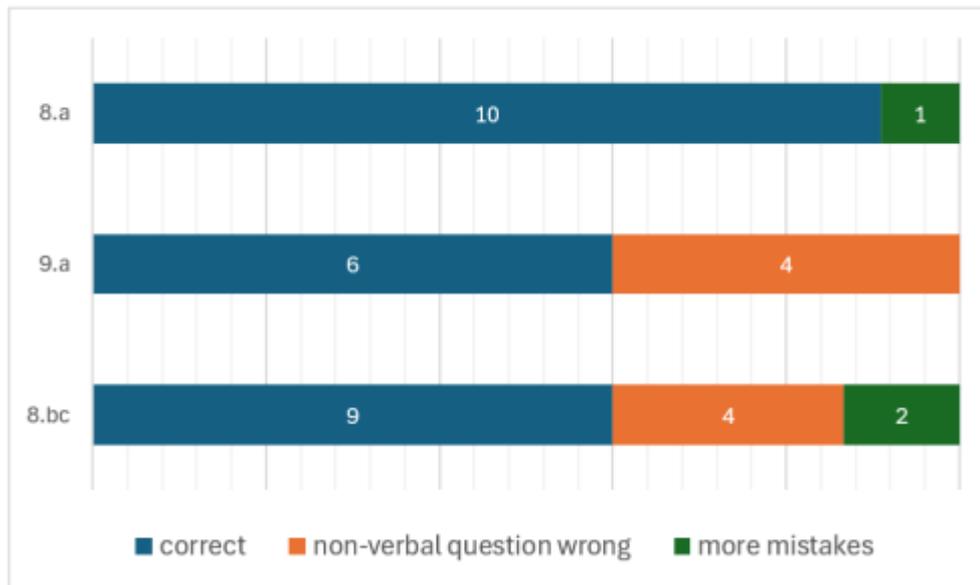
*Figure 4: The success rate of exercise A.*

Exercise B consisted of a pre-listening activity of creating the questions and then the listening exercise C, which followed. Pupils did not have any issues with these exercises, only that I left little space to fill in the exercise; some wanted to answer more details responses and had to write around other answers. Exercises D and E were for note-taking during the longer clip so that the pupils could discuss what had happened in the movie. The most notes had the third group again, but the longest discussion about the story was in group 9.A. Discussion in exercise E was challenging for some pupils in eighth grade due to the lack of vocabulary, but they managed to describe the main character in more straightforward vocabulary, or they got help during the discussion.

In hindsight, I would change the placement of the translation of scaffolding vocabulary. I wrote a word and put an empty pair of brackets behind it so that pupils could fill in the translation. Evaluating the worksheet, they wrote the translation above, and in the brackets, they wrote answers that did not fit. So, a better design practice would be to put it at the bottom of the page as a bonus exercise or maybe even a crossword for the vocabulary of the lesson.

## 4.12. Reflective Phase

In this iteration, I changed my approach to the clips. In previous iterations, I used the movies mostly as audio material. I based my lessons on Brown and Lee (2015, pp. 314-344) and Field (2012, p. 208) because I was only interested in listening comprehension. So, I designed the exercises to play the clips without subtitles so pupils could only listen and comprehend with the help of repeating the clips. In this iteration, I based the lesson plan on Donaghy (2015, pp. 57-66) and Khan (2015, pp. 49-50). I chose a longer format of movie clips with subtitles and designed the exercises on non-verbal communication and listening comprehension. I asked about their actions and character qualities, and I think this approach suits my teaching style with movies better.

I designed the worksheet to be more clearly structured, and after the first execution of this iteration, I implemented the feedback of the first group into the worksheet. After this iteration, I think I have a much better understanding of a clearly structured worksheet and how to present it to the pupils. While analysing the worksheets and the questionnaire, I realised that I should have put the vocabulary at the end of the worksheet so that it is more visible and pupils can copy the vocabulary to their notebooks more easily.

I was interested in how the pupils could work while watching longer clips, and I thought it would distract them. However, during exercises D and E of the worksheet, the pupils had no problem notetaking while watching the clip and discussing the given topics post-watching. I learned that the pupils react better to longer clips that do not repeat rather than shorter clips that they see twice. When I felt that the pupils did not understand, I stopped the clip, and we discussed the vocabulary and the situation. I gave the pupils time to finalise the notes and think about what they saw.

Assessing the questionnaire, I realised that open-ended items should have been replaced with fill-in-the-blank items to get more specific answers.

After completing the three iterations, I would say that this lesson plan is a design I will, with some improvements in the first exercise, use again with another movie. The main conclusion is that I should use English subtitles, use longer clips, and discuss what was said, what the characters did, and how they did it after the clip. According to the data I collected from the worksheet and the questionnaire, I think the objectives were successfully achieved, but in some groups, they were not on the desired level of detail and vocabulary.

# 5. Discussion

Reflection, a pivotal component of the action research process, played a significant role in my journey. Directly after each lesson, I engaged in reflective discussions with my pupils. During the intervals between iterations, I observed and analysed the data, leading to more discussions about the future of the research with the pupils. These reflective cycles culminate in the research's conclusions (Burns, 2010, pp. 141-150).

The questions that I started the research with were the following:

- How can I use film as a material source for in-class activities in my classroom?

- What kinds of listening activities will assist my ninth- and eighth-grade students in developing their listening comprehension skills?

The lessons designed around a film were well accepted by the pupils. Film media stimulates them, and they look forward to these lessons. The pupils were not used to working on tasks or discussing the film's topic or characters, which confused some pupils as they were expecting a 'free' or 'relaxing' lesson. I enjoyed teaching these classes by using film; including this medium felt natural. I am sure that I will continue using and experimenting with film in my classes after the research is over. During the research, I learned that creating materials is essential to using film clips in my classroom.

I used film as a traditional audio material during the first iteration. I based the task design on Field (2012); he suggests using the audio once for extensive listening (top-down processing) and reusing it for intensive listening (bottom-up processing) with questions in between each attempt. I found that too demanding on the pupils, they lost interest in the film during the second watch. The chosen film's language could have been less advanced. I also reflected on my too-wordy explanations, which often confused the pupils; I realised that a well-designed presentation and no over-explaining saves time and is more effective.

The second iteration was a transition between using film as a didactic audio material and as a narrative audiovisual medium. I still replayed the clips but skipped parts of the film clips during this iteration to avoid unmotivating repetition. I learned about the importance of creating a more explicit and better-structured worksheet. Tasks that require

much time to finish should not be done while viewing the film; either the pupils do not enjoy the film, or they enjoy the film and forget to fill the task in.

I think I understood how to create the worksheet and the presentation for the third iteration of the research, so I focused more on the film as a material source. Longer clips were better accepted than shorter ones. Whenever I felt they did not understand, I paused the film and asked for an explanation. I experimented with the subtitles in this iteration. The tasks were designed around connecting language skills. The pupils practised their listening comprehension, took notes, and discussed the topics and characters shown. This approach worked better than isolating the listening comprehension, as I tried in the first two iterations.

I summarised my reflections in the following should-do or should-not-do statements.

- Only a short segment of a movie should be used for a class viewing; the whole story is unimportant for a language class.
- By design, for each task a scene should be viewed only once; the second viewing can be demotivating if the pupils do not ask for it.
- A worksheet should be very simple, structured, and clear; pupils get easily distracted and lost during the viewing.
- A presentation accompanying the viewing should be created; a written explanation works better in my teaching style.
- English subtitles should be included for longer clips; they ease the cognitive load and allow pupils to listen to films with more advanced language.
- Tasks done while watching the film should not require much time to finish; the pupils cannot focus properly on watching the film and working on the task simultaneously.
- Tasks done while watching the film should be fun; The most appreciated tasks included circling a word, filling in a missing word, or taking specific notes for a follow-up discussion.
- Tasks should be designed to integrate language skills; isolating one skill, such as listening, does not exploit the full potential of films.
- The VLC media player application should be used; it is more reliable than inserting the clip into a PowerPoint presentation, and it displays subtitles.

## 5.1. Limitations

These statements are conclusions that are not necessarily applicable to different teachers and classes. The purpose of this research was not to give generalised statements or methods that work in every situation but to improve my teaching abilities and learn about using film as an in-class material in situ. The individuality of each pupil, the atmosphere in class and the school and my personal abilities and state of mind influenced the research and its outcomes. The research could include more teachers as researchers in more iterations to ensure more objectivity and the outcomes published. However, action research will always be limited to a specific area and time period; it is a never-ending process of applying theory to practice. (Burns, 2010, pp. 133-135).

# Conclusion

The main objective of this thesis was to determine the optimal way of using film as a material source for listening comprehension activities in my classes. The theoretical approaches towards teaching listening comprehension, the process of listening, strategies and skills were explored and described. Using film as a material source for listening activities was the second topic for literature research. The purpose of action research was to improve the teacher's professional abilities; ways of using film in class were explored throughout nine teaching units in three cycles of planning, acting, observing, and reflecting on the process.

Nine recommendations for my future practice formulated in response to the research questions. These pieces of advice touched on topics such as creating teaching materials, the teacher's performance during lessons, and film and subtitles. These should-do or should-not-do statements were not tested outside the classes; they are not general rules of thumb for using film in class, and they are personal findings and notes on my practice. I hope that they could work as an inspiration for my colleagues. There are many ways of continuing the research to objectify the outcomes; these statements could be published to the teaching community for feedback, and more teachers from different schools could be included in the process.

Action research aims to bridge the gap between theory and practice, which was successfully achieved. I have taught lessons very different from those I ordinarily taught. I was put into positions where I was unsure what to do or think, but thanks to the iterative process of reflection, I had the space to slow down, describe the problems, and think of alternatives or solutions. Reflecting on the process, I believe opening the action research process to colleagues would be beneficial. However, when conducting the research, I was not self-confident enough to invite colleagues into the process. Having acquired the research experience now, I gained the confidence to open the process to my colleagues in the future.

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# List of appendixes

## Appendix I: Worksheet, Shrek

**Before we watch the part. Write 5 words you think they will say. Will you get BINGO?**

_____

**Listen to the movie. Tick the words that were mentioned. There are 10 words that they said.**

> Ogre, mouth, castle, donkey, relax, sunflower, chain, pistol, lips, sunset, door, monster, mirror, kingdom, prince, button, table, wall, milk, belt

**Watch and listen to the part of the movie again. In the first part fill in the sentences.**

Who is the speaker? ●_____          ○_____

● Now _____ me! Where _____ the others?

○ _____ me!

● I_____ fair to you creatures. Now my patience _____ its end!

●Evening! _____ _____ on the _____ is this not the most _____ _____ of them _____?

_Bachelorette = noun [C] - a woman, especially a young woman, who has never married_

| Connect the number of the princess to her name | | Write as much detail about the princesses as you remember. |
|---|---|---|
| Princess nr. 1 | Fiona | -<br>-<br>- |
| Princess nr. 2 | Cinderella | -<br>-<br>- |
| Princess nr. 3 | Snow white | -<br>-<br>- |

*Parfait = noun [C or U] - a cold sweet food made from sugar, eggs, cream, and usually other flavours such as fruit or alcohol: example: a strawberry parfait*

**Shrek speaks in Scottish accent; donkey speaks in Texas or Southern American accent.**

Watch and listen to the movie. Write words they pronounce differently.
_____

**Watch the movie again. In the table below there is transcript of the scene, re-arrange what they say in correct order.**

**What did Shrek call donkey? Fill in what he said.**

|  | SHREK |  | DONKEY |
|---|---|---|---|
|  | Yes - - No! | **2** | Example? |
|  | I don't care... what everyone likes. Ogres are not like cakes. |  | I don't care... what everyone likes. Ogres are not like cakes. |
| **1** | For your information, there's a lot more to ogres than people think. |  | (trailing after Shrek) Oh, you both have layers. Oh. {Sniffs} You know, not everybody likes onions. Cake! Everybody loves cakes! Cakes have layers. |
|  | No! |  | You leave them in the sun, they get all brown, start sproutin' little white hairs. |
|  | Example? Okay, um, ogres are like onions. (he holds out his onion) |  | You know what else everybody likes? Parfaits. Have you ever met a person, you say, "Let's get some parfait," they say, "Hell no, I don't like no parfait"? Parfaits are delicious. |
|  | No! Layers! Onions have layers. Ogres have layers! Onions have layers. You get it? We both have layers. (he heaves a sigh and then walks off) |  | (sniffs the onion) They stink? |
| **13** | No! You _____, _____, _____ beast of _____! Ogres are like onions! And of story. Bye-bye. See ya later. |  |  |

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# Appendix II: Questionnaire, First Iteration

## Zpětná vazba na proběhlou hodinu

Rád bych Tě poprosil o vyplnění dotazníku ohledně proběhlé hodiny. Tento dotazník je součástí mého výzkumu na Univerzitě Hradec Králové, kde se snažím zjistit, jak lze využít film k procvičení porozumění poslechu. Nejedná se o test; není zde správná ani špatná odpověď, zajímá mě pouze tvůj osobní názor. Na dotazník se nemusíš ani podepsat, proto Tě prosím o upřímnost. Moc Ti děkuji za Tvou pomoc s výzkumem.

Dotazník má dvě části, v této části mě zajímá, jak moc souhlasíš, nebo nesouhlasíš s následujícími větami. Ke každé větě zakroužkuj číslo podle svého názoru. Nad odpovědí nemusíš přemýšlet dlouho; první, co tě napadne, je to, co mě zajímá.

**Příklad:** Pokud s větou "*Rád lyžuji.*" Souhlasíš, zakroužkuj 5 nebo 6.

| Rád lyžuji. | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|

| | naprosto nesouhlasím | nesouhlasím | Spíše nesouhlasím | Spíše souhlasím | Souhlasím | naprosto souhlasím |
|---|---|---|---|---|---|---|
| *Během hodiny jsem věděl/a, co mám dělat.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Učitel vysvětlil zadání výstižně.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Pokud jsem si nebyl/a jisty/á, mohl/a jsem požádat učitele o pomoc.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Při plnění aktivit během hodiny, jsem se dozvěděl/a něco nového.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Pracovní list byl přehledný.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Stihl/a jsem všechno, co po mě učitel chtěl.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Rozuměl/a jsem hlavní myšlence filmového úryvku.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Tempo mluvení ve filmu mi vyhovovalo.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Byl/a jsem motivovaný/á k práci na cvičeních.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Během filmu jsem se nemohl/a soustředit na vypracovávání úkolů.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Téma filmu mě bavilo.* | 1 | 2 | 3 | 4 | 5 | 6 |

V druhé části dotazníku Tě prosím o dokončení následujících vět. Stejně jako v předchozí části, napiš první věc, co tě napadne.

Na dnešní hodině mě bavilo _____.

V průběhu hodiny mi chybělo _____.

K tomu abych lépe rozuměl/a jednotlivým cvičením, si myslím, že potřebuji _____

_____.

**Pokud máš nějaký komentář nebo poznámku, napiš to, prosím, na druhou stranu dotazníku.** **Ještě jednou Ti děkuji za upřímné vyplnění dotazníku a účasti ve výzkumu. Tímto to ale nekončí; výsledky z dnešní hodiny zpracuji a jakmile to půjde, tak uděláme další kolo výzkumu.**

# Appendix III: Worksheet, Mission Impossible: Fallout

BINGO!

**Listen** and **circle** words you hear. There are **2 words** they didn't say. Can you find them?

| globe | destruction | coin | underworld |
|-------|-------------|------|------------|
| operation | population | knowledge | storm |
| threat | Nuclear weapons | self-destruct | policy of terror |
| absence | horse | double life | selfish |

They didn't say: _____ and _____.

## The secret password.

"Fate whispers to the warrior..." _____

"And the warrior whispers back..."_____

**Do you know your friend?** Write down first half of a sentence (your secret password), their task is to write the second half. Did they guess correctly?

_____ -> _____

**TRUE x FALSE** After second watch exchange and correct mistakes.

Kashmir borders China and Russia.                    T x F _____

The extremist is known by codename John Lark.        T x F _____

John Lark wants to destroy current America.          T x F_____

They can create a nuclear weapon in less than 72 hours.   T x F_____

Ethan's job is to stop them entering Paris.          T x F_____

**What does it mean?** Explain in Czech. Work in pairs.

To wreak havoc around the globe. _____

_____

Many remain unknown and at large. _____

_____

BE CAREFUL, LITTLE ETHAN!

Imagine, you are a parent of Ethan, and you worry about him. Watch the clip and write 6 sentences. **<u>Write what he should or shouldn't do and give him reasons</u>** (what might or might not happen).

- <u>You **shouldn't run** without a hat; you **might get ill**</u>.                           .
- _____
- _____
- _____
- _____
- _____
- _____

# Appendix IV: Questionnaire, Second Iteration

<u>Zpětná vazba na proběhlou hodinu</u>

Rád bych Tě poprosil o vyplnění dotazníku ohledně proběhlé hodiny. Tento dotazník je součástí mého výzkumu na Univerzitě Hradec Králové, kde se snažím zjistit, jak lze využít film k procvičení porozumění poslechu. Nejedná se o test; není zde správná ani špatná odpověď, zajímá mě pouze tvůj osobní názor. Na dotazník se nemusíš ani podepsat, proto Tě prosím o upřímnost. Moc Ti děkuji za Tvou pomoc s výzkumem.

Dotazník má dvě části, v této části mě zajímá, jak moc souhlasíš, nebo nesouhlasíš s následujícími větami. Ke každé větě zakroužkuj číslo podle svého názoru. Nad odpovědí nemusíš přemýšlet dlouho; první, co tě napadne, je to, co mě zajímá.

**Příklad:** Pokud s větou "*Rád lyžuji.*" Souhlasíš, zakroužkuj 5 nebo 6.

| Rád lyžuji. | | | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|---|---|

| | *naprosto nesouhlasím* | *nesouhlasím* | *Spíše nesouhlasím* | *Spíše souhlasím* | *Souhlasím* | *naprosto souhlasím* |
|---|---|---|---|---|---|---|
| *Během hodiny jsem věděl/a, co mám dělat.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Učitel vysvětlil zadání výstižně.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Pokud jsem si nebyl/a jisty/á, mohl/a jsem požádat učitele o pomoc.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Při plnění aktivit během hodiny, jsem se dozvěděl/a něco nového.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Pracovní list byl přehledný.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Na každé cvičení jsem měl/a dostatek času.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Rozuměl/a jsem hlavní myšlence filmového úryvku.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Tempo mluvení ve filmu mi vyhovovalo.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Byl/a jsem motivovaný/á k práci na cvičeních.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Během ukázek jsem stíhal/a pracovat na cvičeních.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Téma filmu mě bavilo.* | 1 | 2 | 3 | 4 | 5 | 6 |

**Pokud máš nějaký komentář nebo poznámku, napiš to, prosím, na druhou stranu dotazníku.**

V druhé části dotazníku Tě prosím o dokončení následujících vět. Stejně jako v předchozí části, napiš první věc, co tě napadne.

Bavilo mě: _____.

Nebavilo mě: _____.

Co bych udělal/a příště jinak: _____

_____.

**Ještě jednou Ti děkuji za upřímné vyplnění dotazníku a účasti ve výzkumu. Tímto to ale nekončí; výsledky z dnešní hodiny zpracuji a jakmile to půjde, tak uděláme další kolo výzkumu.**

# Appendix V: Worksheet, Catch me if you can

*I am a real person; my name is Frank William Abagnale. Not everything that is in the movie is true, but the following information is the truth.*

**A.** Answer questions according to the movie.

1.        I was **imposter** and **con man** (_____). What jobs did I pretend to do? (cross false)

Driver, pilot, paediatrician (doctor), politician, painter, attorney (lawyer), banker, director

2.        How much **money** did I get in false **checks**? _____

3.        How **old** was I? _____

4.        **Why** did I choose to do these professions? _____


**B.** *Now **I** pretend to be a substitute teacher. **You are a police men and women** asking about what I did.*

**Write** questions based on these sentences.
1.  I taught German language. _____
2.  I gave out homework. _____
3.  I planned a trip to an American bakery. _____
4.  I held a teacher-parent conference two days ago. _____
5.  The girl's note wasn't fake. It had a crease (_____).
    _____

**C. Watch and listen**. Answer the questions according to the movie.

1._____        4._____
2._____        5._____
3._____

*There was a problem at home. My parents divorced, and I couldn't decide with whom I would live. So, I ran away. I learned how to fake checks to pay for everything, but I am still nobody. I want more.*


**D**. **You** are pursuing (_____) this con man. **Make detailed notes** about his actions.
What did he do or learn? _____
_____
_____
_____

**E. Did you like what I**, Frank Abagnale, **do**? What part did you **like or dislike** the most? How
would you **describe me**. Make notes for discussion. _____
_____
_____

# Appendix VI: Questionnaire, Third Iteration

## Zpětná vazba na proběhlou hodinu

Rád bych Tě poprosil o vyplnění dotazníku ohledně proběhlé hodiny. Tento dotazník je součástí mého výzkumu na Univerzitě Hradec Králové, kde se snažím zjistit, jak lze využít film k procvičení porozumění poslechu. Nejedná se o test; není zde správná ani špatná odpověď, zajímá mě pouze Tvůj osobní názor. Na dotazník se nemusíš ani podepsat, proto Tě prosím o upřímnost. Moc Ti děkuji za Tvou pomoc s výzkumem.

Dotazník má dvě části, v této části mě zajímá, jak moc souhlasíš, nebo nesouhlasíš s následujícími větami. Ke každé větě zakroužkuj číslo podle svého názoru. Nad odpovědí nemusíš přemýšlet dlouho; první, co tě napadne, je to, co mě zajímá.

**Příklad:** Pokud s větou "*Rád lyžuji.*" Souhlasíš, zakroužkuj 5 nebo 6.

| Rád lyžuji. | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|

| | *naprosto nesouhlasím* | *nesouhlasím* | *Spíše nesouhlasím* | *Spíše souhlasím* | *Souhlasím* | *naprosto souhlasím* |
|---|---|---|---|---|---|---|
| *Během hodiny jsem věděl/a, co mám dělat.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Učitel vysvětlil zadání výstižně.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Pracovní list byl přehledný.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Na každé cvičení jsem měl/a dostatek času.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Tempo mluvení ve filmu mi vyhovovalo.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Byl/a jsem motivovaný/á k práci na cvičeních.* | 1 | 2 | 3 | 4 | 5 | 6 |
| *Během ukázek jsem stíhal/a pracovat na cvičeních.* | 1 | 2 | 3 | 4 | 5 | 6 |

**Pokud máš nějaký komentář nebo poznámku k těmto větám, napiš to, prosím, na druhou stranu.**

V druhé části dotazníku Tě prosím o zpětnou vazbu na průběh hodiny, mě (pana učitele) a film.

Průběh hodiny

Co bylo dobré:_____.

Co nebylo dobré:_____.

Pan učitel byl během hodiny: _____.

Film byl:_____.

**Teď se prosím zamysli nad třemi minulými hodinami, během kterých jsme koukali na film.**

Jak ses během hodin cítil/a? _____

Popiš, jak se ti pracovalo na cvičeních **během puštěných ukázek**. _____

_____

**Ještě jednou Ti děkuji za upřímné vyplnění dotazníku a účasti ve výzkumu.**

# Appendix VII – Questions for reflective field notes

1. What did students do during today's lesson?

2. How did you open the lesson?

3. What materials were used? Were they effective? Next time, how might you modify the materials in any way?

4. What classroom configurations (e.g., student groupings) did you use? Were they effective? Next time, how might you modify them in any way?

5. Describe the first activity, the second activity, the third activity, etc.

6. Describe any transitions between activities.

7. Were you satisfied with the sequencing of activities?

8. Describe and discuss any new or different teaching strategy you used today.

9. Did any problems arise? If so, how did you address them?

10. Was the pacing of lesson events effective?

11. Describe and assess the affective climate in the classroom.

12. Did anything happen that surprised you?

13. What do you think students learned during the lesson? What did they take away?

14. What might have been some of their confusions? What did they ask you about?

15. How did you bring the lesson to a close?

16. Will you teach this lesson the same way the next time around? If not, what might you do differently?

(Adapted from Murphy, 2014, p. 629)