The Effect of Using Films as Teaching Materials on Japanese EFL Learners' Listening Comprehension Abilities

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Abstract of the Dissertation

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The use of authentic English in language education is considered to be effective, especially in a situation like Japan where English is a foreign language (Gilmore, 2011; Lambert, Hailes & Engler, 2003). Among the various types of authentic materials available, both language learners and instructors consider films to be the most desirable. Although the advantages of films as teaching materials are widely recognized, few studies have been conducted relating to the use of film material in language teaching. Since little research has been done, especially on the relationship between films and listening skills (Amino, 2007; Kadoyama, 2008a, 2010), little is known about the effect of films on learners' listening comprehension abilities. Moreover, not many studies have examined the linguistic characteristics of film materials. The current study was conducted because of the need to examine in greater detail the effects of film on learners' listening abilities.

In order to examine the effect of films on listening comprehension ability, three studies were conducted, and are discussed in the current dissertation. In Study 1, the linguistic characteristics of films and textbook materials were compared and analyzed to determine the factors that make the comprehension of films challenging for

language learners. The results showed that the readability and word levels of the two material types did not differ, but differences were found in the speech rate and in the length of pauses. It was found that the speech rate in films was significantly faster than that of textbook materials. The length of the pauses was also found to be longer in films. Regarding characteristics other than the readability and speech rate, in films various kinds of background noise were heard during the dialogues.

Based on the results of Study 1, Study 2 was conducted to examine which factor, the background noise or the fast speech rate, had the greater effect on learners' listening comprehension. The effects of background noise and speech rate were examined while using textbook and film materials. Conditions either with or without background noise were used to determine the effect of background noise, and dialogues with either a fast speech rate or a slow speech rate were compared to examine the speech rate factor. The results showed that both factors had an effect on the students' listening comprehension. Their listening comprehension was hindered by the presence of background noise as well as by a fast speech rate. The effects of material types were more significant than those of the speech rate and background noise, with film material scores being significantly lower than those with textbook materials, under all conditions. The listening comprehension scores were the lowest for film materials under conditions of fast speech rate and background noise.

As it was still not clear what effects the use of film materials has on listening comprehension ability, Study 3 was conducted. Study 3 consisted of two longitudinal studies. Study 3A investigated whether or not the effect of films on learners' listening ability differed among learners with varying levels of language proficiency. The results indicated that both upper- and lower-level students improved their aural perception skills with both film and textbook input, but that their listening comprehension skills

did not show improvement with either input. The results also indicated that lower-level students had trouble comprehending the words that were related by collocation or through grammatical knowledge. In all both proficiency groups, short-syllable words and connected speech were found to be the parts that they had the hardest time comprehending.

Study 3B was conducted to examine the effects of film materials on learners' listening comprehension ability by comparing a film watching group with a textbook-based group. The results indicated that the learners' listening comprehension on the film-based test improved in both groups, but their scores in dictation tests using film and textbook materials did not improve. The students themselves also perceived that their listening abilities had improved. The results also indicated that the film-based group had trouble comprehending connected speech, while the textbook-based group had greatest difficulty in comprehending words with high vocabulary levels. Results from the journal writing and the questionnaire showed that the film-based group felt that fast speech rate was the main reason that they found comprehension of films difficult. On the other hand, the textbook-based group felt they were able to pay more attention to the details of the dictation passage. Based on the results of the studies, some valuable pedagogical implications are mentioned.

Major Abbreviations and Acronyms

ANOVA	Analysis of variance
BNC	British National Corpus
EFL	English as a Foreign Language
ESL	English as a Second Language
FKGL	Flesch-Kincaid Grade Level
FRE	Flesch Reading Ease
JACET 8000	JACET List of 8,000 Basic Words
MEXT	Ministry of Education, Culture, Sports, Science, and Technology
Sps	Syllables per second
STEP	Standardized Test for English Proficiency
TOEIC	Test of English for International Communication
WB	Wordbanks
Wpm	Words per minute

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Chapter 1

Introduction

1.1 Context of the Problem

In the context of the rapid development of globalization, people currently have extensive opportunities to interact with others from different cultures and countries. Since the Ministry of Education, Culture, Sports, Science, and Technology (MEXT) issued an Action Plan in 2003 to cultivate English language abilities in Japanese students, various reforms have been made to foreign language education in Japan. In elementary schools, foreign language activities are now counted as required courses in Grades 5 and 6, and a proposal to conduct classes in English in high school was implemented in 2013. To keep up with continuing globalization, MEXT recently released the English Education Reform Plan, aimed at implementing English education reform through elementary, lower secondary, and upper secondary schools (MEXT, 2013). The reform plan proposed that English language activity classes start from elementary Grade 3, and that English be considered a required subject from Grade 5. In lower secondary school, classes are to be conducted in English. The development of Information and Technology teaching materials was also emphasized. The full scale implementation is planned for 2020, in time for the Tokyo Olympics, but advance implementation is scheduled to take place between 2014 and 2018.

In light of these reforms, it is urgent that the field of English education adopt the changes and conduct research on the practice of English education. The principles behind the aforementioned amendments made by MEXT originated from an idea of English as a communicative tool. In interactions between people who speak different languages, English plays a vital role today. In contrast to an English as a second language (ESL) environment, where students have vast opportunity to communicate in

English outside of the classroom, in an English as a foreign language (EFL) environment like Japan, most students only have the opportunity to communicate in English in the classroom. Therefore, in an EFL environment, there is a tendency for students to regard English as just another subject they are required to study, rather than to recognize its utility as a real communication tool. In order to promote this recognition of English as an important communication tool, and motivate students to study it, the use of authentic English in language education is considered effective, especially in EFL situations like Japan (Gilmore, 2011; Lambert, Hailes & Engler, 2003).

There are two main advantages to using authentic materials in language classrooms. The first is that learners are exposed to various kinds of input. In language classrooms, textbook materials that have been developed especially for the purpose of language learning are commonly used. The textbook materials are usually adjusted to the proficiency levels of learners and they tend to be less difficult than authentic materials (Porter & Roberts, 1981). Although it is important for learners to study with such textbook materials to obtain basic English skills, it is also useful for them to become accustomed to authentic English, in the form of real language examples not intended for non-native learners (Gilmore, 2007; Porter & Roberts, 1981). The use of authentic material enables learners to experience how English is used in real communication. The second advantage of using authentic materials is that they have positive effects for learners' motivation (Gilmore, 2011). The notion that authentic materials are natural English, or that they are similar to what they might encounter in real life, motivates learners to engage more deeply with the materials.

Various definitions of authenticity have been proposed from different perspectives, such as tasks, situation, and linguistic characteristics (Field, 2008;

Gilmore, 2007; Porter & Roberts, 1981; Widdowson, 1998). However, few studies to date have examined the application of authentic materials in language education and its effect on learners' language abilities (Cross, 2011; Gilmore, 2011; Fujita, 2012). Various kinds of materials have been included in the category of authentic materials, such as news, films, TV programs, songs, and novels (Cross, 2011; Gilmore, 2011). Films are considered to be among the most attractive materials for both language learners and instructors.

There are various reasons why films are suitable for language teaching. First, films motivate learners to study English. Authentic materials have positive effects on learners' motivation, and films are considered to be among the most effective authentic materials for language teaching and learning. One of the common goals that Japanese EFL learners have in studying English is to be able to enjoy watching films without subtitles. Kobayashi (2010) conducted a survey and asked university students in his class what they wanted to achieve after studying English. Half of the students answered that they wanted to watch and enjoy foreign films without subtitles. Their desire to understand what the actors are saying speaks to the positive effects of films on language learning.

Second, the emotional factors that inform the stories in films make films attractive as teaching material. These emotional factors affect learners and help them feel engaged and even excited while learning (Shea, 1995). The emotional factors are what other authentic materials such as news or television programs lack.

Third, films have a rich storyline condensed into approximately two hours. By comparison, television dramas typically consist of several episodes lasting for either half an hour or an hour, with each episode either having a short self-contained storyline or contributing to a longer storyline that extends across episodes. Compared with these

TV dramas, it is possible to watch one film in one lesson or watch the whole film in several lessons. Therefore, the fact that a film contains one storyline that can either be watched all at once or over several class lessons is another advantage film possesses as a teaching material.

The last point is about culture. As films often depict cultural topics and characters discussing these topics, students are able to learn not only language but also cultural factors about the targeted language (Johnson, 2008). It is crucial for language learners to understand the culture of the targeted language. Films are the optimal materials for students to gain both linguistic and cultural information.

Although both learners and instructors recognize the advantages of films as teaching materials, studies related to the use of film materials in language teaching have been scarce. Most studies on the use of films are concerned with student motivation, or simply report how films have been used in lessons (Hirano & Matsumoto, 2011; Johnson, 2008; Shea, 1995). Among the four skills that learners have to acquire in language learning, films are suitable for studying listening for two primary reasons. First, spoken languages in films contain major phonological features, such as assimilation and elision that carry the greatest degree of difficulty for language learners (Field, 2008). Films are considered to be ideal materials to teach phonological changes to the students and also to have them realize such phonological features. Second, in listening comprehension, it is important that learners are interested in comprehending what the speakers say. As learners are motivated to understand what speakers in films say, films are suitable as listening materials.

Since very little research has been done, especially on the use of films to improve listening skills (Amino, 2007; Kadoyama, 2008a, 2010), little is known about the effects of films on learners' listening comprehension abilities. In addition, few

studies have been conducted in relation to the linguistic characteristics of film material. Some studies have examined speech rates in films and the use of collocations in films (Furuchi, 2011; Nitta, Okazaki, & Klinger, 2010a). Nevertheless, there is much work to be done in this area, including a need to examine which linguistic characteristics distinguish films from other textbook materials.

The present study responds to this need to examine the effects of films on leaners' listening abilities in more detail. The study aims to clarify some issues related to the use of films in language teaching and its effects on learners' listening comprehension abilities. First, by examining the differences between the films and textbook materials from a linguistic perspective, the distinctive characteristics of films will be determined. Based on the findings on the characteristics of films, an experimental study will be implemented to determine the most challenging factor for learners in regard to comprehension of films. Afterwards, longitudinal studies will be conducted to investigate the effects of learners' proficiency levels on listening instruction using films, as well as the effects of film materials on learners' listening comprehension skills.

1.2 Organization of the Present Thesis

This dissertation is composed of the present chapter and six following chapters. Chapter 1, Introduction, begins by presenting issues related to foreign language education in Japan and the rationale for conducting the present study. Chapter 2, Literature Review, examines previous studies on (a) factors that affect the listening process; (b) definitions of authentic language, and its effects on language learning; (c) the use of films as teaching materials; (d) factors related to the use of films in language teaching; and (e) dictation as listening practice and skill measurement.

Chapter 3 presents Study 1, which investigates the characteristics of film materials by comparing them with textbook materials. Readability, word level, speech rate, and other features of film and textbook materials are analyzed and compared. Chapter 4 presents Study 2, which examines and compares the effects of speech rate and background noise on learners' listening comprehension using textbook and film materials. Study 2 aims to determine which factor, speech rate or the background noise, affects learners' listening ability more than the other. Chapter 5 presents Study 3, which includes two longitudinal experiments using films as teaching materials in listening instruction. Study 3A investigates the effects of using films as listening materials on learners' listening abilities, focusing on the learners' proficiency levels. The participants' listening improvement as well as the parts that the participants have trouble understanding in films are examined. Study 3B examines the effect of films on listening comprehension abilities by comparing the film-based group with the textbook-based group. In Study 3B, the revised procedure of Study 3 was implemented.

Chapter 6 provides a general discussion of the overall results. The discussion deals with the results from four points of view: (a) readability of films, (b) speech rate, (c) background noise, and (d) listening instruction using films. In (d) listening instruction using films, the discussion addresses the results of the pre- and post-listening tests, dictation worksheets, journal, and questionnaire. The overall structure of the studies conducted for the present dissertation is summarized in Figure 1.1. Chapter 7 states the summary of findings as well as limitations of the present study and pedagogical implications.

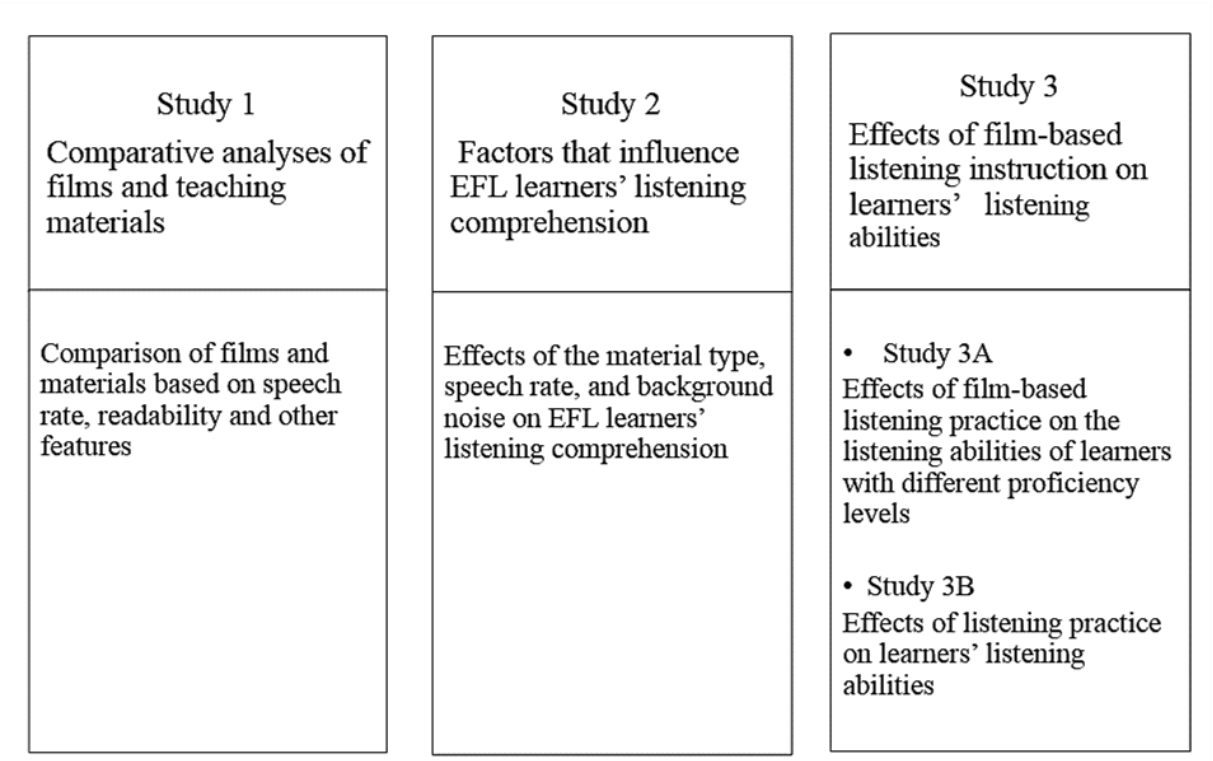

Figure 1.1 Overview of the studies conducted in the current dissertation.

Chapter 2

Literature Review

This chapter reviews past studies that have important implications for the current dissertation. First, it briefly reviews work on the listening processes of language learners and the types of knowledge that learners use in listening comprehension. Second, it addresses the concept of authentic language. A definition of authentic language is offered, based on the arguments of several researchers and previous studies that have examined the effects of authentic materials on language learning. Finally, the chapter discusses studies related to films as teaching materials. Topics in this area include the selection of films for language teaching, ways of presenting them in lessons, and their effects on learners' listening abilities. Relevant factors such as visual support, effects of noise and speech rate, captioning, and the role of sounds in films are also discussed.

2.1 Listening

Among the four language skills, listening comprehension is considered the most vital for communicating in another language (Field, 2008; Vandergrift, 2007). Takefuta (1997) also argued that, of the four language skills, listening is the skill that is most useful for positively transferring to other skills.

2.1.1 Listening process

Listeners are required to use many types of knowledge, and how learners apply their knowledge in listening comprehension has been the topic of much discussion. The major views concern the use of the bottom-up model and the top-down model. The bottom-up model describes the process at the linguistic level. In the bottom-up model,

listeners start at the lowest level of individual sounds, or phonemes, which are then used to identify words, which in turn make up phrases, clauses, and sentences. Finally, the individual sentences combine to create ideas and concepts, and the relationships between them. The bottom-up model sees language comprehension as a process of applying different types of knowledge in a serial, hierarchical way (Buck, 2001; Richards, 2005). In contrast, in the top-down model, the use of prior knowledge is emphasized. In this view, individual sounds or the various types of knowledge involved in understating language are not applied in any fixed order, but are applied in any order, or even simultaneously. When listeners apply contextual knowledge to interpretation, they use pre-established patterns of knowledge and discourse structure that are held in memory (Buck, 2001; Richards, 2005; Rost, 2011).

While language processing can be described as either bottom-up or top-down, most researchers agree that the listening comprehension process involves the interaction of a number of information sources and a combination of the bottom-up and top-down models (Buck, 2001; Field, 2008; Richards, 2005; Rubin, 1994). Language input is processed simultaneously at different levels, and listeners use relevant information to help them interpret what the speaker is saying.

Several studies have been conducted to determine how and when learners rely on top-down or bottom-up processing. Past studies related to listening strategy have argued that effective listeners use mostly top-down processing and rely upon bottom-up processing only as needed (Graham & Macaro, 2008; O'Malley, Chamot, & Kupper, 1989). Vandergrift (1997, 2003) conducted several studies on listening strategies and concluded that learners at different proficiency levels use top-down and bottom-up strategies differently. He argued that successful listeners use top-down processing, using strategies like inference, elaboration, and contextualization. These

successful listeners rely upon bottom-up processing by listening on a word-by-word basis only when there is a breakdown in comprehension. On the contrary, less successful listeners apply few useful listening strategies. They tend to rely on a bottom-up approach and become fixated at difficult parts. Thus, their interpretations of the text remain superficial.

2.1.2 Types of knowledge needed in listening comprehension

Richards (2005) stated that listening comprehension involves four main types of knowledge: *phonological*, *syntactic*, *semantic*, and *pragmatic*. Phonological knowledge is needed in listening comprehension to segment a message into its component sounds (Richards, 2005). The smallest unit of sound is the *phoneme*. Examples of phonemes are [k], [æ], and [t] in "cat". Phonemes are grouped together into syllables, and syllables into words.

Phonological knowledge also involves stress and intonation. The English stress pattern occurs at the levels of word and sentence. Speakers stress what they think is important, and parts expressing core meaning may be given additional stress (Buck, 2001; Richards, 2005).

Assimilation and *elision* are two major phonological features. In connected speech, spoken language is simplified, and the speaker might adjust a sound to flow into the following one (assimilation) or might omit a sound (elision). Typically, this simplification occurs as the speaker reduces the distressed syllables so that both consonants and vowels are less explicitly pronounced. As a result, the boundaries between words become blurred, which make the words less recognizable for language learners (Field, 2008; Richards, 2005). Field (2008) states that the types of assimilation or elision that cause the most problems for the language learners are

limited to certain rules, and he argues that it is important for language learners to familiarize themselves with such rules.

Syntactic knowledge is based on the ability to parse speech at sentence and discourse level (Rost, 2011). The role of syntax is to establish the relationships between the words of a sentence and its meaning, so that the combination of the words forms the intended meaning. As listeners process incoming messages, their syntactic knowledge enables them to parse and interpret sentences (Richards, 2005).

Semantic knowledge connects the meanings of the words in a sentence. It also refers to the relations between the meanings of the individual sentences making up a discourse. Semantic knowledge also functions to establish relationships between the propositions in a text and putting them into a coherent order (Richards, 2005).

Lastly, pragmatic knowledge refers to knowledge of how language is interpreted in context. It includes recognition of the social dimensions of speech. Pragmatic knowledge enables listeners to infer speakers' intentions or motivations, understand social and cultural conventions, and understand relationships between interlocutors (Rost, 2011). The unit of the analysis in pragmatics is not the sentence, but the utterance, and the important role of pragmatic knowledge is to disambiguate utterances (Richards, 2005).

2.2 Authentic Language

In an EFL environment such as Japan, the foreign language (L2) input learners gain tends to be only in language classrooms or when they study on their own. Such input can be broadly categorized into two kinds: textbook materials, and non-textbook materials, including authentic materials. As films can be categorized as authentic materials, constitute a key concept of the present thesis, it is relevant to define

authentic materials and to address studies that have examined their effects on learners' listening skills and communicative competence.

2.2.1 Definition of authentic language

The definition of *authentic language* is a much-discussed topic by researchers in ESL/EFL studies. It is often argued that to define *authenticity* is a challenging task, and there is little agreement on its meaning (Taylor, 1994). Taylor (1994) pointed out that in many discussions, it is not clear whether the debate is over authenticity of language, authenticity of task, or authenticity of situation, as the term authenticity applies to a wide range of situations.

From the point of view of authenticity as a characteristic of language, Field (2008) stated that truly authentic materials consist of personal conversations. However, adopting personal conversations as teaching materials would raise questions about their level of interest or importance. It is also argued that authentic materials can be defined as raw materials that are not produced specifically for teaching, but for native speakers of the targeted language as audience (Field, 2008; Kobayashi, 2008).

Regarding authenticity as a characteristic of tasks and situations, previous researchers have taken different views. Widdowson (1998) claimed that classroom language cannot be authentic, because the classroom cannot provide learners with authentic contextual conditions. Widdowson recognized that learners are outsiders, as they are not members of user communities. Therefore, language that is authentic for native speakers cannot be authentic for learners.

In contrast, Breen (1985) viewed an authentic learning task as one that requires the learners to communicate ideas and to meta-communicate about the language involved in expressing them. The role of the authentic language classroom is one in

which participants can share the problems or achievements of learning a language as a socially motivated activity.

Other researchers have described authenticity from broader or different perspectives. Textbook materials for language learners are categorized as inauthentic materials (Gilmore, 2011). Similarly, Porter and Roberts (1981) distinguished authentic language from textbook materials, which are modified to give learners easier input. Focusing on authentic listening experiences, they defined 13 linguistic features of textbook materials for listening. Among these 13 features of textbook materials, the noteworthy elements were: intonation, enunciation, complete sentences, distinct turn-taking, quantity of input, pace, and mutilation. First, the intonation used in textbook materials is marked by unusually wide and frequent pitch movement, which results in a similar pattern to that used by mothers with their babies. The speakers in textbook materials also tend to enunciate words with excessive precision, and phonological changes such as assimilation and elision are minimized. Regarding sentence structure, the linguistic structures used in textbook materials are typically simple and well-formed sentences, rather than more natural sequences of loosely connected clauses. In cases of dialogue involving more than one speaker, there is distinct turn-taking: interlocutors wait for the speaker to finish before they start to talk, so that there is no overlapping. Quantity is also observed as a feature of textbook materials. In a typical text, both speakers speak approximately equal amounts, while in a real life situation, there is a tendency for one speaker to dominate the interaction. Regarding pace, the listening texts in textbooks are usually spoken at a slow pace, making learners less familiar with the relatively rapid pace of speech in authentic discourse. Lastly, mutilation is related to noise. In most textbook materials, disturbing extraneous noise, such as passing cars and other people talking, is eliminated. However,

such noise is a natural and integral part of the authentic listening experience.

Gilmore (2007) admitted that there are definitional ambiguities associated with authenticity, and argued that the concept has eight associated interrelated meanings:

1. The language produced by native speakers for native speakers in a particular language community.
2. The language produced by a real speaker/writer for a real audience, conveying a real message.
3. The qualities bestowed on a text by the receiver, in that a particular quality is not seen as something inherent in the text itself, but is imparted to it by the reader or listener.
4. The interaction between students and teachers; a "personal process of engagement."
5. The types of task chosen.
6. The social situation of the classroom.
7. Assessment.
8. Culture, and the ability to behave or think in a way appropriate to a target language group, in order to be recognized and validated by them (Gilmore, 2007, p.98).

Gilmore (2007) recognized that the concept of authenticity is too broad because of its multitude of meanings. He stated that it is possible to define authenticity by limiting the concept to criteria that can be operationalized in objective ways, rather than including subjective notions such as learner authentication. The second definition listed above describes authenticity as "the language produced by a real speaker/writer for a real audience, conveying a real message" (p. 98). By combining this notion with the definition given by Porter and Roberts (1981) and other researchers that authentic

language is language not intended for non-native learners, it is possible to distinguish the authentic text from others by referring to the source of the discourse and the context of its production. It also makes it possible to identify the surface features of authentic discourse and evaluate to what extent inauthentic materials or learner output resemble authentic material.

2.2.2 Effects of authentic materials on language learning

Although definitions of authenticity have been the subject of much debate, a relatively small number of studies have been conducted on the effects of authentic materials on language learning. In language classrooms, learners are generally accustomed to textbook materials, which are modified to match the students' proficiency levels. Such modified materials tend to be less difficult and more understandable for the learners. Certainly, it is important for learners to study with materials that match their language levels. However, some researchers have given attention to the benefits of authentic language input and examined its effects on language learning.

Regarding the use of authentic media, Cross (2011) identified movies, game and talk shows, dramas, music videos, documentaries, and news as genres of videotexts. Cross explained that "movies and music videos are primarily entertainment focused, whereas documentaries and news are essentially purveyors of factual information" (p.46).

Fujita (2012) examined the effects of authentic materials on learners' listening processes by focusing on learners' adjustment of their listening strategies. In her study, Japanese university students listened to inauthentic and authentic materials and answered questionnaires regarding their listening strategy use. The results of

exploratory factor analyses showed that each type of material had four factors. Three common factors were found in both materials: *Top-down Strategy*, *Phonology-based strategy*, and *Bottom-Up strategy*. However, for the fourth factor, *Metacognitive strategy*, different variables were observed depending on the material types. For the inauthentic materials, the questionnaire items were related to the metacognitive strategies during or after listening, while for the authentic materials, the questionnaire items in the Metacognitive Strategy were about strategies used mainly before listening. Therefore, Fujita concluded that some adjustment of learners' listening strategies was observed between the inauthentic and the authentic materials based on instruction before listening. Learners also adjusted their strategies when they experienced the difficulty levels of the listening passages.

A few studies have been conducted on lessons using authentic materials in EFL classrooms in Japan. Some concluded that the authentic materials did not have an effect on the students' listening ability; participants who had authentic input did not show much more improvement than those who had inauthentic input. Hislop (2001) examined the effects of authentic listening input on students' listening proficiency. Hislop conducted listening lessons using radio and television programs for six months, and measured the students' listening abilities by pre- and post-listening tests. The test scores of the treatment group were compared with those of the contrast group, in which the students studied with the listening materials of a published textbook. The results showed that the scores of both groups improved, but no significant differences were found between the treatment and the contrast groups. Lambert, Hailes, and Engler (2003) also conducted a longitudinal study to examine the effects of authentic samples of spoken English on students' listening abilities. They used authentic listening materials from English media, such as films, lectures, and news. Although the results

of the pre- and post-listening tests did not show improvement, the study showed that the students had positive attitudes toward using authentic listening materials in language classrooms. It was indicated that the instructors had to modify their lesson plans, as the authentic listening materials were too difficult for the students, but they claimed nevertheless that authentic input is crucial for language education in Japan.

Gilmore (2011) was one of a few studies that showed the positive effects of authentic input on learners' listening abilities, and claimed the effectiveness of authentic materials. In his 10-month classroom-based longitudinal study, Gilmore compared improvement in students' listening ability across two classes: one class receiving only textbook input, and the other class receiving predominantly authentic input. What made Gilmore's study unique was that Gilmore's lessons aimed to improve not only the students' listening ability, but also the students' communicative competence. He used eight different tests to assess communicative competence, while other researchers (Hislop, 2001; Lambert, Hailes & Engler, 2003) used only one listening test. Gilmore measured the students' recognition of individual sounds using a receptive pronunciation test. To measure general language proficiency, a C-test was applied. The C-test is similar to a cloze test, except that the second half of every second word is deleted. The students also took a grammar and vocabulary test that examined their knowledge of a wide range of grammatical structures and their receptive vocabulary knowledge. To assess the students' pragmatic awareness, a discourse competition task was used. Their speaking skills were examined by oral interview. As the oral interview test did not give the students enough control of the conversation, a student role play was also applied to measure their conversational behavior and conversational management. After analyzing the results of each test in detail, Gilmore concluded that the group that received authentic input in lessons

outperformed that that received only inauthentic input on the score of communicative competence.

Weyers (1999) examined the effects of using a television program as authentic input on learners' listening comprehension, as well as on their communicative competence. Weyers claimed that authentic input is beneficial because it has positive effects on both quantity and quality of input. Quantity refers to the amount of input the students receive. Through the television program, the students were exposed to more language samples than one instructor can provide in lessons. Quality of input refers to "the contextualized, unstructured native speech" (p. 340) provided by the television program. Weyers conducted an eight-week study in which the students received lessons every day. The treatment group received mainly authentic input using a television program, while the contrast group studied with a language textbook. Listening and oral production tests showed that the treatment group improved their listening comprehension significantly more than the contrast group. The communicative competence skills of the treatment group also improved more than their counterparts. Improvement was observed in the number of words used in discourse, as well as in student confidence in generating output. Weyers's study showed the benefits of introducing authentic materials in language lessons.

2.3 Films as Teaching Materials

Although both teachers and learners recognize the advantages of using film as a teaching material, few studies in the language teaching field have addressed the influence of films on learners' language skills, especially listening skills. Of the few studies related to films, most have examined students' motivational factors. Some studies have discussed the selection or application of films in language lessons; others

have also examined the effects of films on students' listening abilities.

2.3.1 Selection of films in language teaching

As there are all kinds of films of various genres, language teachers face a wide selection when choosing films for use in class. Johnson (2008) stated that "it is always a challenge to select films worthy of the time it takes to teach them, and rich enough in contextual variety to offer useful lessons for students" (p.49).

King (2002) mentioned that films chosen should be age- and culture-appropriate and suitable for both genders. The comprehensibility of the films is also important, and the scenes should contain dialogues with enough and appropriate visual support. Regarding film genres, she noted that "romances, romantic comedies, and less-violent action movies with relatively simple plots and subplots" (p. 514) are good choices for college students.

Tsukagoshi (1995) conducted needs analyses and analyzed student preferences for studying English through films. The results suggested that romance was the most popular genre, followed by comedy and action. Horror and musical films were the least popular among the students surveyed. Tsukagoshi suggested that it is preferable to ask students what kinds of films they like and what skills they wish to learn from studying through movies.

Iwasaki (2011) examined possibilities for using film-related texts in teaching. He compared three types of movie-related texts: subtitles, scripts with minimum stage directions, and novelized versions of original texts. He also compared the linguistic characteristics of three films. Results showed that the readability levels of the scripts and novels were more difficult than the subtitle texts. Regarding vocabulary, the word levels used in scripts involved more low-frequency words than those in subtitles and

novels. Based on this result—that more sophisticated words are used in scripts—Iwasaki conducted an experiment to explore effective pedagogical uses of movie scripts. The participants guessed the meanings of low-frequency words used in a script before and after watching a movie clip that included some segments related to the targeted script. The results showed that watching a movie helped them to guess low-frequency words correctly. These results also suggest that the visual images of films may help students to learn new vocabulary.

Furuchi (2011) focused on the collocations used in films, examining their types and frequency. Furuchi examined the possibility of teaching basic collocations for Japanese students through films by investigating a database of quotes from 77 films. He adopted the list of 1,572 interim verb-noun collocations offered by Koya (2005) and examined whether those collocations were used in the database of 77 scripts. The results showed that the maximum number of collocations used in one film was 31 and the minimum number of collocations used in one film was four. Based on this result, Furuchi concluded that using films does not ensure that a sufficient number of collocations will be learned.

As stated above, there are various criteria related to the selection of films in language teaching. Past studies have suggested that films that attract students' interest and consist of simple plots are suitable for language teaching (King, 2002; Tsukagoshi, 1995).

2.3.2 Ways of presenting film in language teaching

When presenting films to students as bases for listening activities, there is the option to present the whole film, or only a part of it (King, 2002; Kobayashi, 2001).

Kobayashi (2001) divided film-based listening activities into detailed

subcategories (see Figure 2.1). The whole presentation and partial presentation approaches are subcategorized into comprehension and aural perception activities. Comprehension in the whole presentation approach is further divided into evaluation tasks and exercise-based tasks, and aural perception consists of unlimited listening and focused listening. In evaluation tasks, students discuss and evaluate the contents of the film; in exercise-based tasks, students answer questions about the plot or they are asked to describe the characters in the film, which aims to increase their vocabulary of adjectives. In unlimited listening tasks, students write down all the words that they recognize and the teacher gives feedback. In focused listening, the students are instructed to write down specific parts of speech, such as verbs, adjectives, or nouns.

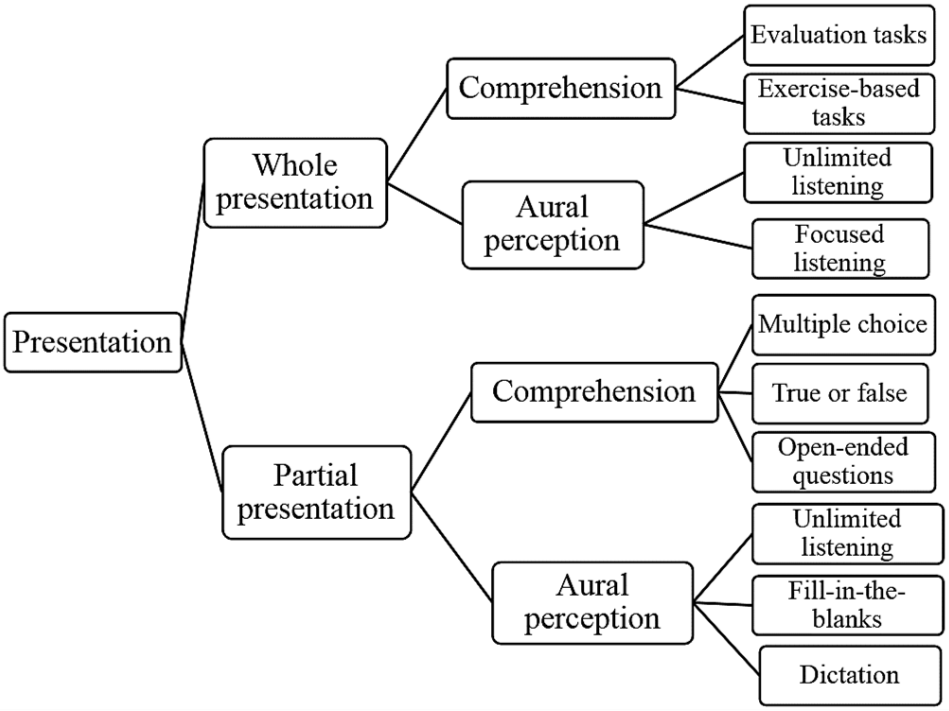

Figure 2.1 Listening activities through films (adapted from Kobayashi, 2001).

In the whole presentation approach, an entire film is presented in class and students study the entire film. Shea (1995) took the whole presentation approach, and

had students write journal entries based on the scenes they watched. Shea advocated the whole presentation approach, arguing that it allows students to recognize the emotional force and narrative dynamic of a story about important elements of the human experience, and that this promotes language acquisition. Johnson (2008) also took the whole presentation approach, and had students watch an entire film in order to teach language functions. Johnson reported how he taught contextual English and related culture through the dialogue, body language, and story of a film. He confirmed that his students' understanding of the film and its contextual English was brought to a satisfactory level by having them pay attention to the detailed language functions in the film.

In the partial presentation method, students may focus on one scene, and they have opportunities to watch the same segment several times. The comprehension task for this partial approach makes use of exercises such as multiple choice, true-or-false, or open-ended questions. In the aural perception task, students are required to recognize listed items, fill in the blanks in a passage describing the scene, or practice a dictation activity.

Some researchers have claimed that a partial presentation is ideal for teaching films. Field (2008) stated that for the purposes of listening practice, it is better to have learners watch for short periods, or to watch L2 films with subtitles in the L2.

The partial presentation approach is also known as a scene-by-scene or single-scene approach (King, 2002). In this approach, one scene or a few scenes from a film are used in class. Based on the aspect of practicality, Kadoyama (2008a) suggested that partial presentation of one film is ideal. He argued that, rather than using a number of different films, teachers should choose one film and use three- to five-minute scenes in each lesson, so that they do not need to explain what is

happening in the story to the students every time. In addition, this approach involves less lesson preparation time for the teachers.

2.3.3 Language teaching using films

Several studies have discussed the effects of films on language teaching from various viewpoints. Most of these examined students' motivational factors when using films in lessons. Shea (1995) advocated that movies can stimulate interest in English by providing input of both pragmatic and linguistic features of the language to be learned. From his experience using films in language classrooms, Shea surmised that a popular movie is an intrinsic motivator guaranteed to capture the attention spans of students; further, a film can draw university students into the "world" of English as a second language, thus transforming it from an alien, dusty academic subject into something of personal significance, worthy of attention, engagement, and even excitement.

Seferoglu (2008) examined students' perspectives on integrating films into oral communication classes in an EFL setting. The questionnaire conducted on the students showed that the films had various advantages. The participants agreed that they had had opportunities to learn about how people negotiate meaning, how people initiate and sustain a conversational exchange, colloquial English in real-life contexts, and non-verbal communication.

In relation to student motivation, Field (2008) recognized the usefulness of films as materials for *extensive listening*. Field suggested that DVD materials including films, lyrics of popular music, or television programs are ideal for this type of activity. The principle of extensive listening encourages learners to listen for pleasure and general understanding. According to Field, the most important

consideration in extensive listening is that listeners choose materials that fit his or her own interests. Therefore, as most language learners feel that they want to enjoy films in their L2 (Kobayashi, 2010), films are considered optimal materials for extensive listening.

Other studies have reported the use of films as aids in other teaching contexts, such as a shadowing task, a grammar class, or a TOEIC preparation class (Akimoto & Hamada, 2007; Chamberlain, 2006; Hirano & Matsumoto, 2011). Chamberlain (2006) focused on a shadowing task using films. In her class, the students watched one film segment and participated in a shadowing task, which focused on the listening comprehension of phonological changes. Their listening and oral performance was measured by pre- and post-listening testing, which suggested that the shadowing task using a film had a positive impact on their listening and speaking skills.

Akimoto and Hamada (2007) used a film for teaching grammar, which most students generally lack motivation to study. Film segments were used in order to help students understand how to use a particular grammar point in a meaningful context. They concluded that using film segments helped learners' motivation to study grammar.

Hirano and Matsumoto (2011) reported a syllabus using films for their TOEIC preparation class. They claimed that the use of films was effective in teaching the contexts typically used in the "long talk" section of the TOEIC test. They reported that their syllabus used segments from several films to explain the contexts behind some talks used in the listening section.

Jaen and Basanta (2009) reported a new approach to teaching conversation using a bank of film clips. They argued that a film embodies the most common features of conversations, and that there are three main advantages to using films in language

classrooms. First, everything that happens between characters on screen is depicted as a valid form of social interaction in a certain situation and cultural context. Second, the film discourse mimics face-to-face communication and provides contextual features of everyday conversation. Finally, authenticity is a feature of the target language use situation or texts. Jaen and Basanta conducted multimodal analyses of the film clip. The analyses described contextual situations, such as the relationships between participants, subject matter, and linguistic and audio modalities. Background information and socio-cultural features were also taken into consideration as conversational components. The film clips, along with information about their conversational components, are stored in a DVD bank, and may be used in language classrooms. The study demonstrated a practical way of using film flips in a language classroom.

Some studies argue that there are also disadvantages to using films in language classrooms. Richards (2005) stated that a disadvantage of using videos from domestic broadcasts, including films, is that the language levels may be too high for learners, and so demotivate them.

2.3.4 Effects of films on learners' listening abilities

Some authors have conducted longitudinal experiments using films in class, focusing on learners' listening ability. Amino (2007) conducted a lesson using a short segment from one film (*Back to the Future*) in class for one semester. She used activities such as dictation, discussion of different cultures and grammar points, and role plays. The students' motivational factors were examined by questionnaire and listening abilities were measured by pre- and post-tests. The results indicated that the students were motivated to study English using films, but their improvement in

listening abilities remained marginal.

Kadoyama (2008a, 2010) conducted several longitudinal studies related to the effects of using films in language lessons. Kadoyama (2008a) used one film to teach oral communication. In this study, he claimed that the majority of film-based college English textbooks are not designed to teach oral communication, and developed a one-semester syllabus for teaching oral communication using the film *Pretty Woman*. The syllabus is based on language functions, such as asking for information, giving directions, or making apologies. The teaching procedure consists of a pre-viewing activity, viewing activity, and post-viewing activity. In each lesson, one segment from the film was used. In the first semester, he taught the same class with a basic conversation textbook, and in the second semester, he used the film-based materials created for the study. The students answered a questionnaire designed to measure changes in their motivation related to their effort and interest in class at the end of each semester, and the results were compared. The results revealed that the film-based lesson significantly increased the students' motivation and interest in the class.

In another study, Kadoyama (2010) taught oral communication using one film, and used listening and speaking tests as well as a questionnaire to examine students' linguistic skills and motivational factors. The listening tests showed improvement in their listening abilities, and it was also observed that they were more engaged in speaking practice. A positive effect on their motivation was also mentioned. Though the studies described above are noteworthy in that they examined improvement in students' listening ability and positive motivational factors, they did not compare the effects with a control group. Therefore, conclusions based on these results are limited.

Among other studies that examined improvement in learners' listening abilities in film-based lessons, Kadoyama (2008b) used experimental groups and a control

group to examine the effects of film-based materials on students' listening comprehension. The study compared two instruction models, a content-based model and a dictation-based model, and aimed to determine the most effective model for teaching listening using films. The results showed that the students in the content-based model class improved their listening abilities more than those in the dictation model class. Both film groups' improvement in listening skills was greater than that of the control group. Although this study showed important results in that the film group showed greater improvement in listening abilities than the control group, the control group was a reading class. Therefore, it can be assumed that the students in the control group did not improve their listening skills because they studied mainly reading.

The studies outlined above suggest a need for a longitudinal study to examine improvement in students' listening skills compared to a control group, where both classes are listening classes, but the control class uses listening materials other than films.

2.4 Factors Related to the Use of Films as Teaching Materials

2.4.1 The role of visual support

The positive effects of visual support have been advocated by several researchers to date. Lynch (2009) identified the basic functions of visual information as follows. *Deictic* information points to nearby objects; *interactional* information signals turn taking, such as adjustments in body position; and *linguistic* information is used to replace certain verbal expressions, such as beckoning instead of asking to come closer.

Some studies have focused on static visual aids, such as pictures or photos,

which were commonly used as advance organizers (Lee & Berman, 2004; Mueller, 1980). Wilberschied and Berman (2004) examined the effects of using photos as advance organizers in listening comprehension of authentic videos. They compared the two advance organizer conditions—the written words and sentences in their first language (L1), and the pictures taken from the video. Although a statistical difference was not found in levels of listening comprehension between the two advance organizer groups, student comments suggested that the pictures were more helpful to less proficient students.

Developments in technology have given language teachers more options for the use of teaching aids, such as videos, PCs, or the internet. As the focus of the current study is the use of films as a teaching material, previous studies on the role of visual support are reviewed, focusing on the role of dynamic visual support, mainly video texts or films.

Cross (2011) stated that the benefit of video texts is that they can provide learners with opportunities to see and hear the target language in use, and show many aspects of the target culture and society. In this way, they can raise learners' interest levels. Cross examined the effects of visual content on L2 listeners' comprehension of news video texts. In his study, high-proficient EFL learners studied with news video texts, accompanied by strategy-based instruction. The participants discussed various aspects of their comprehension of the news video texts, and the effects of video contents were analyzed based on this qualitative data. The qualitative analyses showed that the effect of visual aids varied depending on the characteristics of the visual information. First, when the visual information was directly related to the audio information, it facilitated comprehension. Second, when the information was indirectly related, meaning that audio and visual content had partial semantic redundancy, it

helped to orientate the learners to the items being depicted. Lastly, audio and visual contents that were unrelated or contradictory were categorized as divergent. The divergent information caused some confusion to learners. Cross also pointed out that the influence of visual content was variable for each learner.

Sueyoshi and Hardison (2005) investigated the effects of gestures and facial cues on L2 learners' listening comprehension. Participants of low-intermediate and advanced proficiency levels watched a video-taped lecture with three conditions: video with gesture and face, video with face, and audio only. The results suggested that in both proficiency groups, the videos with visual cues scored significantly higher than the audio only lecture. Higher-level students scored the highest in the video with face condition, and the lower-level students benefitted from the video with both gesture and face. Results from an accompanying questionnaire also indicated that higher-level students paid more attention to facial cues, while lower-level students preferred to see speakers' gestures, and they perceived those gestures as more informative than facial cues alone. The study by Sueyoshi and Hardison showed that the types of visual information that benefit ESL learners, whether they be facial expressions or gestures, differ depending on the learners' proficiency levels.

2.4.2 Effect of noise on listening comprehension

When listening to their L1, in conditions with no background noise, listeners feel high levels of confidence in their ability to decode what is said. On the other hand, in conditions with background noise, such as in a pub, listeners are not so completely able to trust the input, and need to draw much more heavily upon context and co-text (Field, 2008). Field (2008) noted that noise in an L2 context is rather different. In the presence of background noise, L2 listeners are less able to decode messages because of

problems of recognition or lack of linguistic knowledge. However, the process still involves a balance between confidence in the input and the need to draw upon external information.

Most past studies on listening in the presence of background noise have focused on comparison between native and non-native listeners; studies focusing on L2 learners are scarce. Rogers, Dalby, and Nishi (2004) focused on the effects of noise on the presence of speakers' foreign accent. They compared the intelligibility of native- and Chinese-accented English speech in a quiet condition and three conditions with different levels of background noise. The speakers recorded 50 sentences, native speakers of English listened to the sentences, and their comprehension levels were measured. The results suggested that adding noise to highly proficient Chinese-accented English speech reduced intelligibility significantly more than for native speech. This result indicates that in background noise conditions, listeners might have some trouble understanding what non-native speakers say.

In another study, Rogers, Lister, Febo, Besing, and Abrams (2006) focused on the listening comprehension of native and bilingual speakers. They compared word recognition in conditions of quiet, noise, and noise with reverberation, for native speakers and Spanish-English bilinguals. The participants took the word recognition test in different noise conditions. The results showed that the bilinguals' word recognition was significantly poorer than that of the native speakers under the noisy condition. The authors indicated that even bilinguals who had begun to learn English at an earlier age had difficulty in listening comprehension under the noise condition, compared to native speakers.

Shi (2010) focused on relationships between bilingual listeners' age of acquisition and their use of contextual information in the noise condition. He used five

groups of listeners whose age of acquisition differed as follows: native monolingual, native bilingual, and early, late, and very late non-native bilinguals. The participants identified target words in test sentences in different combinations of noise, reverberation, and context—whether or not the targeted words were highly predictable. The results suggested that listeners' age of acquisition affects the use of context in noise and reverberation conditions. It was also indicated that native and early bilingual listeners' use of context was as effective as that of monolingual listeners, but they were not able to use context as effectively as monolinguals in the degraded conditions.

Garcia and Cooke (2006) examined the effects of noise *masker types* (stationary noise, multi-talker babble, and competing speech) on native and non-native speech perception. According to the authors, there are two broad types of masking: *energetic* and *informational* masking. Energetic masking is intense and produces uncertain information. Information masking, on the other hand, has potentially distracting effects. In their study, competing speech was used. The results suggest that both native and non-native listeners were most affected by multi-talker babble. It was also found that non-native listeners' perception was deteriorated more than native listeners' by both energetic and informational masking.

Hodoshima, Masuda, Yasu, and Arai (2009) focused on the effects of learners' proficiency levels on listening perception in noise conditions. They had participants with different proficiency levels take word identification listening tests under quiet, noisy or reverberant conditions. The results showed that all participants' listening comprehension deteriorated under the noisy and reverberant conditions. What was intriguing about their study was that the degree to which participants' listening comprehensibility was affected by the noise level differed depending on their proficiency levels. The upper level students' listening comprehension worsened as the

noise level increased. However, the lower level students' comprehension improved between 15 signal-to-noise ratio (SNR) to 10 SNR; in other words, their comprehension did not deteriorate even though the level of noise increased. SNR is a measure of signal strength relative to background noise; the amount of noise relative to the amount of signal increases as the value of SNR decreases. From 10 SNR to 0 SNR, the comprehension of the lower-level as well the upper-level students decreased as the amount of noise increased. Therefore, the two proficiency groups were affected differently only at SNR levels of 15 and 10. The authors argued that there were two reasons for these results. One possible reason was that the proficiency was not measured properly, and the other was that the students were more familiar with the vocabulary and the context used in the SNR of 10 condition than those used in the SNR of 15 condition.

The studies described above focused mainly on the effects of noise on speakers' listening comprehension. Other studies have focused on the effects of noise combined with the effects of speed of speech (speech rate). Shi and Farooq (2012) examined the effects of noise and speech rate on bilingual listeners' comprehension. They had bilingual listeners listen to passages spoken at five different speech rates; quiet and noise conditions were applied to each speech rate. The bilingual listeners' comprehension was compared with that of the native monolingual listeners. The results showed that the combination of speech rate and noise was most detrimental to listening comprehension. Also, the degree to which noise affected listening comprehension changed in accordance with the speech rate. Regarding the speech rate, English-dominant bilinguals were the most affected by the effects of speech rate. It was also found that even at the slowest speech rate, bilingual listeners' comprehension was not as high as that of native speakers. Therefore, even though bilingual listeners

benefitted from the slow-paced speech, it was concluded that this benefit was limited compared with native speakers.

2.4.3 Effect of speech rate on listening comprehension

Many studies have been conducted regarding the effect of speech rate on listening comprehension. Most reported that non-native speakers benefit from a slow speech rate. Griffiths (1990, 1992) reported two studies that examined the effects of speech rate on listening comprehension. In the first study, Griffiths (1990) compared listening comprehension at three speech rates: fast (200 words per minute [wpm]), average (150 wpm), and slow (100 wpm). The results suggested that the learners' listening comprehension at the fast speech rate was significantly worse than at average and slow speech rates. However, no significant difference was observed in comprehension between the average and slow speech rates. In his second study, Griffiths (1992) conducted similar experiments using three categories of speech rates, but these categories were slightly different from those used in his previous study (1990). These categories were 250 wpm (fast), 188 wpm (average), and 127 wpm (slow). This second study showed similar results, that is, that the listening comprehension level at a slow speech rate was significantly greater than that at the average and fast rates, but that the difference between average and fast speech rates was not significant. The findings of Griffiths (1990, 1992) suggest that although learners benefit from a slower speech rate, the degree to which they benefit differs due to personal preferences. Griffiths (1990) also mentioned that there were individual differences in perception of the speech rate.

Likewise, Zhao (1997) claimed that there were individual differences in perception of speech rate. He argued that how fast learners perceived the speech rate to

be varied among individuals. In his study, he gave the students control over the speech rate, and examined the effects at the individual level. He set up four conditions: in Condition 1, the control group, the students listened to sentences once and were asked to answer multiple choice questions. They were not allowed to vary the speed. In the other three conditions, they listened to passages. In Condition 2, they were allowed to select the speech rate they desired, but listened to the passage only once. Condition 3 was nearly identical to Condition 2, except that the students were able to repeat the passage. In Condition 4, they were allowed to repeat the passage, but were not able to choose the speech speed they liked. The results showed that the students' listening comprehension levels in Conditions 2 and 3 were better than those in Conditions 1 and 4. This suggests that, even if the students were allowed to repeat the passage at a fast speech rate, they would not benefit as much as those who were able to control the speech rate. Therefore, Zhao's study argued that controlling the speech rate would aid listening comprehension more than repeating the passage.

Vanderplank (1993) claims that in examining the effects of speech rate on listening comprehension, more attention should be paid to the influences of stress and rhythmic patterning. In his study, Vanderplank asked advanced-level learners of English to transcribe and mimic an authentic interview. The speech rate of each passage in the interviews was calculated by the *articulation rate*, measured by words per minute; *pacing*, measured by stresses or beats per minute; and *spacing*, which was a proportion of stressed words to total number of words. The results showed that whether students perceived difficulties in the listening passages was primarily determined by pacing and spacing. Vanderplank suggested that pacing and spacing can be used to measure the difficulty of listening passages.

Tauroza (1990) examined whether the speech rates differed depending on the

types of speech, including radio, lectures, interviews, and conversations. It was found that the average speech rates varied even in one type of speech. Therefore, Tauroza concluded that a standard speech rate across all four categories could not be produced.

In a longitudinal study, McBride (2011) examined the effects of speech rate on learners' listening improvement. She compared four groups. In Group 1, students listened to fast speech (180 wpm); in Group 2, they listened to slow speech (135 wpm); in Group 3, they were allowed to choose the speed; and in Group 4, they were allowed to pause the materials. The results suggested that listening to the slow-paced speech helped them improve their listening abilities the most, through improving their abilities to engage in bottom-up processing.

Blau (1990) conducted two experiments to examine the effects of syntax, speech rate, and pauses on listening comprehension. The first experiment examined syntax and speech rate. To represent the syntax factor, simple sentences, complex sentences with clues, and complex sentences without clues were used. Each syntax condition was recorded at normal speed (170 wpm) and slow speed (145 wpm). The participants' listening comprehension was measured by multiple choice questions. The results showed no significant effects on comprehension for speed or for sentence structure. The second experiment examined the effects of pause and speech rate. Three monologues were recorded at three conditions: normal speech rate (200 wpm), slow speech rate (185 wpm), and three-second pauses inserted in some sentences. The participants listened to the monologues and answered wh-questions about them. The results of the second experiment showed that inserting pauses improved the students' comprehension the most. Their listening comprehension score was the lowest in mechanically slowed speech. This study also suggested that the effects of pauses and speech rate on listening comprehension differed depending on proficiency levels. It

was suggested that pauses can have more of an effect as the students become more proficient. Advanced level students preferred normal speech rate to speech with pauses. Therefore, Blau concluded that for advanced level students, neither slowing the speech rate nor inserting pauses had a helpful effect.

Derwing and Munro (2001) conducted a study focusing on Chinese ESL students, and concluded that learners were comfortable with speech rates that were similar to those of their native language. They used a short narrative recorded by either native speakers of English or native speakers of Mandarin. The participants consisted of two groups of ESL learners: native Mandarin speakers, and those with native languages other than Mandarin. They listened to the same narrative recorded at three different speech rates: the Mean Mandarin rate, the Mean English rate, and the slow speech rate. After listening, they were asked to answer a Likert scale response sheet to determine how appropriate each speakers' speech rate was. The results showed some effects of slowing down for listening comprehension of ESL speakers. First, if the participants' proficiency levels were advanced, and they preferred unmodified rates to slowed speech rate, supporting the conclusion of Blau (1990). Second, it was found that listeners' perceived ideal speech rate for foreign-accented speech varied depending on whether or not they were native speakers of the language of the accent. In the study, although native Mandarin speakers preferred a speech rate as fast as that preferred by native English speakers for the Mandarin-accented speech, ESL learners whose native tongue was not Mandarin preferred Mandarin-accented speech spoken at a slower rate than that preferred by native English speakers.

Nitta, Okazaki, and Klinger (2010a) focused on speech rates in films, measured by articulation rates (ARs), which refers to the speed of speaking in a unit of speech, subtracting any long pauses. They analyzed films of various genres and tried to

determine whether different movie genres had different ARs. The results showed that the median AR of 14 movies was 5.1 syllables per second (sps), and that films contain a range of slower and faster speeds. Their results did not support the idea that comedies or action movies have faster speech, or that older movies have slower speech; however, it was found that animation films for children, as well as news programs, are slower than average. Nitta et al. also found some interesting characteristics of the speech rate of films. In their discussion, Nitta et al. argued that "there is no speed for conversation which may be called definitely 'normal'" (p. 51), and it is characteristic of conversation that it is sometimes fast and sometimes slow. Nitta et al. also mentioned that characters change their speech rate depending on the feeling they are trying to express. When characters want to express excitement or urgency, they speak faster, and when they want to calm someone or convey some important information, they speak slower. Nitta et al. concluded that natural speech rates encompass a range of slower and faster speeds, and that combinations of slower and faster speech rates may give an impression of a natural speed.

In another study, Nitta, Okazaki, and Klinger (2010b) examined the effects of speech rate on missed word rates by listeners. They had native speakers of English (NSEs) and highly proficient non-native speakers of English (NNSEs) listen to conversational sentences from popular American television shows. There were five different speech rates, ranging from 4 to 8 sps. The sentences included a few unknown words for the NNSEs; these words were eliminated from the analyses. The results of the dictation scores showed that the error rate of the NNSEs rose steadily from 4.2% at 4 sps to 40.6% at 8 sps, and that their rate of missed words rose after 6 sps. The NSEs, on the other hand, scored only 3.3% of error words at 8 sps. These results suggest that even for advanced level NNSEs, rates of missed words increase as speech rates become

faster, and their listening comprehension abilities do not match those of NSEs at fast speech rates.

The findings described above suggest several features of speech rate. First, learners generally benefit from slower speech rates, but there are individual differences in how much the slow-paced speech affects listening comprehension. Second, some advanced level learners prefer natural speech to modified slow speech or inserted pauses. Third, listening to slow-paced speech helps learners improve their bottom-up processing. Regarding the speech rates of speakers in films, it is difficult to determine a speech rate that is recognized as normal in films. Rather, natural speech rates in films comprise a range of slower and faster speeds.

2.4.4 Captioning

The use of captions in films has been studied by many researchers to date. Some studies have made a clear distinction between subtitles and captions. According to Markham (1999), subtitles refer to on-screen text in the listeners' native language combined with the film's original soundtrack (in the learners' L2). Captions, on the other hand, refer to on-screen text in the film's native language, or learners' L2, combined with the soundtrack. Despite this distinction, "subtitles" and "captions" are used interchangeably in most studies. Therefore, to avoid confusion, in the present thesis, the term *caption* is used to cover both subtitles and captions. To distinguish the two, the terms *native captions* (e.g., Japanese) and *L2 captions* (e.g., English) are used, where *L1* and *L2* are used from the learner's perspective.

Paivio (1971) advocated a theory of dual coding, and claimed that visual images and verbal information can both be used to facilitate comprehension. There has been much research exploring the effects of captions on language learning and acquisition.

Lwo and Lin (2012) compared groups in conditions of no captions, native captions, L2 captions, and both native and L2 captions, and concluded that the effects of different captions on vocabulary acquisition and reading comprehension depend on students' L2 proficiency. Markham (1999) focused on the effects of L2 captions on learners' listening comprehension, and concluded that the availability of captions improved students' listening comprehension of not only the words in videotaped materials, but also the listening-only multiple-choice tests. This suggests that the L2 captions had positive effects on students' listening and reading comprehension.

Winke, Gass, and Sydorenko (2010) investigated the effects of captions for video-based listening activities. They made several indications. First, the use of captions facilitated vocabulary recognition and overall comprehension. Second, regarding the effect of presenting the conditions in different orders, learners presented with captions on first viewing recognized vocabulary better than those presented with captions on second viewing. Finally, the effect of the captioning did not differ among students with different proficiency levels.

Regarding the effects of captions in teaching English with films, Obari (1996) compared four groups of Japanese students: a Japanese captions group, an English captions group, a Japanese and English captions group, and a no captions group. He had each group watch a five-minute segment of a film and answer comprehension questions after viewing. The results showed that the students' scores were highest in the Japanese and English captions group, followed by the Japanese captions group and the English captions group. The group without captions scored the lowest. Based on the results, he suggested that students best comprehend a film segment when it is presented with both native and L2 captions.

2.4.5 The role of sound in films

It is obvious that sound plays an important role in film, and has an enormous impact on the audience. Holman (2010) offered that:

> Sound for film and television is an aural experience constructed to support the story of a narrative, documentary, or commercial film or television program. Sound may tell the story directly, or it may be used indirectly to enhance the story. (p. iv)

Many kinds of sound have a direct storytelling role in filmmaking. Sound effects, for example, can work like dialog and narration (Holman, 2006). Soundtracks typically consist of speech, sound effects and music (Cohen, MacMillan, & Drew, 2006). Holman (2006) argued that sound also works on its audience subconsciously. Although viewers rarely perceive sound analytically, sound has an important storytelling power.

It is argued that music also plays a vital role in films (Cohen, 1993; Holman, 2006). Music in films has a long history. According to Cohen (1993), music was originally introduced to mask the noise of the film projector in silent films. Even after the issue of the projector noise was resolved, and real voices and sound effects were introduced, music remained the important means to ensure that the audience understand the psychological processes underlying the film. It has been said that music adds a third dimension to the two-dimensional film screen. Holman (2010) argued that the function of film music is to tell the audience how to feel from moment to moment, and to provide a form of continuity for films.

Cohen, MacMillan, and Drew (2006) examined the role of music, sound effects and speech on viewers' levels of absorption in a film. In their experiment, they had participants watch the same visual clip using three different soundtracks: only sound

effects, only speech, and only music. The participants' absorption, or how they engaged with in the presentation, was examined by having them rate their own absorption, and the realism and quality of the film. The results showed that the music was the most effective in having participants engage with the presentation, followed by the speech. The sound effects were found to be the least effective for their absorption.

2.5 Dictation

2.5.1 Dictation in listening practice

It is important to review past studies related to dictation, as dictation practice was used in the longitudinal Study 3 in the present dissertation. The basic principle of dictation is that learners listen to a passage and write down what they have heard. Usually, they listen to the passage twice: the first time, they simply listen and try to understand, and the second time, the passage is broken into a number of short segments with pauses added between each segment so that they have time to write down what they have heard (Buck, 2001). Dictation is a focused instructional tool because it involves processing phonology, vocabulary, and grammar. As there is no obvious context or communicative situation, learners are required to make specific inferences from context (Buck, 2001; Rost, 2011).

Nation and Newton (2009) supported the use of dictation as listening practice. They stated that "dictation helps language learning by making learners focus on the language form of phrase and clause level constructions, and by providing feedback on the accuracy of their perception" (p. 59). Kazazoglu (2013) also argued that dictation is a productive learning device for revising language skills. The learners can gain immediate feedback on the nature on their linguistic performance, and can compare their output with an original text.

Rost (2011) argued that dictation practice is part of intensive listening. In intensive listening practice, learners listen closely for precise sounds, words, phrases, grammatical units, and pragmatic units. The ability to listen intensively when required is a vital component of listening proficiency. As intensive listening is related to language-focused learning, Rost suggested that it is beneficial to include intensive listening in instruction, even as a small part of each learning session. Field (2008) also argued that teachers can have learners pay attention to troublesome grammatical points by having them transcribe sentences that include the targeted grammatical points.

Even advocates of dictation practice admitted that the pure dictation activity, where short sections of a text are read aloud with pauses for learners to write, can be tedious and time-consuming (Field, 2008; Rost, 2011). Several variations of dictation practice have been developed. Rost (2011) made a list of popular variations, which included the following examples:

- *Fast-speed dictation*. The teacher reads a passage at a natural speech speed, with some phonological changes, such as assimilation. The students can listen to the passage multiple times, but the speech rate is not slowed down. This activity focuses students' attention.
- *Pause and paraphrase*. The teacher reads a passage and pauses periodically for the students to write paraphrases, not the exact words they heard. This activity allows students to focus on vocabulary flexibility, paraphrasing, and focusing on meaning as they listen.
- *Listening close*. The teacher provides a partially complete passage that the students fill in as they listen. This activity focuses on particular language features, such as verbs or noun phrases.
- *Jigsaw dictation.* Students work in pairs. Each person has part of the full

dictation and the students read their parts to each other to complete the passage. This activity encourages negotiation of meaning.

Field (2008) claimed the usefulness of dictation of naturalistic spoken sentences. A teacher reads aloud natural spoken sentences, or plays sentences extracted from a naturalistic or authentic recording. This enables learners to demonstrate their ability to recognize words. For example, if learners have problems identifying the weak forms of functions words, such as *of* or *for*, they can practice transcribing sentences containing such forms. Lynch (2009) also recommended the dictation of spoken-style text, and suggested that the text for dictation practice include features typical of unscripted narrative, such as informal vocabulary, utterances of varying lengths to challenge working memory, and natural repetition. Lynch stated that in conducting lessons using dictations, the students should be encouraged to compare their versions of dictations. After having the students do the dictation exercise twice, teachers can lead the discussion to two areas: the points that they were able to transcribe the second time but not the first, and those that they transcribed the first time but changed after the second hearing.

Another advantage of dictation exercises is their practicality for teachers. Field (2008) stated that dictation exercises are small-scale, and they enable teachers to focus upon specific listening problems over a short period of time.

2.5.2 Dictation as listening test

Buck (2001) argued that "without doubt the most widely used integrative test of listening is the dictation" (p. 74). Buck recommended dictation, as dictation tests assess performance at all stages of the speech perception process, and provide good

supplements to other listening tests.

According to Buck (2001), dictation works in a number of different ways, depending on the length of the segments and the difficulty of the texts in relation to the test takers' level. First, when the segments are very short and do not challenge the test takers, the listening skills involved are merely those of word recognition. In transcribing longer segments, test-takers must recognize what they have heard and keep it in memory long enough to write it down. Due to the limits of the capacity of working memory, it is said that at most seven units of information can be stored at a time. Advanced learners are able to use their language abilities to group words into meaningful units, and longer segments can be remembered and written down. Buck argues that the length of segments is important in constructing dictations. If the segments are long, this requires test-takers to use their linguistic knowledge to reconstruct the words they have forgotten. In this way, the exercise tests understanding on a local, literal, and linguistic level.

Some researchers have opposed the use of dictation as a tool for language assessment. Lado (1961) was against the use of dictation in testing, claiming that it measures very little of language. Lado argued that dictation tests only some features of languages, such as word order and vocabulary.

2.5.2.1 Scoring of dictation

There are many ways of scoring dictations, but many researchers emphasize that spelling mistakes should be ignored in cases when it is obvious that they are only simple spelling mistakes, as dictations are not designed to be tests of spelling (Buck, 2001; Oller, 1979). Oller (1979) suggested that spelling mistakes that do not have an effect on pronunciation should not be counted as mistakes. For instance, in Oller's

scoring criteria, roap* (rope) and musium* (museum) are scored as correct, as they are simply spelling mistakes.

In the present study, partial dictation practice through films was used as a listening activity.

2.5.2.2 Partial dictation

In partial dictation, all of the material is presented in auditory form, and part of the material is presented in written form. Oller (1979) maintained that partial dictation is a valid pragmatic testing measure, because it requires learners to interpret what they have heard as part of natural spoken discourse, and the learners' global language proficiency can thus be measured. Hughes (2003) also recommended the use of partial dictation, arguing that partial dictation gives learners anchor points so that it is easier for them to follow the passage.

Cai (2012) examined whether partial dictation tests exclusively measure lower-order abilities, or involve both lower- and higher-order abilities. Cai's study was designed to examine the differences between partial dictation and test forms developed to measure higher-order abilities. These other test forms were gap-filling on summaries and constructed response tasks. The results showed that partial dictation measured essentially the same constructs as the other tests, and that partial dictation tasks also had high internal consistency.

2.5.3 Studies related to dictation

Habibi, Nemati, and Habibi (2012) examined whether dictation should be taught through listening comprehension. In their control group, dictation was taught traditionally, and the students' dictation practice constituted the main part in the

classroom activity. In contrast, in the experimental group, the teacher gave an explicit explanation of the comprehension to the students before the dictation practice. The exercise in the experimental group required the students to make their own generalizations about the dictation practice and to look at each text as a problem to be solved in order to comprehend the idea of the passage. Results indicated that the scores of the experimental group improved significantly more than those of the control group. This suggests that teaching dictation is more useful when directed at comprehension processing by the student.

Coniam (1995) used a dictation test using a computer program, and examined how it worked to traditional paper-based general listening tests. In his experiment, the participants heard the first speaker's utterances to grasp the context. They then only heard the second speaker's utterances, and were instructed to type in the utterances using a computer program. Their transcription was marked and scored automatically. The results of the dictation test scores were compared with those of the paper-based general proficiency test, and the two tests generally correlated at 0.46. Coniam concluded that the computer-based dictation test can be used as a practical listening test comparable to the general paper-based listening test.

Some studies investigated the effects of phonological forms on learners' listening comprehension using dictation tests or exercises. Ito (2001) investigated the influence of reduced forms on students' input-intake processes using a dictation test. Reduced forms of speech are especially common in informal spoken languages. The participants in Ito's study were native speakers of English and non-native speakers of English at two proficiency levels. Sentences including lexical forms such as "isn't", "wasn't," and "haven't," and sentences with phonological forms, such as "he's" (derived from "he is"), "he's" (derived from "he has"), and "they're" were prepared.

The participants listened to the sentences with lexical forms and phonological forms with or without deduction, and transcribed the sentences. Ito's study yielded several findings. First, the non-native speakers scored significantly higher in the absence of reduced forms than in their presence, while the scores of the native speakers remained the same on both conditions. Second, the effect of reduced forms on learners' listening comprehension did not vary according to their proficiency levels. Third, the non-native speakers scored lower on phonological than on lexical forms. Ito concluded that listeners with a greater knowledge of the language system seem to have no trouble understanding reduced forms.

Satori (2010) conducted two experiments. In the first experiment, participants took a partial dictation test that focused on phonetic features, such as reduction, contraction, and assimilation, and their scores were compared with their TOEIC test scores. The results showed that the correlation between the TOEIC listening scores and the dictation results was highly significant, suggesting that dictation scores can be an effective indicator of overall language proficiency. In the second experiment, Satori conducted a longitudinal study lasting one semester, in which she examined the effects of phonetic instruction, and compared the results on the dictation and reading aloud instructions. The results showed that both dictation and reading aloud instructions were effective in improving the students' listening skills, but the difference between these two groups was not significant. The effect of their proficiency level was also examined, and results suggested that reading aloud practice was more effective for lower-level students than for higher level students, while the effect of dictation practice did not differ between the two proficiency groups.

Dictation practice is also commonly used to apply films to language lessons. Kadoyama (2008a) examined the effects of film-based dictation practice by comparing

various methods of presenting the materials. He concluded that the effects of film-based dictation practice would be enhanced if the students understood the gist of the dictation material before the dictation practice. He also suggested that dictation should be incorporated alongside other teaching techniques, such as more content-focused instruction, or the use of applicable segments to meet the learners' needs to improve their listening comprehension skills.

2.6 Summary of Chapter 2

This chapter discussed previous studies related to the present study. First, the general theory of listening processes and types of knowledge required in listening comprehension were outlined. Listeners use both bottom-up and top-down information in processing listening, and language is processed simultaneously at different levels. Four main types of knowledge—phonological, syntactic, semantic, and pragmatic—are involved in listening comprehension (Richards, 2005).

The concept of authenticity also plays an important role in the present study. The definition of authentic language is a challenging task and much-discussed topic by researchers in ESL/EFL studies. Combining the definitions offered by several researchers, the present dissertation defines authentic language as real language not intended for non-native learners, language that conveys a real message (Gilmore, 2007; Porter & Roberts, 1981).

Few studies have been conducted on the effects of authentic materials on language learning. Some studies have concluded that authentic material does not have an effect on students' listening ability, and that participants who received authentic input did not show significantly more improvement than those who received inauthentic input (Lambert, Hailes & Engler, 2003; Hislop, 2001). In contrast, other

studies have claimed the effectiveness of authentic materials (Gilmore; 2011, Weyers; 1999).

Past studies related to films as teaching materials were also discussed. In selecting films for use in language teaching, it is argued that selection of films should be age- and culture-appropriate, suited for both genders, and responsive to students' preferences (King, 2002; Tsukagoshi, 1995). Some studies have also examined ways of presenting films for language teaching. Presentation approaches for film-related activities are categorized into "whole presentation" and "partial presentation" (King, 2002; Kobayashi, 2001). In the whole presentation approach, an entire film is presented in class, while in the partial presentation approach, students can focus on one scene, and have opportunities to watch the same segment several times.

The effects of films on language teaching have been discussed from various viewpoints in several studies. A majority of studies have examined students' motivational factors using films, and argued that films have a positive effect on students' motivation (Field, 2008; Shea, 1995). Other studies have reported the use of films as an aid for teaching other areas, such as shadowing tasks, grammar classes, or TOEIC preparation classes (Akimoto & Hamada, 2007; Chamberlain, 2006; Hirano & Matsumoto, 2011).

Longitudinal studies using films have been conducted to examine the effects of films on learners' listening ability. Some showed improvement in the students' listening abilities remained marginal, while others indicated that the students' listening comprehension improved (Amino, 2007; Kadoyama, 2008a, 2008b, 2010).

Several key factors related to the use of films as teaching materials were reviewed in this chapter. First, the role of visual support was mentioned. Many researchers have advocated the positive effects of visual support, including video texts,

films, and pictures (Cross, 2011; Sueyoshi & Hardison, 2005). Next, the effect of noise on listening comprehension was discussed. Most past studies related to noise have focused on comparisons between native and non-native listeners, especially bilingual listeners. It was found that bilinguals with high proficiency levels had difficulty in listening comprehension under noise conditions compared to monolingual native speakers (Rogers, Lister, Febo, Besing, & Abrams, 2006; Shi, 2010). Other studies focused on the effects of noise combined with the effects of speech speed. It was found that the combination of speech rate and noise had the greatest negative effect on listening (Shi & Farooq, 2012).

Regarding speech rate, most studies on listening comprehension reported that non-native speakers benefit from a slower speech rate, while others suggest that the degree to which they benefit from slower speech differs according to personal preferences (Griffiths, 1990; 1992; Zhao, 1997). The speech rate of films from various genres was also examined (Nitta, Okazaki, & Klinger, 2010a), and found to encompass a range of different rates.

Many studies have examined the use of captions in films and suggested that the captions had positive effects on students' listening (Markham, 1999; Winke, Gass, & Sydorenko, 2010). The role of sound in films was also discussed. Sound works on its audience subconsciously, and although viewers rarely perceive sound analytically, it has important storytelling power (Holman, 2006).

Finally, the chapter discussed the practice of dictation, which was used in Study 3. Dictation practice is part of intensive listening, and the ability to listen intensively when required is a vital component of listening proficiency (Rost, 2011). The dictation of natural speech is considered to be useful as it enables learners to demonstrate their ability to recognize words (Field, 2008). Dictation is also a practical listening activity;

listening tests assess performance at all stages of the speech perception process (Buck, 2001). Some studies were reviewed that examined the use of dictation as a listening activity as well as a listening assessment tool (Cai, 2012; Satori, 2010).

Chapter 3

Study 1: Comparative Analyses of Films and Textbook Materials

3.1 Purpose of Study 1 and Research Questions

The three objectives in Study 1 were to (a) compare the linguistic characteristics of films and textbook materials, (b) analyze the differences between these two types of materials, and (c) determine the factors that make the comprehension of films challenging for ESL/EFL learners.

It is almost a cliché that for EFL learners, listening comprehension of films is much more difficult than comprehension of textbooks, which are developed specifically for language learning. Some researchers report students' difficulties understanding the utterance of characters in films, even though they can understand the dialogues in language textbooks (King, 2002; Kobayashi, 2010). Films are recognized as authentic materials created for native speakers as the audience. Therefore, the language characteristics, such as the speech rate, background noise, and word levels used in films are considered more difficult than textbook materials, which are modified to meet the proficiency of the language learners. However, few studies to date have examined what makes the comprehension of films difficult for non-native speakers by comparing the linguistic characteristics of films with those of textbook materials.

Among a few studies that analyzed the linguistic characteristics of films, Nitta, Okazaki, and Klinger (2010a) examined whether the speech rate of films varies depending on the genre of the film. They concluded that there was little difference in the articulation rate of films from various genres, but they found that speech in animation films for children and news programs is slower than in other types of films (Nitta et al., 2010a). Iwasaki (2011) focused on the lexical characteristics of

film-related texts and found that the readability of scripts and novels is more difficult than the subtitle text. The vocabulary used in scripts is also found to contain less frequently used words than subtitles and novels. Although these studies focused on the speech rate and the readability of films and film-related texts, they did not compare the films with textbook materials. Therefore, there is a need to analyze and compare the characteristics of films and textbook materials to find the factors that make the comprehension of films difficult for language learners.

In Study 1, the linguistic characteristics of films and textbook materials were analyzed and compared by examining the speech rate, the readability, and other factors that might have an effect on comprehension. Study 1 aimed to answer the following three research questions:

RQ1-1: Are there any differences in the readability of the scripts between films and textbook materials?

RQ1-2: Are there any differences in the speech rate between films and textbook materials?

RQ1-3: Are there any differences in linguistic characteristics between films and textbook materials other than the readability and speech rate?

3.2 Method

3.2.1 Criteria for the selection of the materials

Some criteria were applied to select the materials used to analyze and compare the linguistic characteristics of the films and textbook materials. Table 3.1 shows the summary of criteria used to select the materials.

Table 3.1

Criteria for the Selection of Materials

Criteria for Films	Criteria for Textbook Materials
1) Cover various genres	1) Major English tests developed to measure learners' proficiency levels
2) Appropriate for university-level students	2) At university student levels
3) Appropriate for language learning	3) Correspond to the average proficiency levels of university students
	4) Population of learners who study for the tests is large
	5) Standard linguistic features are used

The criteria to choose the films were adopted from King (2002) and Nitta et al. (2010a). King stated that when choosing films, they should be age- and culture-appropriate and suitable for both genders. About the genres of films, she noted, "Romances, romantic comedies, and less-violent action movies with relatively simple plots and subplots" were good choices for college students (King, 2002, p. 514). In the study of Nitta et al., which aimed to determine whether the speech rate of films differ depending of their genres, 11 movies were chosen from five genres, including human dramas, action films, animation films, classics, and comedies and their articulation rates were analyzed.

Three criteria were set up to select the films for analyses in Study 1: the variety of genres, suitability for university students, and appropriateness for language learning. First, the films should cover various genres. Nitta et al. (2010) chose films from various genres to analyze the speech rate of the films. Based on their finding that speech rates of animation films for children and news programs are slower than

average, linguistic characteristics of various genres of film might vary. Second, the films which are appropriate for university level students were selected. King (2010) noted the importance of selecting a film that is appropriate for the students' interest; thus, as the participants in Study 2 and Study 3 were university students, films which were expected to attract university students' interest were selected. Tsukagoshi (1995) conducted needs analyses in planning lessons using films and found that love stories were most preferred for the college students in his class. King also argued that romances, romantic comedies, and less-violent action movies are good choices for college students. Third, the films which are suited for language learning were chosen. Some textbooks published for university levels were developed with a film as the main material and there are also film-based language textbooks for all levels (Kamiya & Kanel, 2010, 2012). The films used as teaching materials in published textbooks were considered appropriate for language learning, and those films were also included in the analyses.

Suitable textbook materials were also required for the analyses. Various kinds of textbook materials have been developed to help learners of all levels. Although it is ideal to analyze the linguistic characteristics used in all the published textbooks, it is impossible for a single researcher to analyze all the published textbooks. Therefore, some criteria were set up for choosing the textbooks.

The criteria used to select the textbook materials are that the materials are used in preparation for major English proficiency tests and that the materials are aimed at university students' levels. There are several reasons why proficiency test materials were used. First, it was assumed that the major tests that target the proficiency levels of university students correspond to the average proficiency levels of university students. As it is difficult to determine the characteristics of textbook materials

developed for university students with such a wide range of based proficiency levels, large scale language tests for students of all levels were considered the optimal representatives of textbook materials. Second, most students are familiar with the tests, either from studying for or taking the tests every year. The existence of the major English tests indicates that the population of language learners who use the teaching materials to study for the tests is large. Third, it was assumed that the major tests employ standard linguistic features. The tests are widely known among the public, and they are developed to assess the proficiency of test takers with various backgrounds and characteristics. Thus, it can be said that linguistic features used in the tests are standard.

3.2.2 Selected data for analysis

Based on the aforementioned criteria, the following five films were selected for analysis; *Roman Holiday* (Wyler, 1953) from classics, *Night at the Museum* (Levy, Columbus, & Marnathan, 2006) from comedies, *The Devil Wears Prada* (Finerman & Frankel, 2006) from comedy dramas, *You've Got Mail* (Donner & Ephron, 1998) from romantic comedies, and *Bourne Identity* (Liman, Crowley, & Gladstein, 2002) from action films (see Appendix 3.1).

Regarding the textbook materials, it was assumed that their general characteristics can be ascertained by analyzing the language features of widely known tests. Thus, the following five major tests were selected as textbook materials: The second grade Standardized Test for English Proficiency (STEP) test (Seibido Shuppan, 2012b), the Center listening test (Kyogakusha, 2013), the Test Of English for International Communication (TOEIC) (Educational Testing Services, 2011), the Test Of English as a Foreign Language (TOEFL) (Educational Testing Services, 2013), and

the International English Language Testing System (IELTS) test (Morikawa, Harrington, & Hiraoka, 2014) (see Appendix 3.2).

3.2.3 Procedure for compiling the data

The procedures for compiling the data are as follows. For the films, one scene in which the main character is having a conversation with another character for about one-to-two minutes was extracted from each film. As the main character appears the most frequently throughout the duration of a film, the linguistic characteristics of the listening texts in one film are greatly influenced by the linguistic characteristics of the main character's utterances. Nitta et al. (2010a) pointed out that the actors in leading roles speak the most lines of dialogue, followed by those in supporting roles. Another point to consider was that the selected scenes should include a dialogue between two people, rather than a conversation of three people or more. This criterion was set to compare the dialogues of the films with those of the textbook materials. In the tests used for the analyses of textbook materials, all the dialogues were held between two people, usually a man and a woman. To make the dialogue format of films the same as that of the textbook materials, dialogues between two people were selected from each film.

For the textbook materials, the listening section of each test was used. A listening section commonly consists of a dialogue or a talk. In the dialogue, there are several short or long conversations between two people. There are various types of talks, such as short announcements, short stories, long talks, or long lectures. As the listening texts in the films are dialogues, it was better to analyze the same type of listening texts in the textbook materials; thus, dialogues between two people were selected. When the dialogues were less than one minute long, several dialogues were analyzed to make the

length of the all dialogues approximately one minute. For example, in case of the second grade STEP test, the conversation section consists of several short dialogues. As each dialogue lasts about 30 seconds, three dialogues lasting about one and a half minutes in total were subjected to the analyses.

As the test materials were already in the form of sound file data, the film materials needed to be converted to a sound file using *SoundEngine*, which is free software enabling the recording and editing of sounds. The film was played on a computer and the selected scene was recorded and converted to a sound file.

3.2.4 Data analyses

The speech rate, readability, and word level of film materials and textbook materials were analyzed. In the analyses it was found that visual aids, background noise, and the use of pronouns were factors that might influence learners' comprehension.

3.2.4.1 Analyses of readability and word level

The readability was measured using three scales; Flesch-Kincaid Grade Level (FKGL), Flesch Reading Ease (FRE), and the number of words in levels 1 and 2 in the JACET List of 8,000 Basic Words (JACET 8000).

The FKGL measures the readability of the text in line with the school grade level in the United States, while the FRE assesses the readability of texts based on the lengths of texts. For the analyses of FKGL and FRE, *Microsoft Office Word 2007* was used. JACET 8000 is a word list designed for English learners in Japan. It is presented in eight levels in accordance with the frequency and educational significance of each word (Uemura & Ishikawa, 2004). Researchers or readers are able to check the levels

of the words used in a text by pasting the text on its website (JACET, 2003). As most of the words were categorized in levels 1 and 2 in JACET 8000, it was assumed that comparing the number of words in levels 1 and 2 would meet the purpose of the current study. The number of words in levels 1 and 2 was calculated into percentages and used for analyses.

3.2.4.2 Analyses of collocations

The scale of collocation was analyzed using the *British National Corpus* (BNC) *online* and *Wordbanks* (WB) *online*. BNC online is a 100-million-word collection of samples of written and spoken language from a wide range of sources of British English (British National Corpus, n.d.). WB online is also an online corpus holding a large number of word samples.

The current study adopted the method of analyzing collocations taken by Furuchi (2011), which examined the use of collocations in films. The size of data analyzed in this study was much smaller than that of Furuchi. While Furuchi examined the full scripts of 77 movies, this study analyzed one-to-two minute segments from the 10 materials, five each from films and textbook materials. Furuchi used the analytical method of focusing only on verb-noun collocations offered by Koya (2005). However, the number of verb-noun collocations found in the data used in the current study was insufficient for comparisons because each dialogue targeted for analysis lasted only one minute.

Therefore, instead of focusing on verb-noun collocations, more loosely defined *combined words* were examined in the current study; the combined words were defined as word phrases consisting of more than one word that formed a meaning such as *come off, handle oneself,* and *take over.* It might be argued that the loosely defined combined

words are insufficient or too loosely defined to conduct a corpus study of collocations. However, the purpose of using the criteria of collocation in this study was to analyze the word levels of textbook materials and films beyond the JACET 8000 level markers. In other words, JACET 8000 level markers failed to meet the purpose of the current study sufficiently because JACET 8000 level markers check the word levels of single words used in a text and does not show the levels of word phrases, consisting of more than one word, which form meanings.

The steps to analyze the word levels of collocation are as follows. First, each text of the films and textbook materials were examined, and the combined words were extracted from the texts. A list of the combined words was made and the word frequency of each phrase was examined using BNC online and WB online. The phrases not included either in BNC or in WB were excluded from the analyses. In the study of collocations, *node* is a technical term meaning the main word in a collocation, while *collocate* means the words that comes with the main word or the node. For example, in "take over," *take* is the node and *over* is the collocate. In the current analyses, the node of each phrase was determined first, and the frequency of the node and that of the collocate were checked. BNC and WB show the frequency of the node and the collocate, as well as the rank of the frequency. For example, in case of "take over," the frequency of *take*, the node word, is 69391, and the frequency of *over*, the collocate, is 1540, which is ranked seventh, meaning that *over* is the seventh most used word following *take*. Then, the frequency of the collocation was calculated by dividing the number of collocates by the number of nodes. The frequency of *take over* was calculated as 1540 divided by 69391, which equals 2.2%.

3.2.4.3 Analyses of speech rates

The speech rate was measured in words per minute (wpm) and the articulation rate was measured in syllables per second (sps). Wpm is a widely used scale for the speech rate; however, wpm fails to take the length of each word into consideration, and words with long syllables such as *accidentally* and words with short syllables such as *one* are counted as one word. To overcome the shortcomings of wpm, sps is used. With sps, the measurement of the speech rate is not affected by the length of each word. Therefore, both wpm and sps were used to measure the speech rate.

Pauses also affect the measurement of the speech rate. In the current study, any pauses over 0.5 seconds were eliminated. This elimination criterion was used for several reasons. First, in analyzing the speech rate of films, it was noticed that long pauses were observed during conversations of two people. Some visual information, such as people's movements or facial expressions, was observed during the pause. These long pauses needed to be eliminated to accurately calculate the speech rates and to set the criterion for the lengths of the pauses to be extracted. Dialogues between two people were targeted for analysis in the current study, and most of the pauses occurred during turn taking. In the study of Nitta et al. (2010a), pauses of more than 0.5 seconds were eliminated in the analyses of the speech rate. Moreover, in the data of textbook materials that consisted of short dialogues, such as the TOEIC or the STEP test, most pauses did not last more than 0.5 seconds. Therefore, the cut-off length above which pauses were eliminated was set at 0.5 seconds.

In textbook dialogues or talks, especially tests, long pauses are rarely heard; however, in films, longer pauses are sometimes observed in conversations. Therefore, the speech rate with eliminated pauses was also analyzed. In the current study, any pauses over 0.5 seconds were eliminated, following Nitta et al. (2010a).

The data for the speech rate were analyzed using *WaveSurfer*, an open source tool for sound visualization and manipulation. The analysis was conducted by adopting the method used by Nitta et al. (2010a). The number of syllables in one sentence and the length of each sentence were calculated. In the analysis of spoken language, various methods have been used to divide the speech data into units. Foster, Tonkyn, and Wigglesworth (2000) examined the definitions of speech units used in past studies and divided them into three categories: semantic, intonation, and syntactic. Semantic units are based on *proposition*, the *C-unit* (communication unit), or *idea unit*. Intonational units cover *tone unit/phonemic clause*, *idea unit* (with intonation focus), and *utterance.* The criteria for syntactic units are *sentence* (with structure focus), *idea unit*, and the *T-unit* (terminable unit). Foster et al. (2000) considered these units inadequate and, instead, adopted the Analysis of Speech Unit (AS-unit), which they defined as "a single speaker's utterance consisting of an *independent clause,* or *sub-clausal unit,* together with any *subordinate clause*(s) associated with either" (p. 365). In an AS-unit, any sentences that contain a falling intonation with a pause of more than 0.5 seconds are counted as two units, and false starts and self-corrections are eliminated (Nitta et al., 2010a).

As Nitta et al. (2010a) stated, most researchers who analyze the complexity and length of speakers' grammar usage need to use discrete units. However, the focus of the current study and that of Nitta et al. was to examine the speech rate of the peoples' utterances. Therefore, by modifying the AS-unit to meet the needs of the current study, the unit of speech, which could easily be identified as a sentence, was chosen as the base of the calculation. Based on the criteria, all sentences with or without subjects and grammatically correct or incorrect sentences were included in the data for analysis. In particular, dialogues in films are likely to contain ungrammatical sentences or

sentences without subjects. Thus, relatively loosely defined sentences would be the most useful for measuring the speech rate of films when comparing it with that of textbook materials. False starts or self-corrections, which are eliminated in the AS-unit were not omitted in the current study. Any pauses over 0.5 seconds within one sentence were eliminated.

One difference between the current study and the study of Nitta et al. (2010a) in the data analysis procedure was the handling of utterances less than four syllables. While Nitta et al. eliminated utterances of less than four syllables, considering they were not useful to the purpose of their study, in the current study, utterances of less than four syllables were not eliminated. Nitta et al. analyzed the articulation rates of 11 movies and all the speeches in each movie. However, because of time constraints in the current study, only five films and five textbook materials, totaling 10 items, were analyzed based on one-to-two-minute segments from each item.

The number of syllables in one sentence was counted and the speech time was measured by eliminating pauses lasting more than 0.5 seconds. Then, the number of syllables was divided by the speech time in seconds, calculating the sps of each sentence. After compiling the sps of all sentences in one text, the mean sps was measured.

The number and length of pauses between sentences were also counted. As the length of each sound data varied, the number and the length of pauses observed in one sound file were calculated into those per minute. For example, in case of the *Roman Holiday* (Wyler, 1953) sound file, 21 pauses lasted more than 0.5 seconds each, and the total length of the pauses was 29.29 seconds. As the total length of the dialogue was 77.2 seconds, the number of pauses per minute was 16.32 and the total length of pauses per minute was 22.76 seconds.

3.2.4.4 Other characteristics of films

Other features that might have an effect on learners' listening comprehension were also examined. In this study, visual gestures, background noise, and the use of proper nouns were noted. In films, visual information plays an important role in viewers' comprehension of scenes as well as aural input. The effectiveness of visual support to learners' listening comprehension performance has been proved by many studies (Cross, 2011; Maleki & Rad, 2011; Sueyoshi & Hardison, 2005). In the analysis of the films and textbook materials, the presence and types of visual information were examined.

Another factor to consider is background noise. Especially in films, characters' conversations often taken place in settings where some background noise is present, which may affect listeners' comprehension. Therefore, the presence and types of background noise were examined in the analysis.

The last factor to consider, when analyzing and comparing the dialogues of films and textbook materials qualitatively and quantitatively, is the use of proper nouns. The proper nouns were extracted from each material and compared.

3.2.4.5 Comparing the speech rate, readability, and word level

To compare the speech rate and readability of films and textbook materials, the Mann-Whitney *U* test, which is the non-parametric equivalent of the independent *t*-test, was used. To analyze the current data, the Mann-Whitney *U* test was preferable to parametric tests, such as the *t*-test, because the sample size of the current data was small and the data were not normally distributed.

The independent variable was the text type: the films and textbook materials. The

dependent variables were categorized into the speech rate and readability. The variables in the speech rate are divided into three categories: wpm, sps, and pauses. Wpm and sps were calculated with and without pauses. The number and length of each pause were analyzed, and the amount and length of the pauses per minute were calculated.

The readability was measured using FKGL, FRE, and levels 1 and 2 of the JACET 8000. The word levels of combined words were analyzed by comparing the frequency of the phrases using BNC and WB.

3.3 Results

3.3.1 Readability and word level of films and textbook materials

Tables 3.2 and 3.3 show the readability of the data analyzed. In the readability of the film materials, the scripts in the films range from levels 1.6 to 3.1 of the FKGL scale. The readability on the FRE scale is around 90, suggesting that the readability of the film scripts is relatively low. The word levels examined by the JACET 8000 shows that around 90% of the words are in levels 1 and 2.

In the textbook materials, the FKGL shows that the readability ranges from 1.8 to 5.5, while the FRE ranges from 75.3 to 94.7. The FKGL and FRE show that the readability of the dialogues from the TOEIC test are the most difficult. The word levels measured by JACET 8000 indicate that around 90% of the words in the textbook materials are levels 1 and 2.

Table 3.2

Readability and Word Level of Films and Textbook Materials

	Film				Textbook		
	FKGL	FRE	Word level		FKGL	FRE	Word level
Night at the Museum	3.10	83.50	89.00%	2nd Grade STEP	1.80	94.70	88.00%
The Devil Wears Prada	2.50	90.60	83.10%	Center listening	4.10	79.20	82.70%
You've Got Mail	2.70	88.80	85.80%	TOEIC	5.50	75.30	85.20%
Roman Holiday	1.60	94.60	90.50%	TOEFL	2.50	90.60	93.00%
Bourne Identity	3.00	93.30	90.90%	IELTS	3.00	88.00	89.70%

Note. Word level is the percentage of words in levels 1 and 2 in JACET 8000.

Table 3.3

Descriptive Statistics of the Readability and Word Level of Films and Textbook Materials

	FKGL		FRE		Word level	
	M	*SE*	*M*	*SE*	*M*	*SE*
Film	2.58	0.27	90.16	1.95	87.86%	1.49%
Textbook	3.38	0.65	85.56	3.61	87.72%	1.78%

Note. Word level is the percentage of words in levels 1 and 2 in JACET 8000

Mann-Whitney *U* tests were conducted to compare the readability of films and textbook materials (see Tables 3.4 and 3.5). No statistical difference was found between the readability of the film and textbook materials measured by the FKGL, FRE, and JACET 8000 scales. The FKGL of the film materials (*Mdn* = 2.70) did not differ significantly from the textbook materials (*Mdn* = 3.00, *U* = 9.00, *z* = -0.74, *p* = .462, *r* = -0.23). The readability measured by the FRE scale also showed that the film materials (*Mdn* = 90.60) did not differ significantly from the textbook materials (*Mdn* =88.00, *U* =

8.50, z = -0.84, p = .402, r =-0.27). Regarding the JACET 8000 word levels, the results of the Mann-Whitney test indicated no significant difference between the JACET 8000 level of the film materials (*Mdn* = 89.00) and that of the textbook materials (*Mdn* = 88.00, U = 11.00, z = -0.31, p = .754, r =-0.10). Therefore, the readability of the film and textbook materials analyzed in the current study were considered the same level of difficulty.

Table 3.4

Ranks of Readability and Word Level Measured by FKGL, FRE, and JACET 8000

	FKGL		FRE		Word level	
Material	Film	Textbook	Film	Textbook	Film	Textbook
Mean Rank	4.80	6.20	6.30	4.70	5.80	5.20
Sum of Ranks	24.0	31.0	31.50	23.50	29.00	26.00
Mdn	2.70	3.00	90.60	88.00	89.00	88.00

Note. N = 5 for each cell. Word level is the percentage of words in levels 1 and 2 in JACET 8000.

Table 3.5

Test Statistics of Readability and Word Level Measured by FKGL, FRE, and JACET 8000

	FKGL	FRE	JACET 8000
Mann-Whitney U	9.00	8.59	11.00
Wilcoxon W	24.00	23.50	26.00
Z	-0.74	-0.84	-0.31
Asymp. Sig. (2-tailed)	0.46	0.40	0.75
r	-0.23	-0.27	-0.10

3.3.2 Collocation

In this study, collocation usage was also considered in the analysis of the readability of the film and textbook materials. Collocation, or the word levels of combined words, was examined using the BNC and WB. Tables 3.6 and 3.7 show the results of the collocation analyses. Table 3.6 shows that the frequency of the collocational phrases used in *Night at the Museum* (Levy et al., 2006) was 23.69%. In *Bourne Identity* (Liman et al., 2002), the frequency of the collocation was 1.14%, suggesting that collocational phrases were used less frequently. The rank suggests that *Bourne Identity* (Liman et al., 2002) contained lower ranked collocational phrases. In the textbook materials, the most frequently used collocation was observed in the second grade STEP, while the least frequently used collocational phrases were found in TOEFL.

Table 3.6

Collocation Levels of Films and Textbook Materials

	Film					Textbook			
	BNC		WB			BNC		WB	
	%	Rank	%	Rank		%	Rank	%	Rank
Night at the Museum	23.69	6.25	21.54	8.60	2nd Grade STEP	27.73	2.25	15.77	2.00
The Devil Wears Prada	13.28	8.00	18.65	7.00	Center listening	19.88	3.13	20.55	2.63
You've got mail	19.62	2.88	21.38	2.63	TOEIC	6.64	18.00	6.17	12.67
Roman Holiday	16.54	5.80	4.09	7.33	TOEFL	2.24	24.50	2.83	13.50
Bourne Identity	1.14	34.33	2.36	20.88	IELTS	4.03	9.53	4.87	9.90

Note. % means the percentage of the frequency.

Table 3.7

Descriptive Statistics of the Readability Measured by Collocations

	BNC				WB			
	Percentage of frequency		Rank		Percentage of frequency		Rank	
	M	*SE*	*M*	*SE*	*M*	*SE*	*M*	*SE*
Film	14.85%	3.83%	11.45	5.78	13.61%	4.28%	9.29	3.07
Textbook	12.10%	4.99%	11.48	4.31	10.04%	3.44%	8.14	2.45

The results of the film and textbook materials were compared using the Mann-Whitney *U* test. As seen in Tables 3.8 and 3.9, the results showed that neither the frequency of the phrases nor the rank of the phrases differed according to the BNC or WB.

Table 3.8

Ranks of Collocation

	BNC				WB			
	Frequency		Rank		Frequency		Rank	
Material	Film	Text-book	Film	Text-book	Film	Text-book	Film	Text-book
N	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00
Mean Rank	5.60	5.40	5.40	5.60	6.00	5.00	5.50	5.50
Sum of Ranks	28.00	27.00	27.00	28.00	30.00	25.00	27.50	27.50
Mdn	16.54	6.64	6.25	9.53	18.65	6.17	7.33	9.90

Table 3.9

Test Statistics of Collocations

	BNC		WB	
	Frequency	Rank	Frequency	Rank
Mann-Whitney U	12.00	12.00	10.00	12.50
Wilcoxon W	27.00	27.00	25.00	27.50
Z	-0.10	-0.10	-0.52	0.00
Asymp. Sig. (2-tailed)	0.92	0.92	0.60	1.00
r	-0.03	-0.03	-0.17	0.00

Regarding the BNC, the frequency of collocations used in the film materials (*Mdn* =16.54) did not differ significantly from those used in the textbook materials (*Mdn* = 6.64), *U* = 12.00, *z* = -.104, *p* = .917, *r* = -.03. The ranks of the film materials (*Mdn* = 6.25) and textbook materials (*Mdn* = 9.53) showed no significant differences (*U* = 12.00, *z* = -.10, *p* = .917, *r* = -.03).

About the analysis using WB, the frequency of the film materials (*Mdn* =18.65) did not differ significantly from the textbook materials (*Mdn* = 6.17, *U* = 10.00, *z* = -.52, *p* = .602, *r* = -.17). Similarly, the rank of the film materials (*Mdn* = 7.33) did not differ significantly from textbook materials (*Mdn* = 9.90, *U* = 12.50, *z* = .00, *p* = 1.000, *r* =00).

3.3.3 Speech rate

The speech rate was measured in wpm and sps. The sound files including the pauses, and those excluding the pauses, were used to measure the wpm and sps. Regarding the pause factor, which might have a considerable effect in the current study, the number of pauses and the total length of pauses were counted and calculated into the

length and number of pauses per minute. Tables 3.10 and 3.11 show the speech rate of the data, and Tables 3.12 and 3.13 show the descriptive statistics of each material.

The speech rate of films in Table 3.10 shows that if counted without pauses, the speech rate was around 200 wpm and 5 or 6 sps. As the length of pauses was relatively long in films, the speech rate measured with pauses included was much slower than that without pauses, ranging from 132.51 wpm to 160.24.

Table 3.11 shows the results of the speech rate of textbook materials. The speech rate measured without pauses indicated that the speech rate of the TOEFL was the fastest at 220.92 wpm, followed by Center listening. The second grade STEP had the slowest speech rate at 170.33 wpm, suggesting that the lengths of the pauses were generally shorter in the textbook materials than the film materials. Fewer pauses were also evident in the textbook materials.

Table 3.10

Speech Rate of Films

	Without pauses		With pauses		Pause	
	wpm	sps	wpm	sps	Number of pauses	Length of pauses
Night at the Museum	197.41	5.06	140.73	3.61	7.92	9.02
The Devil Wears Prada	232.89	5.40	160.24	3.72	6.09	16.68
You've got mail	221.33	5.57	145.90	3.67	10.77	17.82
Roman Holiday	259.46	4.32	156.22	2.60	16.32	22.76
Bourne Identity	259.02	6.15	132.51	3.15	10.79	28.33

Note. Number and length of pauses are calculated per minute.

Table 3.11

Speech Rate of Textbook Materials

	Without pauses		With pauses		Pause	
	wpm	sps	wpm	sps	Number of pauses	Length of pauses
2nd Grade STEP	170.33	3.81	145.60	3.25	4.40	1.73
Center listening	197.31	5.30	164.84	4.42	6.06	3.46
TOEIC	175.04	4.82	171.73	4.07	4.93	2.91
TOEFL	220.92	4.32	184.49	3.61	6.39	4.29
IELTS	173.29	3.93	139.21	3.16	12.18	9.55

Note. Number and length of pauses are calculated per minute.

Table 3.12

Descriptive Statistics of Speech Rate of Film and Textbook Materials

		Without pauses				With pauses			
		wpm		sps		wpm		sps	
	n	*M*	*SE*	*M*	*SE*	*M*	*SE*	*M*	*SE*
Film	5	234.02	11.78	5.30	0.30	147.12	5.05	3.35	0.21
Tests	5	187.38	9.66	4.44	0.28	161.17	8.34	3.70	0.24

Table 3.13

Descriptive Statistics of Pauses in Film and Textbook Materials

		Number of pauses		length of pauses	
	n	*M*	*SE*	*M*	*SE*
Film	5	10.38	1.73	18.92	3.23
Tests	5	6.79	1.40	4.39	1.36

The Mann-Whitney *U* test was conducted for each factor of the speech rate. As shown in Tables 3.14 and 3.15, in the speech rate without pauses, the wpm of the film

materials (*Mdn* = 232.89) differed significantly from the textbook materials (*Mdn* = 175.04), $U = 1$, $z = -2.40$, $p < .05$, $r = -0.76$. The speech rate measured in sps showed that the sps of the film materials (*Mdn* = 5.40) differed significantly from the textbook materials (*Mdn* = 4.32), $U = 3$, $z = -1.98$, $p < .05$, $r = -0.63$. These results indicate that the speech rates of the films without pauses were faster than those of the textbook materials.

Regarding the speech rate measured with pauses, the wpm of the film materials (*Mdn* = 145.90) did not differ significantly from the textbook materials (*Mdn* = 164.84), $U = 7.00$, $z = -1.15$, $p = .251$, $r = -0.36$. The speech rate measured in sps also showed that the film materials (*Mdn* = 5.40) did not differ significantly from the textbook materials (*Mdn* = 3.61), $U = 8.00$, $z = -0.94$, $p = .347$ *ns*, $r = -0.30$ (see Tables 3.14 and 3.15).

Table 3.14

Ranks of Speech Rate With and Without Pauses

	Without pause				With pause			
	wpm		sps		wpm		sps	
Material	Film	Text-book	Film	Text-book	Film	Text-book	Film	Text-book
Mean Rank	7.80	3.20	7.40	3.60	4.40	6.60	4.60	6.40
Sum of Ranks	39.00	16.00	37.00	18.00	22.00	33.00	23.00	32.00
Mdn	232.89	175.04	5.40	4.32	145.90	164.84	5.40	3.61

Note. $n = 5$ for each material.

Table 3.15

Test Statistics of Speech Rate With and Without Pauses

	Without pause		With Pause	
	wpm	sps	wpm	sps
Mann-Whitney U	1.00	3.00	7.00	8.00
Wilcoxon W	16.00	18.00	22.00	23.00
Z	-2.40	-1.98	-1.15	-0.94
Asymp. Sig. (2-tailed)	0.02	0.05	0.25	0.35
r	-0.76	-0.63	-0.36	-0.30

The Mann-Whitney tests showed that when calculated without pauses, the speech rate and the articulation rate of the film materials was significantly faster than the textbook materials. When calculated with pauses, no significant differences were found between the film and textbook materials. Therefore, it is assumed that the length and the number of pauses during the dialogues had an effect on the speech rate.

Tables 3.16 and 3.17 show the results of the Mann-Whitney test analyzing the number and the length of pauses. It was found that the number of pauses of the film materials (*Mdn* = 10.77) did not differ significantly from the textbook materials (*Mdn* = 6.06), $U = 5.00$, $z = -1.57$, $p = .117$, $r = -0.50$. However, the length of pauses in the film materials (*Mdn* =17.82) differed significantly from the textbook materials (*Mdn* = 3.46), $U = 1$, $z = -2.40$, $p < .05$, $r = -0.76$. These results suggest that the number of pauses did not differ between the two material types, but the length of pauses in the films was statistically significantly longer than that of the textbook materials.

Table 3.16

Ranks of the Number and the Length of Pauses

	Number of pauses per minute		Length of pauses per minute	
Material	Film	Textbook	Film	Textbook
Mean Rank	7.00	4.00	7.80	3.20
Sum of Ranks	35.00	20.00	39.00	16.00
Mdn	10.77	6.06	17.82	3.46

Note. $n = 5$ for each material.

Table 3.17

Test Statistics of the Number and the Length of Pauses

	Number of pauses per minute	Length of pauses per minute
Mann-Whitney U	5.00	1.00
Wilcoxon W	20.00	16.00
Z	-1.57	-2.40
Asymp. Sig. (2-tailed)	0.12	0.02
r	-0.50	-0.76

3.3.4 Other characteristics

During the analysis of the sounds and texts of the films and textbook materials, other factors that were not analyzed by the scale of readability and the speech rate were

investigated. Those factors termed as *other characteristics* consist of three features: visual gestures, background noise, and the use of proper nouns. Tables 3.18 and 3.19 show the results after other characteristics of each material were examined.

Regarding the visual information or gestures, all the films provided visual information, while no visual information was provided in the textbook listening materials, except for the TOEFL listening test in which a photo of two people talking was displayed during the dialogue. The analysis of the films focused on the body movements or gestures of people talking in the targeted scenes. The analysis showed that people mainly used eye contact, and sometimes gestures were used, which are assumed to aid the listening comprehension of the viewers.

Table 3.18

Other Characteristics of Films

	Visual gestures	Background noise	Proper noun
Night at the Museum	gestures eye contact	people talking in an office background music	Snaptime Industries Clapper
The Devil Wears Prada	eye contact	phone ringing opening the drawer	Barnes and Noble Bobbsey Harry Potter J.K. Rowling Miranda
You've got mail	gestures eye contact	people talking at a party	Tom Hagen Vito Corleone Godfather
Roman Holiday	gestures eye contact	helicopter, bell, traffic sound	Bradley
Bourne Identity	gestures eye contact	people talking at a coffee shop background music sound of traffic	

Table 3.19

Other Characteristics of Textbook Materials

	visual gestures	background noise	proper nouns
2nd Grade STEP	—	none	Brenda Café Dave Greg James Jenny Larry Super-Spin
Center listening	—	none	Morocco
TOEIC	—	none	Chicago Cambodia Jacobs KEE Ryan
TOEFL	picture of people talking	none	Elizabeth Mary Susan
IELTS	—		Collens Sam

The presence of background noise was also noticeable when comparing the two types of materials. In textbook materials, no background noise was heard in the listening input. In the films, on the other hand, various noises such as people talking in an office or at a party and a speaker turning the pages of a newspaper were noticed during the conversations.

Regarding the background noise of films, observations revealed that such background noise can be categorized into three main kinds of noise: background noise at a scene, sound effects, and human sounds. Background noise at a scene includes

various types of sounds, such as traffic, nature, or people talking in the crowd. They are the natural sounds that people often hear in any place. For example, when a character stands by a busy street, the sounds of cars moving or honking can be heard, and when a character attends a party, there is the sound of people talking or plates clanking. Sound effects used in movie making have several purposes such as giving the viewer the atmosphere of the scene or having the viewers notice the transition of scenes (Holman, 2010). Human sounds are the sounds people make when they move their body or parts of their body. For example, the sound of turning the pages of a book, opening a drawer, or walking.

The third characteristic is concerning the proper nouns used in the dialogues. The list of proper nouns used in each material, obtained by JACET 8000 level markers, is shown in Tables 3.18 and 3.19. The list shows that several proper nouns are used in both the films and the textbook materials. However, on closer inspection and from a qualitative perspective, the textbook materials were found to contain more words that the students might feel more familiar with than the films. In textbook materials, most of the proper nouns are people's names or famous place names, such as *Dave*, *Sam*, *Morocco*, and *Chicago*, which are commonly known names for Japanese EFL learners. In film materials, on the other hand, some of the proper names assumed listeners had some background knowledge of the cultural information of the film's settings. For example, *Barnes and Noble* is one of the largest bookstores in the United States, and *Vito Corleone* is the name of a character that appeared in the film *Godfather*. Even though some of the proper nouns that appeared in films, such as Harry Potter and Miranda, might be familiar to Japanese EFL learners, the number of unfamiliar proper nouns was larger in the films than in the textbook materials.

3.4 Discussion

3.4.1 RQ1-1: Readability of films and textbook materials

The readability of films and textbook materials were compared using the FKGL, FRE, JACET 8000 scales, and collocations. The use of proper nouns was also compared qualitatively. The results of the FKGL and FRE scales showed that the readability of the films did not differ significantly from that of the textbook materials. This could be because the examined texts were spoken words. The length of spoken sentences tends to be shorter than that of written sentences, and relatively simple and less complex sentences are used in spoken language. However, Porter and Roberts (1981) pointed out that there tends to be a difference in sentence structure between textbook materials and authentic materials. According to Porter and Roberts, linguistic structures used in textbook materials are typically simple and well-formed sentences, while in a more natural situation, the sentences are loosely connected clauses. In the current analyses, the differences in sentence structures measured by FKGL and FRE were not observed between the two types of materials.

The percentage of the words categorized into levels 1 and 2 of JACET 8000 level marker also showed that the word levels used in both text types did not differ. In both material types, around 90% of the words were found in levels 1 and 2.

As the word levels analyzed by JACET 8000 did not differ between the two material types, further analyses were needed to examine the frequency of the words at the phrase level. The analyses using the BNC and WB showed that the frequency of the phrases or collocation did not differ between the two material types. The frequency analyzed by the ranks of the phrases in the BNC and WB also showed no differences between the two materials.

As stated above, the readability measured by the FKGL, FRE, and JACET 8000

showed that the readability of films and textbook materials did not differ. Therefore, it can be assumed that the readability of the film scripts does not make comprehension of films difficult for language learners, as suggested by past studies. It is often said that the use of unfamiliar collocations in films makes the films more difficult to comprehend. However, as Furuchi (2011) suggested, not many collocational phrases are used in films. In the current study, only a small segment of the films and textbook materials were targeted for analyses, and the frequency of the phrases used in the two types of texts showed few differences. Therefore, it might be fair to state that collocation is not a factor that makes films difficult to comprehend.

3.4.2 RQ1-2: Speech rate of films and textbook materials

The speech rate of films and textbook materials were compared using several criteria. The first criterion was the speech rate with pauses included in the measurement. The second criterion was the speech rate with pauses excluded from the measurement. The speech rate with and without pauses were measured in wpm and sps. The third criterion was the pause itself. The lengths of pauses and the number of pauses found in each sound data were analyzed.

The results showed that the difference between the speech rate of films and the textbook materials was statistically significant. In the analysis excluding the pause from the sound data, the speech rates measured in wpm and sps of the films were faster than those of the textbook materials. In terms of the speech rate with pauses, the speech rate of the films and the textbook materials did not differ. These results indicate that the speech rate measured without pauses was faster in the films than in the textbooks.

Generally speaking, speech rate is often analyzed with pauses included in the

measurement because pauses are considered to have an effect on the speech rate. However, in the case of films, in which long pauses are more commonly added between sentences, it is preferential to measure the speech rate without pauses (Nitta et al., 2010a). By extracting the pauses, it is possible to ascertain the actual speech rate and the speed at which people talk during the conversation.

It can be said that the speakers' speech rate in certain textbook materials can be as fast as that of the films, but in the current study, the targeted textbook materials were listening tests aimed at measuring language learners' listening proficiency. Therefore, as far as the listening texts analyzed in the current study are concerned, the speech rates of the textbook materials were slower than those of the films. These results support the argument made by Potter and Roberts (1981), which argued that listening texts in textbook materials are usually spoken at a slow pace.

Regarding the pauses, the number of pauses did not differ between the two types of texts. However, the length of pauses in the films were significantly longer than that of the textbooks. This indicates that the speech of films and textbooks include almost the same number of pauses, but pauses in the films lasted longer than those in the textbooks.

In textbook materials, the speech was provided without visual information. Therefore, the speakers tended to speak without inserting long pauses during their speech. In the film materials, visual information provided some actions or movements, and some scenes contained moments when the speakers were not talking. For instance, in *Bourne Identity* (Liman et al., 2002), when two speakers talked sitting at a table face to face, one speaker inserted a relatively long pause during his speech. From the speaker's puzzled expression on the screen, viewers were able to assume that the speaker was not sure how to continue his speech and he was looking for the right

words to describe his feelings. As the films provide both audio and visual information, the longer pauses of speech are supplemented with visual information such as the expressions of the speaker, gestures, or the picture conveying some information other than people's speech.

In sum, the analyses of speech rate in the current study showed that in films, people speak faster than they do in textbook materials. Moreover, the length of each pause during the speech is longer in films than in textbooks, although the number of pauses did not differ between the two text types. These results indicate that some of the factors that make listening comprehension of films challenging for language learners are related to the fast speech rate and the longer pauses added during the speech.

3.4.3 RQ1-3: Other features of films and textbook materials

The text characteristics of films and textbooks other than the readability and the speech rate were also examined. Through the analyses, three features were found. The first feature related to the background noise. In the films, the sound data included various kinds of background noise such as people talking around the speakers or the sounds associated with speakers' movements. In the textbooks, on the other hand, no background noise was heard during the dialogue. The presence of the background noise is apparent in the films because there is some kind of action or movement taking place around the dialogue in the films. In making films, it is argued that the sound plays an important role in telling the story and engaging the viewers in the presentation (Cohen, MacMillan, & Drew, 2006; Holman, 2010). From the viewpoint of listening comprehension, background noise affects learners' listening comprehension negatively (Field, 2008; Hodoshima, Masuda, Yasu, & Arai, 2009). Therefore, the presence of background noise can be considered a factor that affects learners' listening

comprehension of films. Students who are used to the clear sound of English dialogues without any background noise might be greatly distracted or affected by background noise, which might deteriorate their listening comprehension.

The second feature that was distinct in films when compared with the textbooks was the visual information. All of the films contained some visual information such as gestures or eye contact. In the textbooks, a picture of speakers was provided during the TOEFL listening section, but the other materials lacked visual information. As it is argued that visual support had a positive effect on listening comprehension (Cross, 2011; Lynch, 2009), learners benefit from the visual information of films.

Some published textbooks with an accompanying DVD might provide visual information for learners practicing listening comprehension. However, the textbook materials for the tests analyzed in the current study did not provide any visual information. It might be stated that the majority of listening exercises in language classrooms are purely listening input, without accompanying visual input.

Regarding the use of proper nouns, qualitative analyses indicated that proper nouns, which required learners to have background knowledge of the targeted culture, were used more often in films. In *The Devil Wears Prada* (Finerman & Frankel, 2006), the main character in the targeted scene says that she's going to go to *Barnes and Noble*. It might be possible for learners to guess that *Barnes and Noble* is the name of a bookstore in the U.S. from the context, but the unfamiliar words might affect learners' comprehension. As films can be used to teach the culture of English speaking countries (Johnson, 2008), such information about proper nouns can be taught to learners.

In textbook materials, on the other hand, more commonly used proper nouns, which are easy for Japanese EFL learners to recognize as the name of a person or a place, are used in the dialogues. For example, in Center listening, one person is taking

part in a marathon in Morocco, and in the TOEIC listening test, one person wants to buy a train ticket to Chicago. As Morocco and Chicago are commonly known proper nouns in Japan, it is easy for listeners to recognize Morocco and Chicago as names of places.

Language tests that anticipate a large variety and number of test takers are developed so that they not bias certain groups. The textbook materials analyzed in this study are taken from those tests. Hence, it is likely that those tests intentionally included proper nouns that would be familiar to learners.

3.5 Conclusion of Study 1

Study 1 was conducted to determine the differences in linguistic characteristics of films and textbook materials. The readability, speech rate, and other features were analyzed for comparison.

The readability was analyzed using the FKGL and FRE scales. The word levels were also examined by checking the frequency in JACET 8000 and collocation corpus. The results indicated that no statistically significant differences were found between the two types of materials regarding readability and collocation. Thus, it can be concluded that the readability and the word levels used in films and textbook materials examined in the current study did not differ with each other.

The speech rate of films and textbooks were measured in wpm and sps in the sound data with and without pauses, which have an effect on the speech rate. The speech rate did not differ in the analyses of dialogues including pauses. However, in the analyses of sound excluding pauses, the speech rate was found to be significantly faster in the films than in the textbook materials.

The lengths of the pauses in the films were also found to be longer than those of

the textbooks. However, no differences were observed in the amount of pauses. Therefore, in textbook materials, the lengths of the pauses during the dialogues were short, whereas longer pauses were observed during the dialogue in the films.

Other features that made two types of materials distinct from each other were the presence of background noise, visual information, and the use of pronouns. In the textbook materials, no background noise was observed, whereas various kinds of background noise were heard during the dialogues of the films.

Regarding the visual information, the only visual information used in the textbook materials was a static picture of speakers; all other textbook materials provided only aural information. However, in the films examined in the current study, both visual and aural information was provided to viewers.

The differences in the use of pronouns were also taken into consideration. The examination of the pronouns used in the dialogues revealed that there were different characteristics in the use of proper nouns between films and textbook materials. Proper nouns that were less familiar to learners were used more often in films than in the textbook materials. The proper nouns used in textbooks tended to be more commonly known to language learners.

Although this study found some important indications about the differences between films and textbook material, some limitations should be noted. First, the results of the current study were based on a limited data from both material types. Only five items, with approximately one minute-long segments from each item, were chosen from each material type to represent the characteristics of films and textbook materials. Because of the limited amount of data, it was also not possible to analyze whether the characteristics of films differed depending on genre. Admittedly, the results might have been different if the analyses were conducted with a larger set of data.

Second, only the tests were analyzed as representatives of textbook materials. It was considered ideal to use large scale language tests as representatives of textbook materials because they are targeted at a large number of test takers with various backgrounds. However, it might have been possible to include other kinds of published textbook materials for different levels of proficiency. Third, there might have been better ways to analyze the usage of collocations or word phrases. In the current study, the levels and frequencies of collocation or word phrases were examined using the BNC and WB. However, by using methods other than those used in the current study, the frequency of collocation and word phrases might have been examined more thoroughly.

In spite of some limitations, this study was considered to be valuable, as no studies to date have examined the differences of linguistic characteristics between films and textbook materials in depth. The results of the current study show some indications about the different linguistic characteristics of films and textbook materials, which might be related to the factors that make films difficult to comprehend for Japanese EFL learners.

Chapter 4
Study 2: Effects of Noise and Speech Rate on Learners' Listening Comprehensibility

4.1 Purpose of Study 2 and Research Questions

The results of Study 1 suggested that the differences in linguistic features of films and textbook materials were prominent mainly in the speech rate, the lengths of the pauses, and the presence of background noise. Although it was revealed that some elements of linguistic features differentiated films from textbook materials, it is still not clear which factor or factors make the listening comprehension of films the most challenging. Among the aforementioned differences between the films and textbook materials, the speech rate and background noise were chosen for comparison, as they were considered the characteristics that made the films distinctive from the textbook materials. The presence of visual information was excluded from this study because the focus of analysis was on the phonological features. The lengths of pauses were also not examined because in films, some visual information was provided to the listeners during the long pause.

Several past studies have been conducted to examine the effects of noise or speech rate on learners' listening comprehension (Griffiths, 1990, 1992; Rogers, Dalby, & Nishi, 2004; Shi, 2010; Zhao, 1997). Regarding noise, it was found that even bilingual listeners with high listening competence were negatively affected by the presence of noise compared with monolingual native listeners. Most studies claimed that language learners benefit from a slower speech rate, but it was also argued that personal preferences of learners affect the degree to which an individual learner benefits from slower speech (Griffiths, 1990; 1992; Zhao, 1997).

Although past studies examined the effects of either noise or the speech rate on

listening comprehension, studies that examined the effects of both speech rate and noise have been scarce. Therefore, it is still not clear which factor, noise or speech rate, affects listening comprehension to the greatest degree. As speech rate and noise are factors that make films distinct from textbook materials, it was considered crucial to examine which of these two factors had the greatest effect on listening comprehension. After determining the factor that most greatly affects listening comprehension during films, it was anticipated that the results could be applied to practical instruction using films. Study 2 examined the effects of noise and speech rate on learners' listening comprehensibility. These factors were analyzed with the scripts taken from both film and textbook materials. It aimed to reveal the factors that make learners' comprehension of films challenging.

The following research questions were addressed in Study 2.

RQ2-1: Does background noise have an influence on learners' listening comprehensibility?

RQ2-2: Does the speech rate have an influence on learners' listening comprehensibility?

RQ2-3: Does the material type have an influence on learners' listening comprehensibility?

RQ2-4: Which of the factors, noise, the speech rate, or the material type, affects learners' listening comprehensibility the most?

4.2 Pilot study

4.2.1 Overview of the pilot study

The aims of the pilot study were to determine the levels of listening tests that

were at the participants' proficiency level and to decide the test format to assess their listening comprehensibility. Although the participants took a listening proficiency test before the experiment, it was necessary to determine the level of listening input that the participants were able to dictate to avoid the floor effect. It was predicted that the factors of noise and speech rate would be hard to determine if the participants could not comprehend the listening input with a slow speech rate and without background noise. The test format was assessed to determine the best way to test the participants' listening comprehension.

Twelve university students were randomly selected from the participants and they took the pilot study. The materials consisted of the textbook materials and the film materials. The textbook materials were adapted from the listening section of pre-second and third grade Standardized Test for English Proficiency (STEP) test (Seibido Shuppan, 2012a. 2012b). The film materials were taken from the script of *Night at the Museum* (Levy et al., 2006) and the scripts were converted into synthetic speech using Globalvoise English ver. 2, a text-to-speech synthetic program. The speech rate was set to be 140 wpm, which was the same as the speech rate of pre-second and third grade STEP tests. Two test formats, partial dictation and whole dictation formats, were used. In the partial dictation, each dialogue had 20 blanks. The participants listened to each dialogue and the instructor paused after each blank to give them enough time to write down what they heard. For the whole dictation test, pauses were added after each sentence to give them the time to transcribe. The participants wrote their answers on the dictation sheet given by the instructor (see Appendix 4.1). It was assumed that the effects of background noise and speech rate would not be measured if the participants were unable to transcribe the dialogue itself.

4.2.2 Results of the pilot study

The results of the pilot study are shown in Table 4.1. As Table 4.1 shows, the scores for the textbook materials were higher than those of the film materials on both the full dictation and partial dictation tests. However, little difference was found between the scores of the full dictation test and the partial dictation test, thus indicating that the test type has little effect on measuring the students' listening comprehension.

Table 4.1

Mean Scores for the Dictation Tests in the Pilot Study

	Dictation test		Partial Dictation test	
	M	Full score	*M*	Full score
Textbook	21.8 (78.0%)	28	14.3 (75.4%)	19
Film	14.3 (47.5%)	30	11.5 (57.5%)	20

Note. The percentages of correct answers are in parentheses.

The results of the pilot study gave some indications for the experiment in Study 2. First, the speech rate that the participants were able to comprehend well was determined to be 140 wpm. The mean dictation scores of the textbook materials were 78.0% in the full dictation test and 75.4% in the partial dictation test. On the other hand, in the film dictation test, the mean score of the full dictation test was 47.5%, while that of the partial dictation test was 57.5%. Therefore, the speech rate that the participants would be able to comprehend and that would be used in the experiment was determined to be 140 wpm.

Second, it was decided that the full dictation test would be used in the experiment because it was difficult to decide which words should be left blank when developing the partial dictation test. This was because the parts that were left blanks had a great effect on the

accuracy of the comprehension measurement.

Third, the same speech type was used for the film and textbook material tests. In the pilot study, synthetic speech was used only for the film test. Although a previous study showed that there were no differences in learners' listening comprehension between the sound of synthetic speech and that of the natural voice (Hirai & O'ki, 2011), some of the students' comments suggested that the synthetic speech test was more difficult for them. To avoid the influence of the speech type, whether synthetic speech or not, it was decided that synthetic speech would be used for both textbook and film materials.

Based on the results of the pilot study described above, the following decisions were made for the experimental study: The speech rate would be set to 140 wpm, the full dictation test would be used, and synthetic speech would be used for both material types.

4. 3 Method

4.3.1 Participants

A total of 108 undergraduate students at a university in Japan took part in this study. All participants had normal hearing. The data of 18 students were excluded from the analyses as they were absent from one of the tests and they could not complete the task. Therefore, the data of the remaining 90 students was analyzed for this study.

4.3.2 Material

4.3.2.1 Listening proficiency test

The proficiency test was adapted from a practice test for the TOEIC Bridge practice test (Takayama & Tozer, 2009). Because of the time constraint, 22 items from the listening section were used.

The reliability of the proficiency test was α = .681, which is not high, but considering

that the number of items was 22, and not a large number, α = .681 was considered acceptable.

4.3.2.2 Listening tests

4.3.2.2.1 Scripts

Four dialogues were chosen from each of the textbooks and film materials (see Appendix 4.2). The scripts were taken from both films and textbook materials. In Study 1, the characteristics of films and textbook materials were analyzed and compared, resulting in some differences in the characteristics of the two types of materials. For this reason, scripts of both materials were also applied in Study 2. It was considered that the effects of noise and speech rate on listening comprehension during films are better determined by comparing film materials and textbook materials.

For the textbook material, items from the third grade STEP test (Seibido Shuppan, 2012b) were used as the pilot study suggesting that the test was appropriate for the participants' proficiency levels. For the film material, scripts from films were used. The scripts from films were chosen as film materials because unlike news or speeches, the scripts contain peoples' conversations. Four films from various genres were selected as follows: *Night at the Museum* (Levy et al., 2006), *Roman Holiday* (Wyler, 1953, classic), *You've Got Mail* (Donner & Ephron, 1998, romantic comedy), and *Bourne Identity* (Liman et al., 2002, action). In order to avoid the effects of the materials' difficulty levels on the students' listening comprehensibility, the number of words and the readability were maintained to be the same among the materials.

Table 4.2 shows the number of words and readability of each material. Because it was assumed that dictating long dialogues would make the participants tired in the last part of dictation and the fatigue would affect their listening comprehension, short dialogues consisting of around 30 words were selected. The readability was measured using the scales

of FKGL, FRE, and JACET 8000. In JACET 8000, the percentage of word levels in levels 1 to 3 were around 90 percent.

Table 4.2

Number of Words and Readability of the Materials

	Textbook				Film			
	No.1	No.2	No.3	No.4	*Night at the Museum*	*Roman Holiday*	*You've Got Mail*	*Bourne Identity*
Number of words	30	24	28	26	30	30	28	29
FRE	93.5	87.9	90.3	94.1	93.5	96.4	92.6	90.0
FKGL	1.6	2.4	1.8	1.4	1.6	1.3	1.8	2.1
JACET Level 1-3	87%	89%	92%	100%	83%	100%	89%	97%

4.3.2.2.2 Type of background noise added to the listening materials

Regarding the noise heard in the films, as found in Study 1, three kinds of background noise are generally observed; background sounds, sound effects, and human sounds. Annabel et al. (2006) stated that soundtracks typically consist of speech, sound effects, and music. Among the various sound types, background sounds were used in Study 2, as they can be heard naturally in all films.

4.3.2.3 Process of developing listening materials

The scripts were converted into synthetic speech using Globalvoice English ver. 2, for two main reasons. First, it was possible to determine the effects of noise and the

speech rate by using synthetic speech. The purpose of Study 2 was to determine the effects of speech rate and noise; therefore, if the original sound from films or textbook materials was used in the experiment, it was expected that the effects of the sound type would influence the results. For example, in cases where the original sound of films had been used in the experiment, and the comprehensibility of films with the noise had been better than that of the textbook materials, it might be assumed that the comprehensibility was better not just because of the effects of noise, but also because of the tone of voice or manner of speaking of the different characters in the film. Second, according to the students' comments in the pilot study, participants' listening comprehension might be affected by the different speech types, whether it is an original natural human speech or synthetic speech. Thus, to avoid the effects of speech types, synthetic speech was used for both film and textbook materials.

Two types of speech rate were used in the current study. In the previous studies, various speech rates, ranging from 185 wpm to 200 wpm were used as fast speech rates (Griffiths, 1990, 1992; Zhao, 1997). In the present study, the mean of those speech rates, 190 wpm, was used as the fast speech rate. Therefore, the fast version was created with a speech rate of 190 wpm, and for the slow version, the speech rate of the dialogues in the third grade STEP test used in the pilot study, which was 140 wpm, was adopted.

Regarding the background noise, the noise of *crowd talking* (Sound Jay, 2014) was applied. Background noise was added at a signal to ratio (SNR) of +10db. In previous studies that examined the effects of noise on listening comprehension, the SNR varied depending on the listening proficiency. In the experiments in which the participants' proficiency levels were high, such as bilinguals, the sound file was mixed with noise at an SNR from -5dB to +10dB (Rogers, Lister, Febo, Besing, & Abrams,

2006; Shi, 2010). In the experiments in which participants' proficiency levels were low, noise at an SNR of +5dB to +15dB was adopted (Hodoshima et al., 2009). As the participants' proficiency levels were low-intermediate, an SNR of +10dB was applied.

Using Audacity, free software for recording and editing sound, eight kinds of sound files were created. First, the sound files at the speech rate of 190 wpm and 140 wpm were developed using Globalvoise English ver. 2. Then, the sound files were further mixed with background sound, and the SNR was also adjusted using Audacity.

As Figure 4.1 shows, each material type has four different kinds of speech; slow speech with background noise (Slow and Noise), slow speech without background noise (Slow and Silent), fast speech with background noise (Fast and Noise), and fast speech without background noise (Fast and Silent). In total, sound files of eight different kinds of conditions were created.

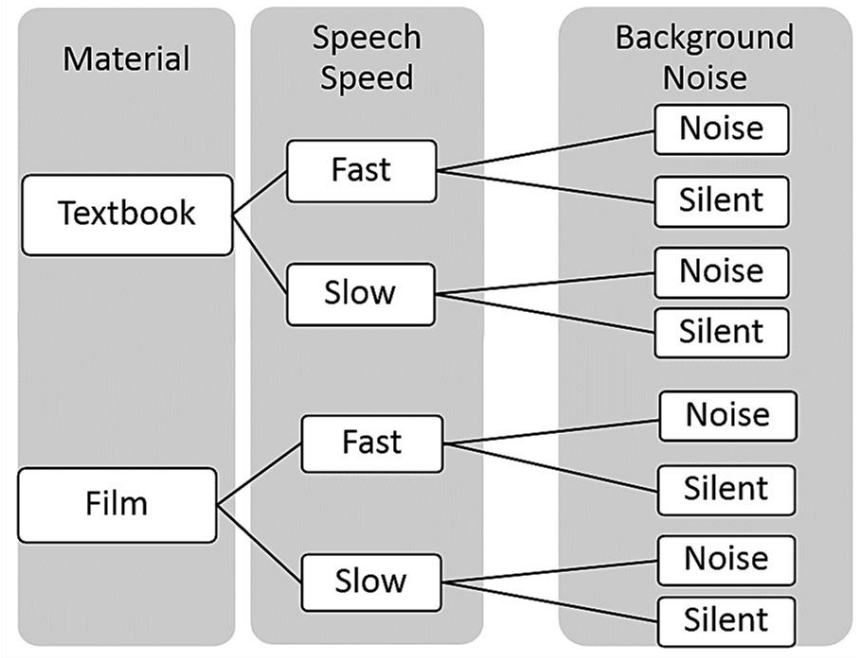

Figure 4.1 Sound files with eight conditions.

4.3.2.4 Questionnaire

After the students finished the dictation test, they answered the questionnaire regarding their listening comprehension of the dictation tests (see Appendix 4.3). The questionnaire consists of five questions: two questions about film material (Part A), two questions about textbook material (Part B), and one question about the comparison of the two parts. As the students had not been told about the differences in the materials types, film material was termed as Part A, and textbook material was termed as Part B. It was a concern that telling them about the material types would affect their responses on the questionnaire. For each part, one question was about the dialogue that the students found the easiest to comprehend, and the other question was about the dialogue that was the most difficult for the students to comprehend. In the fifth question, the students were asked to choose one part that they felt was more difficult to comprehend. After each question, the students were asked to write the reasons why they felt that way.

4.3.3 Procedure

The experiment was conducted in a quiet classroom. The participants listened to the eight dialogues and recorded what they had heard. In the first listening, each dialogue was played without pauses, and in the second and the third listening, there was a pause between each sentence to give the students time to write down the sentences.

As there was a chance that their listening comprehension was affected by the characteristics of the dialogue, another set of sound files was created with the same noise and speech rate conditions, but with different dialogues. For example, in textbook materials, material No. 4 was recorded with background noise and fast speech

rate for the first experiment, but for the second experiment, material No. 1 was recorded using the same conditions. After two weeks, the participants listened to the second version of the dialogues taking the same procedure as in the first experiment.

4.3.4 Scoring and data analyses

All the dictation sheets were collected and scored using Oller's (1979) methods of marking dictation. Oller (1979) suggests that spelling errors should not be considered incorrect because spelling is not the focus of the skills to be measured in most of the dictation activity.

The percentage of words for which the participants got the correct answer was calculated. As they took the dictation test twice, their scores for the first tests and those for the second tests were added, and the mean score, which was considered to be their final score for each sound condition, was produced. For example, in the first test, Student 1 got a score of 80% in the sound file of slow speech with some background noise. Then, in the second test, Student 1 listened to the sound file of the same condition—a slow speech rate and with some background noise—but with different scripts, and received a score of 50%. Therefore, the total score for Student 1 was 65%, which was the mean score of the two tests. The students' total scores were used for the data analysis.

Based on the scores of the dictation tests, two analytical procedures were taken. First, to examine the effects of the material type, the noise, and the speech rate on learners' listening comprehension abilities, a 2 (Material: Textbook, Film) × 2 (Noise: Silent, Noise) × 2 (Speech Rate: Fast, Slow) three-way analysis of variance (ANOVA) was conducted on the scores of the dictation test. Second, a multiple regression analysis was applied to analyze the factors that affect learners' listening

comprehension the most. In conducting the multiple regression analysis, the scores of the listening proficiency test were chosen as dependent variables. As independent variables, the scores of the dictation tests using eight types of sound, which vary in text types, speech speed, and the presence of background noise, were used. The eight listening sound files included four textbook materials: slow textbook sound without background noise, fast textbook sound without background noise, slow textbook sound with background noise, and fast textbook sound with background noise. The other film materials are slow film materials without background noise, fast film materials without background noise, slow film materials with background noise, and slow film materials with background noise. For the 3-way ANOVA and multiple regression analyses, Statistical Package for Social Studies (SPSS) Ver.22.0 was used as the main statistical program.

Regarding the questionnaire, the number of students who chose an item was counted for each question item. Then, the percentage of the students who chose the item, as well as the mean for each item, was calculated.

4.4 Results

4.4.1 Results of the listening proficiency tests

The full score of the listening proficiency test was 22, the mean was 13.50, and the standard deviation was 3.39. The internal consistency of the test was $\alpha = .681$, which is considered to be good reliability. The data was considered to be normally distributed.

4.4.2 Results of the dictation tests

Table 4.3 and Figure 4.2 show the results of the dictation test scores. As Figure

4.2 clearly shows, the mean dictation scores of the textbook materials were lower than those of the film material in all conditions. Moreover, in both materials, the mean score of Noise and Fast condition was the lowest among the eight conditions.

Table 4.3

Dictation Test Scores of Textbook and Film Materials

	Silent				Noise			
	Slow		Fast		Slow		Fast	
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*
Textbook	64.91	22.90	59.61	20.78	60.63	20.03	50.79	25.53
Film	45.27	21.71	46.37	18.23	49.05	18.53	34.74	17.34

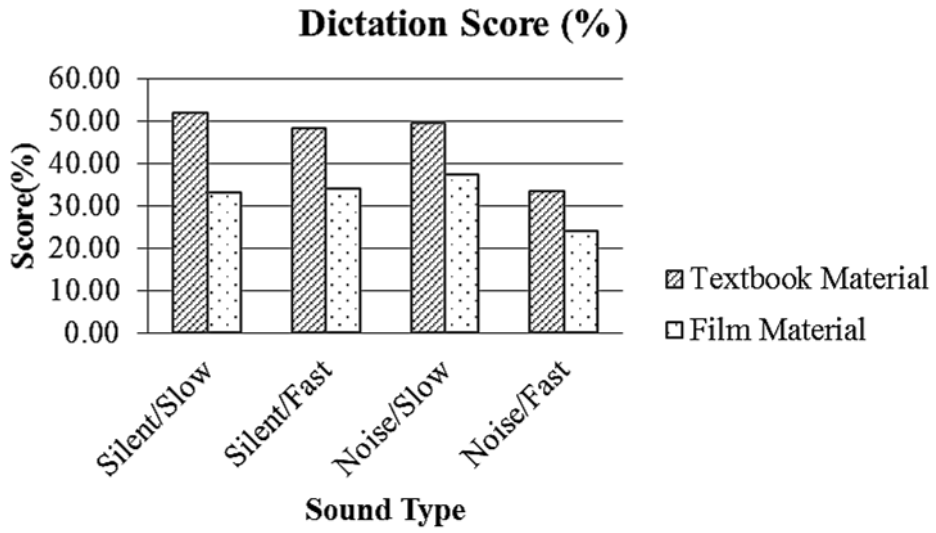

Figure 4.2. Results of the eight dictation test scores.

A 2 (Material: Textbook, Film) × 2 (Noise: Silent, Noise) × 2 (Speech rate: Fast, Slow) ANOVA was conducted on the scores of the dictation test. As Table 4.4 shows, there were significant differences in the main effects of Material, $F(1, 89) = 325.365$, $p < .001$, $\eta_p^2 = .785$, Noise, $F(1, 89) = 57.125$, $p < .001$, $\eta_p^2 = .391$, and Speech rate, $F(1, 89) = 168.733$, $p < .001$, $\eta_p^2 = .655$. This shows that all of the three factors had effects

on the students' listening comprehension.

The results also showed a significant two-way interaction between Material and Noise, $F(1, 89) = 5.320$, $p < .05$, $\eta_p^2 = .056$, and Noise and Speech rate, $F(1, 89) = 65.164$, $p < .001$, $\eta_p^2 = .423$. However, the interaction between Material and Speech Rate was not significant, $F(1, 89) = .689$, $p = .409$, $\eta_p^2 = .008$, indicating that their listening scores were lower in the Fast condition than the Slow condition for both material types. The three-way interaction of Material × Noise× Speech Rate was significant, $F(1, 89) = 19.344$, $p < .001$, $\eta_p^2 = .179$.

Table 4.4

Effects of Material Type, Noise, and Speech Rate on Listening Comprehension

Variables	*SS*	*df*	*MS*	*F*	*p*	η_p^2
			Within Subjects			
Material	41182.57	1.00	41182.57	325.37	.00	.79
Error	11265.03	89.00	126.57			
Noise	4931.86	1.00	4931.86	57.12	.00	.39
Error	7683.82	89.00	86.34			
Speech Rate	9035.11	1.00	9035.11	168.73	.00	.65
Error	4765.66	89.00	53.55			
Material × Noise	309.99	1.00	309.99	5.32	.02	.06
Error	5185.46	89.00	58.26			
Material × Speech Rate	41.83	1.00	41.83	.69	.41	.01
Error	5401.88	89.00	60.70			
Noise × Speech Rate	4474.61	1.00	4474.61	65.16	.00	.42
Error	6111.39	89.00	68.67			
Material ×Noise× Speech Rate	1330.07	1.00	1330.07	19.34	.00	.18
Error (Material ×Noise× Speech Rate)	6119.58	89.00	68.76			
Total	107838.85	630.00				

As the interaction was significant, a post-hoc comparison was conducted (Table 4.5). The results of the simple interaction effect showed that the interaction between Material and Noise within the Slow Speech Rate was significant, $F(1, 89) = 25.099$, $p < .001$, $\eta_p^2 = .220$. Material and Speech Rate within Silent condition, $F(1, 89) = 17.982$, $p < .001$, $\eta_p^2 = .168$, and Noise and Speech Rate within Film Material, $F(1, 89) = 79.906$, $p < .001$, $\eta_p^2 = .473$ were also significant.

Table 4.5

Simple Interaction Effect of Each Variable

Simple interaction effect	*SS*	*F*	*Sig of F*	η_p^2
Material x Noise Within Slow Speech Rate	1462.14	25.10	0.00	0.22
Material x Noise Within Fast Speech Rate	177.92	2.59	0.11	0.03
Material x Speech Rate Within Silent Condition	921.82	17.98	0.00	0.17
Material x Speech Rate Within Noise Condition	450.08	5.76	0.02	0.06
Noise x Speech Rate Within Textbook Material	462.76	6.56	0.01	0.07
Noise x Speech Rate Within Film Material	5341.92	79.91	0.00	0.47

Note. df = 1.00.

Then, the simple-simple main effect was examined for each factor. As shown in Table 4.6, the simple-simple main effect of all the factors was significant except the effect of Speech Rate for Film Material and Silent condition, $F(1, 89) = 1.367$, $p = .245$, $\eta_p^2 = .015$.

The simple-simple main effect of Material was significantly different in all conditions at Noise and Speech Rate ($p < .001$). The test scores of the textbook materials were higher than that of the film materials in all conditions. Therefore, it

indicates that the students' listening comprehensibility of the textbook materials was significantly higher than that of the film materials.

The simple-simple main effect of Noise was also examined. The results of the analyses showed that in all the conditions there was a significant effect of Noise when combined with Material and Speech Rate. However, in looking at the mean scores of each condition, it was revealed that in Slow and Film, the test score increased from the Silent condition to the Noise condition. This indicates that in listening to Film Material at Slow Speech Rate, the students were not negatively affected by the presence of the background noise. In all the other conditions, Textbook Material in both speech rates and Film Material with Fast Speech Rate, the students' listening comprehension was lower in the Noise condition than that in the Silent condition.

Regarding the simple-simple main effect of Speech Rate, in all the conditions except the simple-simple main effect of Speech Rate in Film and Silent conditions, the simple-simple main effects of Noise combined with Material and Speech Rate were significantly different ($p < .001$). This shows that in Textbook Material, the students' listening comprehensibility was negatively affected by the fast speech rate, whether the noise was added or not. In the Film plus Noise condition, the students' listening comprehension scores decreased from the Slow Speech Rate to Fast Speech Rate. However, in the Silent condition, Fast Speech Rate did not affect the students' comprehension of Film Material.

Table 4.6

Simple-Simple Main Effect of Material Type, Noise, and Speech Rate

Simple-simple Main Effect	Combination of Factors	Combination of Levels	*SS*	*F*	*Sig of F*	η_p^2
Material	Noise x Speech Rate	Silent Condition x Slow Speech Rate	17355.30	242.36	0.00	0.73
		Silent Condition x Fast Speech Rate	7885.77	164.12	0.00	0.65
	Speech Rate x Noise	Noise Condition x Slow Speech Rate	6031.54	82.97	0.00	0.48
		Noise Condition x Fast Speech Rate	11591.85	95.06	0.00	0.52
Noise	Material x Speech Rate	Textbook Material x Slow Speech Rate	824.01	14.48	0.00	0.14
		Textbook Material x Fast Speech Rate	3496.13	33.67	0.00	0.27
	Speech Rate x Material	Film Material x Slow Speech Rate	643.68	11.04	0.00	0.11
		Film Material x Fast Speech Rate	6082.70	96.62	0.00	0.52
Speech Rate	Material x Noise	Textbook Material x Silent Condition	1263.74	22.65	0.00	0.20
		Textbook Material x Noise Condition	4352.26	46.74	0.00	0.34
	Noise x Material	Film Material x Silent Condition	54.59	1.37	0.25	0.02
		Film Material x Noise Condition	9211.03	146.62	0.00	0.62

Note. df = 1.00.

The results of the three-way ANOVA showed that the three factors, that is, speech rate, background noise, and material types affect the learners' listening comprehension. However, it was not identified which factor affected the listening comprehension the most. Therefore, in order to determine which factor has the most significant influence on listening comprehension, multiple regression analyses were employed. The

dependent variable was set to be the score of the listening proficiency test, and the independent variables were the scores of the eight dictation tests.

The forced-entry regression analysis was conducted to identify the factor that most affects the listening comprehension of the students. The results of the forced-entry analysis indicate the first step model should be applied (Table 4.7).

The result showed that the test of Film Material, Noise Condition, and Fast Speech Rate significantly predicts students' listening comprehension questions ($p < .01$). With Film Material, Noise Condition, and Fast Speech Rate first entered into the equation, an R^2 of .364 was produced, which indicates that this independent variable alone accounted for 36.4% of the listening comprehension test variance.

Table 4.7

Results of the Forced-Entry Regression Analysis

	B	*SEB*	*β*	*t*	*p*	R^2*(Adjusted* R^2*)*
Film_Noise_Fast	.100	.036	.510	2.736	.008	.364 (.301)

Note. $N = 90$.

The forced-entry regression analysis showed no models other than Model 1, which was the Noise and Fast condition using Film Material. The coefficients indicate that other models do not significantly predict the students' listening comprehension abilities. Therefore, it indicated that the Noise and Fast condition with Film Material was the most difficult for the students. Those who scored high in the listening proficiency test did well in the Film, Noise, and Fast condition, while those who did not do well in the proficiency test had low scores in that condition as well. As no other models were produced by the regression analysis, it was not possible to determine

which of the factors, background noise or speech rate, has the most effect on listening comprehension.

4.4.3 Results of the questionnaire

After finishing the dictation test, the students answered the questionnaire. Table 4.8 shows the results of the questionnaire. Regarding the difficulty level of the dialogues, the results of the students' perception of difficulty match the factors that affected the difficulty levels of the dialogues. In Q1 and Q3, where the easiest dialogue in each part was asked, the percentage decreases from Slow and Silent to Fast and Noise using both materials. It is obvious that the students felt the Slow and Silent condition the easiest.

Q2 and Q4 asked about the dialogue that the students felt the most difficult to comprehend. In both materials, the students felt that the Fast and Noise condition was the most difficult, 78.41% in film material, and 46.59 % in textbook material.

Some of the students commented on their perception about difficulty levels. In analysis of comments, their comments were categorized into two types. The most commented were about the speech rate. Most of the students commented that in the Fast and Noise condition, they felt the fast speech rate was the source of difficulty. The other factor was about the word level of the passage. Some comments showed that they chose the easiest or the most difficult item based on the word level of the text. This is probably because the students were asked to take dictation, and much of their attention was paid to the word levels of the sentences.

Table 4.8

Results of the Questionnaire on Difficulty Levels of the Dictation Test

	Film Material (Part A)				Textbook Material (Part B)			
	Q1. easiest		Q2. most difficult		Q3. easiest		Q4. most difficult	
	n	%	*n*	%	*n*	%	*n*	%
Slow/ Silent	39	44.32%	3	3.41%	70	76.92%	6	6.82%
Fast/ Silent	27	30.68%	5	5.68%	12	13.19%	11	12.50%
Slow/ Noise	21	23.86%	11	12.50%	7	7.69%	30	34.09%
Fast/ Noise	1	1.14%	69	78.41%	2	2.20%	41	46.59%

In Q5, which compared the difficulty levels of Film and Textbook materials, 92.75 % of the students answered that they felt Film materials more difficult than Textbook materials. Their comments indicate that Film materials were harder to comprehend mainly because the word level was more difficult, or they felt each sentence to be longer in Film materials. Their comments are intriguing, as the word levels and the readability were set to be at the same levels in both material types. There were other students who commented that they felt the speech rate of Film materials faster than Textbook materials. Again, like the word level, the speech rate of Film and Textbook materials were set to be the same, so they just felt the speech rate faster in Film materials even though they were actually at the same level.

One student commented, “I was not familiar with the topic of the dialogues in Part A (Film material).” Another student commented, “(In Film material,) it was

difficult to grasp the main theme of each dialogue." It can be said that these comments insightfully analyzed the reasons why they felt the Film materials more difficult. One possible explanation is related to topic familiarity of each dialogue, i.e., whether it was easy for the students to grasp the topic of the dialogue or not.

In Textbook materials, the script of the dialogue was developed to assess listeners' comprehensibility, and it gave some obvious hints about what the conversation was about in a short dialogue. For example, one of the Textbook materials started with the sentence "My computer is too slow", with a response of "How old is it?" In listening to the first utterances, it is obvious to the listeners that the dialogue is about a problem with a computer. Thus, the listeners can imagine that the speakers would talk about things related to the computer. In Film materials, on the other hand, most of the dialogues do not have a clear topic, hence, it was difficult to understand what they were talking about. For example, in one dialogue, the conversation starts with "I think something bad happened." and "What are you talking about?" In the original film, which was an action film, the main character, who suffered from amnesia, was chased by someone. It might have helped the students to have such background knowledge about who the speakers were. However, it was decided not to give some background knowledge about the speakers because it was feared that giving such background knowledge before the dictation might have some effect on their listening comprehension, and it might not be possible to assess the effects of the three factors, speech rate, the noise, and the material type, accurately.

The results of the questionnaire matched the results of the dictation scores. Therefore, it can be said that the students' listening comprehensibility measured by the dictation test was the same as the students' perceived difficulty levels of the materials measured by the questionnaire.

Though the results of the questionnaire suggest that noise had more effect on their listening comprehensibility than the fast speech rate, their comments indicate that their listening comprehension was affected more by the speech rate. Not many comments were observed regarding noise as the factor that disturbed their listening comprehension. Therefore, the results of the questionnaire did not clearly show which factor affects the perceived difficulty more, noise or speech rate. It can be said that the students felt that the speech rate of the Slow and Noise condition was fast because of the noise. However, they did not notice the cause of the difficulty as the noise, and instead, they thought their comprehensibility decreased because the speech rate was fast.

4.5 Discussion

The effects of background noise, speech rate, and material type on learners' listening comprehensibility were examined. Two background noise conditions (silent condition and noise condition) and two speech rate conditions—slow speech rate (140 wpm) and fast speech rate (190 wpm)—were applied. The material types were film material and textbook material. Overall, the results suggested that learners' listening comprehension was affected by all three factors. The effects of each factor will be discussed in this section to answer each research question.

4.5.1 RQ2-1: Effects of background noise on learners' listening comprehensibility

The results showed that the learners' listening comprehensibility was negatively affected by the presence of noise in all conditions except for the Slow and Film condition. In the Slow and Film condition, the dictation scores slightly increased when noise was added.

The presence of noise also changed the interaction between the material types and the speech rate. In the condition with added noise, the students' listening comprehension of both materials types decreased as the speech rate increased. However, in the silent condition, the effects of the speech rate differed depending on the material types. In the silent condition, the dictation scores for the textbook materials in the fast speech rate condition were lower than those in the slow speech rate condition. On the contrary, for the film materials, the scores in the fast speech rate condition were higher than those in the slow speech rate condition. These results indicate that the effects of the fast speech rate were prominent when noise was added.

Two reasons can be argued for the cause of these results. First, the students' responses to the questionnaire indicate that the film material was challenging even in the Slow and Silent condition. Therefore, as the students could not attain high scores in the Slow and Silent condition, little difference was observed between their scores in the Slow and Silent condition and in the Slow and Noise condition. Hodoshima et al. (2009) found that in a certain degree of noise, the participants' listening comprehension in the lower-level groups did not decrease, even though the degree of added noise increased. This indicates that the difficulty levels of the materials had a greater effect on their listening comprehension than the presence of noise. As the word levels of the passages were adjusted to be the same, the participants' familiarity with the context might have affected the difficulty levels of the passages.

The other cause might be related to the characteristics of the languages used in films. As stated in Study 1, the dialogues used in films are usually accompanied by background noise. As it is more natural for dialogues taken from a film to have background noise, the participants felt the silent condition of the film materials less natural. Therefore, they did not attain high levels of comprehension, even in the silent

condition.

4.5.2 RQ2-2: Effects of speech rate on learners' listening comprehensibility

In general, the effects of the speech rate on the listening comprehension had similar results to the effects of noise. In all conditions except for the Film and Silent condition, listening comprehension significantly decreased in the fast speech conditions of both materials. This finding reinforces previous suggestions that a fast speech rate impedes language learners' listening comprehension (Derwing & Munro, 2001; Griffiths, 1990; 1992; McBride, 2011).

Only in the Film and Silent condition was no difference observed in comprehension between the fast and the slow speech rates. Similar to the effect of noise, listening comprehension of the Film material was difficult even in the Slow and Silent condition.

As Griffiths (1990) and Shao (19997) argued, the learners' perception about how fast the passage was spoken was different depending on the individual's perception. Blau (1990) found that the speech rate had no effect on the students' listening comprehension. These past studies focused on the participants' proficiency levels or the individual differences in the perception of the speech rate, but they did not consider the material types or the background noise. The results of this study showed a new perspective, indicating that other factors such as material type and the presence of the background knowledge also had an effect on how the speech rate affected learners' listening comprehension.

It was also found that the interaction between the material type and the noise condition was different depending on the speech rate. In the fast speech rate condition, the scores in the noise condition were lower than those of the silent condition for both

material types. In the slow speech rate condition, however, the results were different depending on the material type. The scores for the textbook materials in the noise condition were lower than those in the silent condition. For film materials, on the other hand, the scores in the noise condition were higher than those in the silent condition. Therefore, the difference of the material types and the noise condition were observed more prominently in the silent condition than in the noise condition. This result supports the study of Shi and Farooq (2012), which reported that the effect of background noise was more prominent when the speech rate was fast.

4.5.3 RQ2-3: Effects of material type on learners' listening comprehensibility

The effect of material types on the listening comprehension was also observed. In all conditions, the dictation scores for the textbook materials were significantly higher than those for the film material. The material type also had an effect on the interaction between the noise and the speech rate. The listening comprehensibility of the textbook material was negatively affected by the fast speech rate, irrespective of the presence of background noise. However, the interaction between noise and the speech rate in the film material was different depending on the presence of the noise. The scores in the Noise and Fast condition were lower than those in the Noise and Slow condition, whereas the scores in the Silent and Fast condition were higher than those in the Silent and Slow condition. These results suggest that the effects of the fast speech rate and background noise were more prominent in the film material.

Similar to the speech rate and the background noise, the material type also had an effect on the learners' listening comprehension. However, the fact that the material type affected learners' listening comprehension in the current study had different meanings than that the speech rate and the background noise affected their

comprehension. Whereas the variables compared in the speech rate and the background noise were consciously different, the word levels of the passages used in the textbook and film materials were the same. Therefore, it was assumed that the difference of the difficulty levels between the textbook and the film materials was not caused by the readability and the word levels used in the current study. What made the film materials more difficult to comprehend than the textbook material was found in the students' responses to the questionnaire, which showed that 92.75% of the students perceived the film materials more difficult than the textbook materials. Some of the students commented that the film materials were more difficult because it was hard for them to understand the main topic of the dialogues. In the study of Shi (2010), which examined bilingual listeners' use of context cues in the noise and reverberation condition, the results showed that similar to native monolingual listeners, non-native listeners used the contextual cues, but they were unable to make effective use of contextual information when noise was present. The current findings are in accordance with Shi's (2010) results. The dictation scores for the textbook materials were higher than for the film materials because the students were able to use contextual cues in the textbook materials. In the film materials, the presence of the noise impeded the listeners from using contextual cues, and the fast speech rate further deteriorated their listening comprehension. In the silent and film condition, on the other hand, the students were able to make more use of the contextual cues; therefore, the fast speech rate had less effect on their listening comprehension than the noise condition.

4.5.4 RQ2-4: The factor that affects learners' listening comprehensibility the most

When comparing the effects of background noise, speech rate, and material type on learners' listening comprehension, this study aimed to determine which factor

makes listening comprehension of films the most difficult. The regression analysis showed that the Noise and Fast condition with film material affected the students' listening proficiency the most, indicating that this condition was the most difficult for the students. As no other models were produced in the regression analysis, the analysis could not determine which of the three factors (speech rate/noise/material type) affected their listening comprehensibility the most.

In the conditions of background noise and the fast speech rate, Shi and Farooq (2012) suggested that bilingual listeners' listening comprehension was negatively affected the most by the presence of both noise and fast speech. The results of this study also demonstrated that the combination of noise and a fast speech rate deteriorated the students' listening comprehension ability the most, especially with film materials.

Even though the statistical analyses did not clarify the most challenging factor of listening comprehension, the qualitative findings from the questionnaire suggested that the students perceived the fast speech rate as the source of listening difficulty rather than the background noise. As only two types of noise and speech rate were examined in the current study, adding more varieties of each factor might result in different perceptions by the students. However, the results of the questionnaire conducted in this study suggest that the speech rate affected their listening comprehension more than the background noise.

Overall, the findings indicated that the fast speech rate and the background noise, which are distinct characteristics of film materials, made the listening comprehension more challenging for the language learners.

4.6 Conclusion of Study 2

The present study examined the effects of speech rate and background noise on learners' listening comprehensibility. Each condition (noise and speech rate) was examined with two kinds of materials, textbook material, and film material. For the noise condition, some background noise was added to the sound file, and for the silent condition, no background noise was added. Regarding the speech rate, the dialogue was recorded with either the fast (190 wpm) or the slow speech rate (140 wpm). Therefore, the learners' listening comprehensibility of eight sound files with different conditions of speech rate, noise, and material type was analyzed in this study.

The results showed that each factor had an effect on the students' listening comprehension. The students' listening comprehension scores in the noise condition were lower than the silent condition except for the Slow and Film condition, in which the dictation score slightly increased when noise was added. Second, the fast speech rate negatively affected their listening comprehension, but in the Film and Silent condition, the listening scores in the fast condition were higher than those in the slow condition. The difference between the material types was more prominent than the speech rate and the background noise, and the scores for the textbook materials were significantly higher than those for the film materials in all conditions. The students' perceived difficulty, examined by the questionnaire, also suggested that they found the film materials more difficult than the textbook materials, even though the readability of the two materials was the same.

When using Film materials, the slow speech was not negatively affected by the background noise. Also, in the silent condition, the speech rate did not affect listening comprehension. The use of textbook materials clearly showed that listening comprehension was negatively affected by a fast speech rate and the presence of noise.

When both fast speech rate and noise were combined listening comprehension level was the worst.

In the current study, it was not possible to determine which single factor has the greatest effect on their listening comprehension. However, it was made clear that the combination of noise and a fast speech rate greatly affected their listening comprehension.

This study clearly indicated that the learners' listening comprehension was affected by the speech rate, the noise, and the material type. However, some limitations can be found regarding the current study. First, the use of synthetic speech should be mentioned. In order to make the effects of noise and speech rate the minimal pairs in the current study, the scripts of both materials were converted into synthetic speech. However, the disadvantages of using synthetic speech were that it might have spoiled the quality of authenticity that films had. The scripts of film materials can be regarded as authentic because the characters that the students knew spoke according to the scripts. Using the original sound from the films might have yielded different results or suggestions.

Second, to examine the effect of each factor, only two kinds of each factor were used in the experiment. In case of speech rate, the dialogue spoken at the rate of 140 wpm was considered to be a slow speech rate, and that of 190 wpm was regarded as the fast speech rate. In the current study, the effect of the speech rate was observed, but the effect is limited to the comparison between two speech rates. Likewise, in the factor of noise, the effect of the noise was examined either by the presence of background or not. Therefore, the effects of speech rate and background noise determined in the current study were limited to the aforementioned speech rate and the background noise. The material type was also limited to the film or the textbook materials used in the

experiment. It has to be said that the results of the current study were limited to the conditions set in the current study.

Third, the results of the present study did not thoroughly clarify the differences between the textbook materials and the film materials. Though the readability and the word levels of the textbook materials and the film materials were at the same level, the results of the dictation test and the questionnaire suggest the possibility that the differences between the two material types were other than just the readability and the word level.

Although the current experiment had some limitations, it showed some important pedagogical implications.

First, it was suggested that noise and speech rate should be considered when instructors choose the parts of a film to use in teaching instructions. It was found that the combination of the fast speech rate and the presence of noise was detrimental to learners' comprehension of the speech. It might be preferable if instructors avoided the parts with too much background noise and where the speech rates of the speakers are fast when they want learners to attain high comprehension. On the other hand, films can be used to have learners acquire listening skills to comprehend words and phrases delivered at a fast speech rate as well as speech delivered over a certain amount of background noise.

It is often said that language learners are not good at listening to fast speech rate, but their inability to comprehend the speech with some background noise is often underestimated. In textbook materials that learners are familiar with, the speech is usually developed for the purpose of language learning. Thus, at most times, textbook materials for listening practice are not associated with some background noise. The current study showed that learners' listening comprehension is affected by a fast

speech rate as well as background noise. Therefore, it is necessary for learners to get used to listening to fast paced speech or sound with background noise.

The results of the current study also indicated that it is crucial for learners to listen actively. In the current study, even though the readability and the word levels of the textbook materials and the film materials were set to be at the same level, the learners' comprehension differed between these two materials. It was analyzed that they could not comprehend the film material well because it was difficult for them to comprehend the topic of the film materials. In actual communication, language learners might encounter some occasions when they have to listen to topics of which they have little background information. On such occasions, to listen actively, which includes guessing or imagining the topic based on the information that they had from the input, would aid their understanding.

This study had some implications on the effects of speech rate, background noise, and material types on learners' listening comprehension. In the study of listening, especially the effects of background noise, hitherto have not been studied in the field of language learning and textbook. Further study is needed to examine the effects of such factors with different degrees and kinds of speech rate, background noise, and material types.

Chapter 5

Study 3: Effects of Film-based Listening Instruction on Learners' Listening Abilities

5.1 Purpose of Study 3

Study 1, which compared the linguistic characteristics of films and textbook materials, showed that the speech rate of films was faster than that of the textbook materials, when the speech rate was analyzed excluding pauses of over 0.5 seconds. It was also determined that there were various kinds of background noise in the sound data of films. Therefore, it can be said that the sound of films has distinctive characteristics compared with textbook materials.

The most distinctive features of listening to film were the speech rate and the presence of background noise. Therefore, Study 2 examined the effects of the speech rate and background noise on learners' listening comprehension. The results showed that both speech rate and background noise had an effect on students' listening comprehension. Listening comprehension of the textbook materials was negatively affected by a fast speech rate and the presence of noise. Mixed results were observed in the effects of background noise and the speech rate on listening comprehension of films, but the listening comprehension level was worse when both a fast speech rate and noise were combined.

As stated above, Study 1 showed that film and textbook materials had some distinctive characteristics. However, it is still not clear whether using films in language classrooms has positive effects on learners' listening abilities. As stated in Chapter 2, the literature review, most previous studies concerning the use of films in language instruction examined the motivational effect on students (Field, 2008; Shea, 1995).

Moreover, few studies to date have examined the longitudinal effects of listening instruction using films on learners' listening comprehension. Therefore, there is a need to conduct longitudinal research that investigates the effects of using films in instruction on learners' listening abilities.

Two experiments were conducted in Study 3. The first experiment, Study 3A, focused on the effects of using films and the effects of the students' proficiency levels. The second experiment, Study 3B, examined the effects of films by comparing a group that received film-based instruction with another group that received listening instruction based on textbooks.

5.2 Study 3A

5.2.1 Purpose and research questions for Study 3A

The purpose of Study 3A was to determine whether the effects of films on learners' listening abilities differ among learners with different language proficiencies. Few studies to date have examined the effects of students' language proficiency on instruction using films. Films are considered difficult to comprehend by most language learners, but film instruction has been applied in classrooms with a wide range of language proficiencies and with various presentation methods (Johnson, 2008; Hirano & Matsumoto, 2011). However, it is not clear whether learners of different proficiency levels are affected by instruction using films. Therefore, the following research questions were addressed in Study 3A.

RQ3-1: Do the effects of listening instruction using films on learners' listening abilities differ among learners with different language proficiency levels?

RQ3-2: Do the factors that make learners' listening comprehension of films difficult differ among learners with different language proficiency levels?

5.2.2 Method

5.2.2.1 Participants

Forty-six Japanese university students participated in the study. The students were from various majors, including Education, Law, and Business Administration. In order to answer RQ3-1, the students were divided into 20 upper-level students and 26 lower-level students based on proficiency test scores.

This study was conducted for one semester to allow time for sufficient instruction with films. The data of students who were absent from the class more than five times were excluded from the analyses. Similarly, the data of those who did not complete either the pre- or the post-tests were excluded from the analyses. As a result, data of 14 upper-level students and 14 lower-level students were used for the analyses.

5.2.2.2 Materials

5.2.2.2.1 Proficiency test

The listening proficiency test was adapted from the listening section of the pre-second and second grade STEP test (Seibido Shuppan, 2012a, 2012b). Because of time constraints, 15 items were used: seven items from the pre-second grade and eight items from the second-grade.

5.2.2.2.2 Listening tests

Four types of tests were employed to examine the improvement in the students' listening skills. Based on the categorizations made by Kobayashi (2001), partial

dictation tests were applied to examine the students' aural perception skills; in addition, listening comprehension tests were conducted to assess their listening comprehension skills. In order to make a distinction between film-based input and textbook-based input, the dictation tests and the listening comprehension tests were conducted with film-based and textbook-based materials (see Appendix 5.1).

Specifically, the pre- and post-tests consisted of four listening tests: a partial dictation test with a film segment (film dictation test), a partial dictation test with a segment spoken at a slower speech rate (textbook dictation test), a listening comprehension test with a film segment as input (film comprehension test), and a listening comprehension test with input taken from a STEP test as the textbook material (textbook comprehension test). The textbook comprehension test was used to assess the improvement in the students' general listening abilities. The partial dictation test had 30 blanks and the script was about one minute long. The targeted words were selected from mainly two criteria. The first criterion was that the sections contained features of phonological changes. In the textbook dictation test, words with assimilation or reduction were *dress up* and *big office*. In the film dictation test, *losing money* and *wants to* included reduction. The second criteria was the perspective of word frequency, and the frequency level of the target words were within the first 2000 words (within level 2) of the JACET 8000 word list; they were thus likely to be within the vocabulary range of the students.

Fifteen multiple-choice questions were employed to assess the students' comprehension of the films. In the film comprehension test, students watched one segment of a film and answered multiple-choice questions about it. In the textbook version, students answered 15 questions taken from the STEP pre-second and second grade listening section. Table 5.1 shows the speech rate and readability of the four sets

of test materials.

Table 5.1

Speech Rate and Difficulty Levels of the Pre- and Post-Tests

Listening Tests	Length (sec)	Rate (wpm)	Total words	*FKGL*
Textbook dictation	116.0	98.3	190	1.8
Film dictation	49.6	133.2	110	1.7
Textbook comprehension	322.5	160.8	864	3.7
Film comprehension	91.0	208.3	316	3.0

The textbook comprehension questions were based on listening passages, while both visual and aural input was provided in the film comprehension questions. In order to make the effects of visual information of films less effective, the question items in the film comprehension section were developed to assess their aural, rather than their visual, comprehension. Since the students were not given answer keys after the pre-tests, and the post-tests were conducted 10 weeks later, it was assumed that they did not remember the content of the test. Therefore, the same materials were used for both the pre- and post-tests.

5.2.2.2.3 Teaching materials

The film, *Night at the Museum* (Levy et al., 2006), was used as the teaching material for the dictation activity. Since the plot was simple and the students were able to simultaneously study the history of the United States, this film was considered ideal for teaching language. There is also a published textbook (Kamiya & Kanel, 2012)

which uses *Night at the Museum* (Levy et al., 2006) as the main teaching material. Other teaching materials used in each lesson included a partial dictation worksheet and a journal sheet (see Appendices 5.2 and 5.3).

The dictation task was chosen as a listening activity for several reasons. The first reason is related to the practicality for language instructors. In determining the film-related tasks, it is important that the tasks are practical for instructors to apply in classroom instruction. It is easy for instructors to make a dictation worksheet by making some of the targeted words blank in the scripts. As Field (2008) stated, dictation exercises enable teachers to focus on specific listening problems over a short period.

The second reason is the time constraint. If films are adapted in language classrooms, they are often used as supplementary activities. In university-level classes, where instructors are often allowed to choose the textbook for their lessons, it is possible to teach a class using films as the main materials. However, in junior and high schools, where compulsory textbooks are set by the schools, teachers can use films only as supplementary materials; thus, film-related activities cannot usually take up much time in language instruction. Dictation practice, which takes little time to conduct, is an ideal way of teaching using films. Third, as the aim of Study 3 was to examine the effects of films on the students' listening abilities, the aural perception task was applied instead of the comprehension task. Among the types of aural perception tasks, it was assumed that a dictation task would help learners focus on the aural input of films.

Each dictation worksheet had 25 blanks. Different segments were used each week; therefore, 10 partial dictation worksheets were developed.

The words left blank were chosen based on several criteria. First, one of the aims

of the dictation activity was to have learners pay attention to the phonological features of the sounds. Therefore, words that included phonological changes such as assimilation, contraction, and blending (Celce-Murcia, Brinton, & Goodwin, 1996) were chosen. For example, in Dictation Practice 3 in Appendix 5.2, *Not at all*, *take it*, and *getting out tonight* were the phrases that contained assimilation and blending. Second, the vocabulary levels of the words that were left blank were within the first 2000 words (within level 2) of the JACET 8000 word list. The words at low vocabulary levels were chosen to avoid situations where learners could not fill in the blanks because they did not know the words. Third, the parts that were left blank did not include some words that were uttered without any intended meaning or slang words. It was considered that learners would benefit more from paying attention to words that speakers used to convey real messages.

The segments used in the dictation activity were chosen based on the following procedure. First, the whole film was divided into 10 parts. Then, one segment that was considered greatly important to the story of the film was chosen from each part. Each segment was approximately one minute long.

The students were asked to write a journal entry every week reflecting their comments and thoughts about the dictation activity. Although they were encouraged to write what made the language features and contents of the texts easy or difficult to comprehend, they were allowed to write their comments freely.

5.2.2.2.4 Questionnaire

A questionnaire asking the students' thoughts about the dictation practice was developed to determine their motivational factors and their perceived listening comprehension ability. The questionnaire was written in Japanese using a four-point

Likert-type scale ranging from 1 (*strongly disagree*) to 4 (*strongly agree*) (see Appendix 5.4).

5.2.2.3 Procedure

The film was divided into 10 segments, and the students watched one segment in each lesson; thus, they finished watching the whole film in 10 weeks. Each segment contained a part of a dialogue lasting about one minute, and the students did a dictation exercise. The film was shown with subtitles before and after the dictation part, but the dictation part was shown without subtitles.

After watching the targeted scene, the instructor dictated the dialogue, while the students filled in the blanks on the dictation sheet. The instructor presented the dialogue four times, pausing after each sentence in the first, second, and third dictation practices; in the fourth dictation practice, there were no pauses. After finishing the dictation, the script was distributed, and the students checked their answers by themselves, but they were instructed to make any corrections with a colored pen so that the parts they had corrected would be clear. Afterwards, the instructor pointed out some words that needed their attention because of phonological changes (see Figure 5.1).

After the dictation activity, the students were asked to write their comments on their journal sheets. All the dictation worksheets and the journal sheets were collected for analysis.

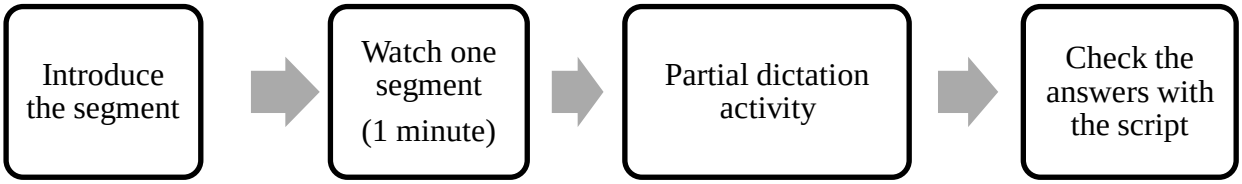

Figure 5.1. Procedure of the listening instruction.

5.2.2.4 Scoring and data analysis

To examine whether the effects of films on listening abilities are affected by learners' listening proficiency, four pre- and post-tests (a film dictation test, a textbook dictation test, a film comprehension test, and a textbook comprehension test) were administered. A 2 (Test timing: pre, post) × 2 (Proficiency: Upper, Lower) two-way analysis of covariance (ANOVA) was conducted for each test result. In this analysis, *Test timing* was defined as a within-subject factor, while *Proficiency* was defined as a between-subject factor.

The dictation tests were scored based on Oller's (1979) methods of marking dictation; specifically, spelling errors should not be considered incorrect because spelling is not the focus of the skills to be measured in a dictation activity.

As for the dictation worksheet, the percentages of words for which the students got the correct answer were calculated. From the quantitative perspective, each week's correct answer rate of the two proficiency groups was compared using an independent *t*-test. In addition, from the qualitative perspective, the words with both low and high percentages of correct answers were subsequently analyzed, and the results of upper and lower-level groups were compared.

The journal entries that the students wrote after the dictation practice were

examined qualitatively to ascertain which factors of the listening comprehension they found difficult.

Regarding the questionnaire about their listening improvement, motivation, and the difficulty levels of the dictation practice, an independent *t*-test was conducted between the upper- and lower-level groups. Their comments were also analyzed qualitatively.

5.2.3 Results

5.2.3.1 Listening proficiency test

The reliability of the proficiency test was calculated using Cronbach's alpha, and the reliability was $\alpha = .61$. The *t*-test was conducted based on the participants' scores of the listening proficiency test A statistically significant difference was found between the upper-level students ($n = 20$, $M = 8.80$, $SD = 2.63$) and the lower-level students ($n = 26$, $M = 5.62$, $SD = 1.96$), $t(44) = 4{,}710$ $p < .001$, $d = 1.41$.

5.2.3.2 Pre- and post- listening proficiency tests

The mean scores of the four pre- and post-tests are presented in Table 5.2 and Figures 5.2, 5.3, 5.4, and 5.5. To analyze the scores of the four tests (a textbook dictation test, a film dictation test, a textbook comprehension test, and a film comprehension test), a 2 (Test timing: pre, post) × 2 (Proficiency: upper, lower) two-way ANOVA was conducted for each test result.

First, the analysis of the textbook dictation test revealed significant main effects of Proficiency and Test timing, $F(1, 26) = 16.495$, $p < .001$, $\eta_p^2 = .388$; $F(1, 26) = 6.353$, $p = .018$, $\eta_p^2 = .196$. However, the interaction between Proficiency and Test timing was not significant, $F(1, 26) = 2.373$, $p = .136$, $\eta_p^2 = .084$ (see Table 5.3).

In both proficiency groups, the mean score of the post-test was significantly higher than that of the pre-score. The scores of the upper-level students were significantly higher than those of the lower-level students. As no significant interaction was found between Proficiency and Test timing, it suggests that both upper- and lower-level students improved their listening perception skills of textbook-book input in the same manner.

Second, the film-based dictation test was analyzed using a two-way ANOVA (see Table 5.4). The results showed a significant main effect of both Proficiency and Test timing, $F(1, 26) = 20.506$, $p < .001$, $\eta_p^2 = .441$; $F(1, 26) = 33.103$, $p < .001$, $\eta_p^2 = .560$. Like the textbook dictation tests, however, the interaction between Proficiency and Test timing, $F(1, 26) = 1.349$, $p = .256$, $\eta_p^2 = .049$.

The mean scores of the film dictation tests were lower than those of the textbook dictation tests, suggesting that the film dictation tests were harder than the textbook dictation test. Although the film dictation scores were lower than textbook dictation scores in both proficiency groups, their scores statistically significantly improved in the post-tests. Therefore, it can be said that both upper- and lower-level students improved their aural perception skills of film input.

Third, a two-way ANOVA was also conducted on the scores of the textbook-based listening comprehension test. As shown in Table 5.5, the results revealed a marginally significant interaction between Proficiency and Test timing, $F(1, 26) = 4.046$, $p = .055$, $\eta_p^2 = .135$. There was a significant main effect of Proficiency, $F(1, 26) = 35.561$, $p < .001$, $\eta_p^2 = 0.578$. However, the main effect of Test timing was not significant, $F(1, 26) = 0.279$, $p = .602$, $\eta_p^2 = .011$.

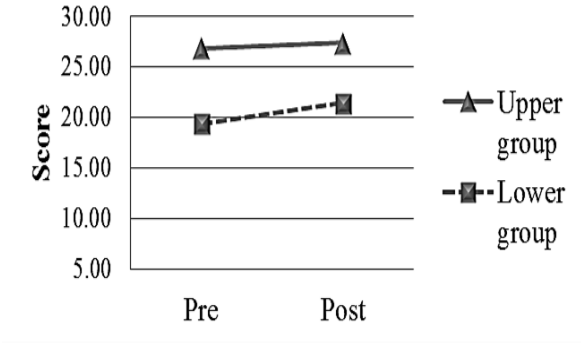

Figure 5.2. Textbook dictation test scores.

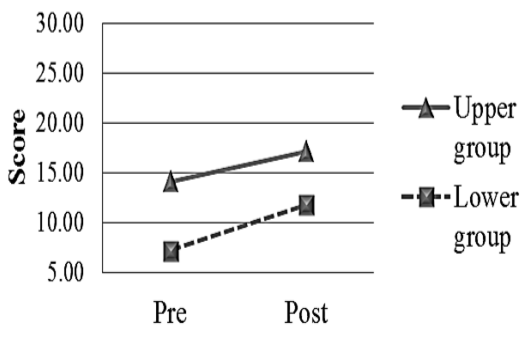

Figure 5.3. Film dictation test scores.

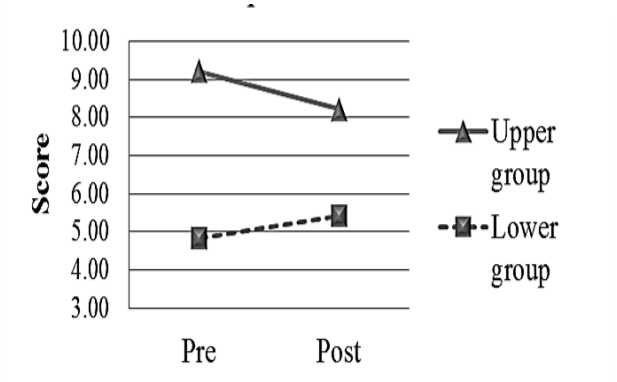

Figure 5.4. Textbook comprehension test scores.

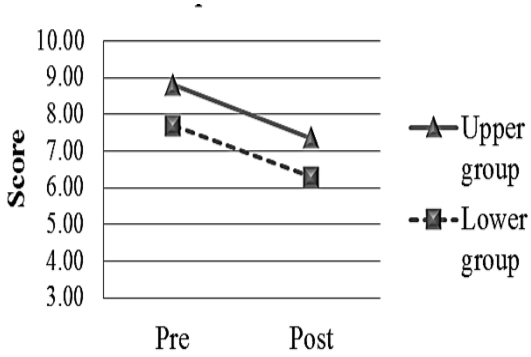

Figure 5.5. Film comprehension test scores.

Table 5.2

Means and Standard Deviations for Pre- and Post-Listening Test Scores of the Upper and Lower-Level Students

	Textbook dictation test					Film dictation test				
	Pre-test		Post-test			Pre-test		Post-test		
Group	*M*	*SD*	*M*	*SD*	η_p^2	*M*	*SD*	*M*	*SD*	η_p^2
Upper	26.86	2.07	27.36	2.02	.084	14.11	3.83	17.14	2.74	.049
Lower	19.36	6.69	21.43	5.54		7.21	4.68	11.79	4.41	
	Textbook comprehension test					Film comprehension test				
	Pre-test		Post-test			Pre-test		Post-test		
Group	*M*	*SD*	*M*	*SD*	η_p^2	*M*	*SD*	*M*	*SD*	η_p^2
Upper	9.21	1.37	8.21	2.26	.135	8.80	2.92	7.36	3.13	.00
Lower	4.84	1.40	5.43	2.34		7.70	2.84	6.29	2.23	

Note. The maximum possible score (MPS) of the dictation tests = 30. The MPS of the comprehension tests = 15. n = 14 for both groups.

As shown in Table 5.2, the mean score of the textbook comprehension test in the upper-level group did not improve, M = 9.21 in the pre-test and M = 8.21 in the post test. In the lower-level group, on the other hand, the mean score improved from M = 4.84 in the pre-test to M = 5.43 in the post-test. Even though the interaction between Proficiency and Test timing was marginally significant and the main effect of the Test timing was not significant, their mean scores for the pre- and post-tests showed that the lower group improved their textbook comprehension abilities, while the upper group did not.

Table 5.3

Two-Way ANOVA for the Effects of Proficiency and Test-Timing on the Textbook Dictation Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Proficiency	631.143	1.000	631.143	16.495	0.000**	.388
Error	994.857	26.000	38.264			
	Within Subjects					
Test Timing	23.143	1.000	23.143	6.353	0.018*	.196
Test Timing × Proficiency	8.643	1.000	8.643	2.373	0.136	.084
Error(Test Timing)	94.714	26.000	3.643			
Sum	1752.500	55.000				

Note. *$p < .05$, **$p < .01$.

Finally, a two-way ANOVA was conducted on the results of the film-based listening comprehension test. As Table 5.6 indicates, the results showed a significant main effect of Test-timing, $F(1, 26) = 11.616$, $p < .01$, $\eta_p^2 = .309$. However, neither the interaction between Proficiency and Test timing nor the main effect of Proficiency were statistically significant ($F(1, 26) = 0.002$, $p = .964$, $\eta_p^2 = 0.000$; $F(1, 26) = 1.259$, $p = .272$, $\eta_p^2 = .046$), suggesting that the comprehension test scores in both proficiency groups decreased in the post-test.

Table 5.4

Two-Way ANOVA for the Effects of Proficiency and Test-Timing on the Film Dictation Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Proficiency	525.219	1	525.219	20.506	0.000**	.441
Error	665.938	26	25.613			
	Within Subjects					
Test Timing	202.54	1	202.54	33.103	0.000**	.56
Test Timing X Proficiency	8.254	1	8.254	1.349	0.256	.049
Error(Test Timing)	159.08	26	6.118			
Sum	1561.03	55				

Note. *$p < .05$, **$p < .01$.

Table 5.5

Two-Way ANOVA for the Effects of Proficiency and Test-Timing on the Textbook Comprehension Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
			Between Subjects			
Proficiency	179.215	1	179.215	35.561	0.000**	.578
Error	131.029	26	5.04			
			Within Subjects			
Test Timing	0.605	1	0.605	0.279	0.602	.011
Test Timing X Proficiency	8.785	1	8.785	4.046	0.055	.135
Error(Test Timing)	56.446	26	2.171			
Sum						

Note. $p < .01$.

Table 5.6

Two-Way ANOVA for the Effects of Proficiency and Test-Timing on the Film Comprehension Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
		Between Subjects				
Proficiency	16.644	1	16.644	1.259	0.272	.046
Error	343.654	26	13.217			
		Within Subjects				
Test Timing	28.557	1	28.557	11.616	0.002**	.309
Test Timing X Proficiency	0.005	1	0.005	0.002	0.964	.000
Error(Test Timing)	63.917	26	2.458			
Sum						

Note. $p < .01$.

In summary, in the dictation tests of both materials, which assessed the students' aural perception skills, a statistically significant improvement was observed in both proficiency groups. On the other hand, in the listening comprehension tests, which examined the students' listening comprehension skills, no significant improvement was determined for either the film or the textbook input.

5.2.3.3 Dictation worksheet

5.2.3.3.1 Quantitative analysis of the weekly dictation worksheet

The dictation worksheet was collected after each lesson and the percentage of correct answers that the students attained was calculated. The dictation worksheet scores of the upper- and lower-level students were compared using an independent *t*-test. Except for Worksheet 8 ($t(46) = 1.96$, $p = .85$, $d = 0.06$), the scores of the upper-level group on all worksheets were statistically significantly higher than those of the lower-level group (Q1: $t(46) = 1.96$, $p = .85$, $d = 0.06$; Q 2: $t(46) = 0.00$, $p = 1.00$, $d = 0.00$; Q 3: $t(46) = 0.42$, $p = .68$, $d = 0.12$; Q 4: $t(46) = -0.37$, $p = .72$, $d = 0.11$; Q 5: $t(46) = 0.80$, $p = .43$, $d = 0.23$).

The results of the *t*-test showed that the scores between the upper- and lower-level groups did not differ for Worksheet 8. As Figure 5.5 shows, the mean score of the lower-level students was the highest for Worksheet 8, with a correct answer rate of 59.2%. Compared with other worksheets, in the segment used for Worksheet 8, the character, who was from an ancient time, spoke relatively slowly, as did the other characters who spoke with him. In all the other worksheets, the upper-level group scored significantly higher than the lower-level group.

When we look at the weekly results of the worksheet scores, the lowest scores in both groups are for Worksheets 5 and 6, and the highest scores are attained on

Worksheets 8 and 9. An analysis of Worksheets 5 and 6 found that the characters at a fast speech rate because they were excited. For Worksheets 8 and 9, on the other hand, the characters spoke slowly and clearly. As mentioned earlier, the characters were from ancient times, so they spoke more slowly and clearly than the characters of the present time.

The comments from the students indicated that it was easy to understand what the characters said for Worksheets 8 and 9, but not those for Worksheets 5 and 6. They mentioned that the way the speakers spoke and the different speech rates of each character made it difficult for them to understand. The scores of the dictation worksheet matched the comments on the students' journal sheets, which will be discussed in more detail in the results of the journal section.

Table 5.7

Correct Answer Rate of the Dictation Practice for Each Worksheet

	Worksheet 1		Worksheet 2		Worksheet 3		Worksheet 4		Worksheet 5	
Group	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*
Upper	39.70 (15)	23.47	46.66 (23)	23.17	50.67 (22)	26.47	62.95 (19)	33.93	39.50 (24)	22.11
Lower	25.30 (21)	18.64	30.43 (25)	17.91	33.39 (24)	17.78	37.14 (27)	21.07	21.78 (25)	13.12

	Worksheet 6		Worksheet 7		Worksheet 8		Worksheet 9		Worksheet10	
Group	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*	*M(n)*	*SD*
Upper	45.23 (24)	23.08	73.57 (29)	20.71	67.17 (24)	31.62	69.69 (29)	25.80	48.31 (26)	19.34
Lower	18.45 (26)	11.52	44.15 (26)	20.65	59.23 (26)	19.82	48.67 (24)	24.47	36.16 (25)	18.63

Note. Mean scores and the SD are in %. *n*: the number of the students who completed the task.

Figure 5.6. Results of dictation worksheet.

5.2.3.3.2 Qualitative analysis of dictation worksheet

The results of the dictation worksheet were analyzed qualitatively. The words with a high rate of correct answers (more than 80%) and those with a low rate of correct answers (less than 20%) were analyzed in detail. The words whose correct answer rates differed between the two proficiency groups (more than 50% difference) were analyzed further.

The dictation worksheet was also examined at the word level. Even though the same words were targeted for the dictation practice, if the comprehension levels were different depending on the part of the sentences, each word was analyzed qualitatively. Table 5.8 shows the criteria used for the analysis.

Some characteristics were determined for the words that the students in both proficiency groups had trouble understanding. A correct answer rate of less than 20% was observed for short-syllable words, which were mostly function words such as prepositions, articles, or pronouns, e.g., *with*, *it*, or *the*. Short-syllable words include some that do not have important meanings. In other words, listeners might be able to comprehend the meanings of

the sentences even if they cannot get the meanings of such short-syllable words. From the phonological perspective, short-syllable words are also less stressed words. A low rate of correct answers was also observed for some short-syllable content words such as *men*, *run*, and *both*.

The second feature that learners in both groups had trouble comprehending was connected speech, for which the word boundaries are hard to recognize. Some examples of connected speech observed in the dictation practice include *know what you're doing*, *Not at all*, and *let us out*. In these phrases, the last consonant, as in *what*, *not*, and *let*, is connected with the following vowel sound, and the consonant sound is rarely heard.

For some words, the rate of correct answers between the two proficiency groups differed by more than 50%. While the upper-level students comprehended such words well, the lower-level students did not. First, the upper-level students were good at listening to commonly known phrases such as collocations, for example, *seems like* or *first of all*. Another feature comprehended well by the upper-level students, but not by the lower-level students, was the words that can be guessed using grammatical knowledge. For example, *got* in *You got fired* and *can* in *Who can tell me* are the words for which the upper-level students got a high rate of correct answers, but lower-level students failed to understand.

By analyzing words with a high rate of correct answers in both groups, some characteristics were determined. First, the words accompanied by visuals had a high rate of correct answers. For example, the students understood well when one character said, *Happy monkey* and the picture of a monkey was shown on the screen, and in another scene, a character said *This is my son, Nick*, accompanied by Nick's face on the screen. In these scenes, the characters' utterances perfectly matched the scene, thus aiding the students' comprehension.

Table 5.8

Lists of Words Analyzed in the Dictation Worksheet of Upper- and Lower-Level Students

1. Words with a low rate of correct answers in both upper- and lower-level students (Less than 20% correct)
a. Short-syllable words You have to deal with this creature <u>with</u> love and respect. Some <u>men</u> are born great, Lawrence... Please don't take <u>it</u> the wrong way...
b. Connected speech <u>Not at all.</u> You're gonna <u>let us out</u>? You seem to <u>know what you're doing</u>
2. Words with more than 50% of differences in the correct answer rates between upper- and lower-level students
a. Collocations My name's Larry, <u>first of all.</u> <u>Seems</u> like a fun guy.
b. Use of grammatical knowledge You <u>got</u> fired Who <u>can</u> tell me what this room's called?
3. Words with a high rate of correct answers in both upper- and lower-level students
a. Visual aid Happy <u>monkey</u>. <u>This is my son,</u> Nick.
b. Articulated speech <u>He went</u> east. Ruler of the land of <u>my fathers</u>.
c. Repeated words He left the wagon...and went <u>back</u>. He went <u>back</u>? Why would he go <u>back</u>?
4. Same words with different rate of correct answers
a. Whether the words are articulated or not But it's not <u>the[1]</u> snow that's got New Yorkers talking. It's what's in <u>the[2]</u> snow. (the[1]: 5.9% correct, the[2:] 53% correct) Larry, do them <u>in[1]</u> order, do them all and do them quick. … Don't let anything <u>in[2]</u> or out. (in[1]: 10.9% correct, in[2]: 65.3% correct)
b. Whether the words had visual support or not Please don't <u>touch</u> the exhibits! Riffraff! (with visual support, 41.4% correct) … Can I <u>touch</u> its leg? (without visual support,: 17.2% correct)

Note. Underlined words are the words subject for analysis.

Second, students were able to comprehend clearly articulated words. In some speeches, when certain characters spoke clearly or when they wanted to emphasize some sentences, the phrases were articulated well. When listening to such sentences, the students attained good comprehension scores regardless of their proficiency levels. For example, one character who said *Ruler of the land of my father* was someone from an ancient time; therefore, he spoke relatively clearly and slowly compared with other characters who lived in the present time. The correct answer rates of both proficiency groups were over 90 %.

The third characteristic of the words for which both proficiency groups attained high scores on the listening comprehension test was repeated words or phrases. When the same words were spoken repeatedly, the students were able to recognize them, even when the words were short-syllable words. For example, in one scene, the characters were talking about one person going back to the museum and they used the word "back" several times, i.e., *He left the wagon...and went back. He went back? Why would he go back?* When doing the dictation of the word *back,* the students in both proficiency groups got a high rate of correct answers.

The last category is concerning the words that are the same, but the rate of correct answers differed depending on the part of speech. By analyzing words that appeared in different parts of speech or sentences, two main reasons were found regarding why the rate of correct answers were different for the same words appearing in different parts of speech. The first reason is related to the articulation of the word. When we focus on the article *the* in the following sentence, *But it's not the[1] snow that's got New Yorkers talking. It's what's in the[2] snow,* 5.9% of students in both groups answered correctly for the first *the,* while 53% correctly answered the second *the* . Examination of the sound file revealed that the first *the* was not clearly articulated,

while the second *the* was emphasized by the speaker and, therefore, clearly pronounced.

The second reason is related to the use of visual aids; that is, whether the words matched the picture on the screen. If we look at *touch* in the following two sentences; *Please don't touch the exhibits!* and *Can I touch its leg?*, *touch* in the first sentence had a 41.4% correct answer rate, while only 17.2% of answers were correct for the second *touch*. When the speaker says the first sentence, viewers can see that a child is trying to touch exhibits and the speaker tells him not to touch them. In the second sentence, the speaker tries to mimic a child, but no action pertaining to touching the exhibits can be seen on the screen. Therefore, it is assumed that the students used visual support to help them comprehend.

As stated above, by comparing the results of the dictation worksheet between the two proficiency groups, some characteristics were revealed indicating why each proficiency group had trouble comprehending some words.

5.2.3.4 Journal sheets

In each lesson, the students were asked to reflect on the dictation activity and write their comments freely on a journal entry sheet for qualitative analysis. The students in both proficiency groups stated that the films were difficult to comprehend because the speech rates were too fast.

The second most frequently mentioned comments were about each speaker's different speech style. Both upper- and lower-level students noticed that the characters spoke differently. For example, one student in the lower-level group commented, "I could understand what Rebecca said when she was talking to the children, but I could not understand what Teddy was saying at all after the first viewing."

The third most mentioned comment was regarding connected speech. As the results of the dictation worksheet suggested, most of the students in both proficiency groups had difficulty understanding connected speech, e.g., “What I felt the most difficult in listening was understanding the connectedly spoken words,” or “Because of the connected speech, I couldn’t understand the words I knew.” They expressed their inability to comprehend even the words they knew well in connected speech.

Other comments included the noise, e.g., “Because of the noise that the exhibits made in the scene, I got distracted and I could not comprehend well.” Or, about understanding the storyline, e.g., “I could not fill in the blanks well (in the dictation activity), but I understood the storyline.”

By comparing qualitatively the comments of upper- and lower-proficiency groups, little difference was found. As stated above, both groups mentioned the fast speech rate and the different ways that each character spoke.

5.2.3.5 Questionnaire

Table 5.9 shows the results of the questionnaire, which the students were asked to answer at the end of the 10-week dictation practice. The results of the independent *t*-test showed that no statistical differences were found between the upper- and lower-level students in any of the questions (Q1: $t(46) = 1.96$, $p = .85$, $d = 0.06$; Q 2: $t(46) = 0.00$, $p = 1.00$, $d = 0.00$; Q 3: $t(46) = 0.42$, $p = .68$, $d = 0.12$; Q 4: $t(46) = -0.37$, $p = .72$, $d = 0.11$; Q 5: $t(46) = 0.80$, $p = .43$, $d = 0.23$).

Q1 and Q2 asked whether the dictation practice had a positive influence on the students’ listening comprehension. The students’ perceptions about their improvement in the listening comprehension of films was asked in Q1, and Q2 questioned the improvement in their general listening comprehension abilities. The results indicated

that the students in both proficiency groups thought that their listening comprehension of the films and their general listening skills had improved due to the film dictation activity.

Their comments regarding the improvement in their listening proficiency were analyzed qualitatively. In the lower-level group, some students commented that they became used to listening to fast-paced speech (*n* = 5, 21.7%). They wrote, “I got used to the connected speech,” or “I became used to native speakers’ speech.” Other students felt that their listening ability had improved because they listened to authentic English in the dictation activity (*n* = 4, 17.4%), e.g., “I studied with natural English,” or “English (spoken in the film) was more practical than that of the textbook.” A few students expressed negative feelings toward their listening ability including, “It was just too difficult,” or “I wanted to spend less time on the dictation activity.”

The most frequently mentioned factor in the upper-level group was the fast speech rate (*n* = 6, 35.3%), “I was able to comprehend the words spoken at the fast speech rate,” or “I got used to the fast speech rate.” Other comments included that they were motivated to listen because they wanted to know the storyline (*n* = 3, 17.6%), or they were used to the connected speech (*n* = 2, 11.8%).

Q3 asked about the students’ interest in the dictation practice, and the students in both groups expressed an interest. Their comments about their interest in the dictation were analyzed qualitatively. In the lower-level group, most of the students enjoyed the film dictation practice because they enjoyed the activity or because they liked the film (*n* = 9, 36.0%). The second most commented reason was because they were motivated to know the storyline of the film and they wanted to know what the characters were saying (*n* = 6, 24.0%). On the other hand, those who did not enjoy the film dictation practice mentioned that they felt it was too difficult for them (*n* = 4, 16.0%). Most of

them commented that it was simply “too difficult” or they did not understand what the characters were saying, so they lost interest. In the upper-level group, the most commented reason was the same as the lower-level group; they simply enjoyed the dictation practice or they liked the film (n = 7, 38.9%). Some students commented that they enjoyed the practice because they were able to learn authentic English (n = 3, 16.7%), while other students commented on the effects of visual information or their perceived improvement in their listening ability. Unlike the lower-level group, only one student commented that he or she was motivated to know the storyline. One student, who did not like the dictation activity, commented that he or she did not enjoy it because all the segments were taken from the same film.

Q4 asked whether they liked using films in English lessons and Q5 asked whether they wanted to take a lesson using films again. The results showed that the students in both proficiency groups had positive attitudes toward studying English using films, and they expressed their desire to take a lesson using a film again.

As the results of the questionnaire show, the students in both the lower- and upper-level groups felt that the film dictation activity had positive effects on their film comprehension as well as their general listening comprehension. The majority of the students in both groups enjoyed the film dictation activity, though a few mentioned that they did not enjoy it because it was too difficult for them. Regarding their opinions toward English lessons using films, the students in both groups were positive about the use of films in class.

Table 5.9

Mean Scores for the Post-test Questionnaire of Upper- and Lower-Level Students

	Upper-level Students		Lower-level Students				
	M	*SD*	*M*	*SD*	*t*	*p*	*d*
Q1. Listening comprehension of the film	3.00	0.74	2.96	0.68	1.96	0.85	0.06
Q2. General listening ability	3.00	0.85	3.00	0.58	0.00	1.00	0.00
Q3. Interest in the dictation activity	3.00	0.67	2.92	0.64	0.42	0.68	0.12
Q4. Interest in the exercise using films	3.17	0.72	3.24	0.52	-0.37	0.72	0.11
Q5. Motivation to study English using films again	3.22	0.74	3.04	0.79	0.80	0.43	0.23

Note. Upper-level: n =23; Lower-level: n = 25, df = 46.

5.2.4 Discussion for Study 3A

5.2.4.1 RQ3-1: Effects of dictation activity on learners' listening abilities

The effects of the dictation activity using a film on learners' listening abilities were examined with pre- and post-tests conducted before and after the 10-week dictation practice. The results of the partial dictation tests, which examined the students' aural perception skills indicated positive effects of the film dictation activity on learners' aural perception skills. The students in both proficiency groups improved their scores in the partial dictation test of film materials. Therefore, it can be said that the film-based dictation activity helped the learners improve their aural perception

skills of films.

The film dictation activity also had a positive effect on the learners' aural perception skills of textbook materials. Their scores of the textbook dictation tests improved in the post-test indicating that the film dictation practice had a positive effect on the listening perception of not only film-based materials but also textbook-based materials. These results showed that the dictation practice had positive effects on learners' listening perception skills, supporting the argument made by Rost (2011), who suggested that it is beneficial to include dictation activities as intensive listening instruction, even as a small part of each learning session.

Although statistically significant improvements were observed in the dictation tests, no significant improvement was determined in the listening comprehension tests. In the film comprehension tests, the mean scores of the post-test were lower than the pre-test. In the textbook comprehension tests, the mean score of the upper-level group decreased, while the mean score of the lower-level group improved. However, the effect of the test timing was not statistically significant.

Two main reasons can explain why improvements were observed in the dictation test, but not in the listening comprehension. The first reason is related to the instruction given during the dictation activity. In the dictation activity, little time was spent on explaining the content of the film. After the dictation activity, the instructor gave the answer keys to the students and explained about the script, mainly in terms of the phonological changes to the words left blank in the worksheet rather than the content of the film. Habibi, Nemati, and Habibi (2012) conducted a longitudinal study using dictation exercises and concluded that the positive effects of dictation activities were greater when the comprehensibility of the contents of the dictation passage was also considered. Habibi et al. argued that the dictation activity might have positive

effects on not only the listening perception tests but also the listening comprehension if more attention is paid to the contents of the listening passages.

It is assumed that the students focused more on the phonological features than the content of the film, meaning they were able to improve their aural perception skills of English. Satori (2010) suggested that the instruction on phonetics had positive effects on students' listening skills.

The second reason is related to the difficulty of the listening tests. Cai (2012) showed that partial dictation and the other tests such as gap-filling exercises essentially measured the same construct of listening comprehension. However, the current study suggested that the dictation test and the listening comprehension test measured different listening skills. This is because not only the test format but also the difficulty levels of the tests differed between the dictation test and the comprehension test. As the input that the students listened to was longer in the listening comprehension tests than the dictation tests, it is possible that the listening comprehension test was more difficult than the dictation test. In the dictation test, one short segment lasting about one minute was used, while the input of the textbook material in the listening comprehension test was about six minutes long and that of the film material was about one and a half minutes long.

Another point that should be mentioned about the difficulty levels of the tests is the speech rate. The speech rate of the dictation tests was slower than that of the dictation materials they listened in the dictation activity. On the other hand, the speech rate of the film comprehension test in Study 3A was faster than that of the material in the dictation activity. Therefore, the fast speech rate in the film comprehension test might explain the fact that the students' listening comprehension scores significantly decreased from pre- to post-test. The students could not show their improvement in the

film comprehension skills because the speech rate of the test was much faster than that they were used to in film dictation activity.

Though the effects of the dictation activity on the students' listening abilities had mixed results in the dictation and listening comprehension tests, the post-test questionnaire suggested that most of the students felt their listening ability had improved. Most of the students' comments indicated their acclimatization to the fast rate of speech in the films. Therefore, it can be said that their perception of getting used to the natural speech of the film affected their perceived improvement in listening.

Another effect that the journal activity had on the students is related to noticing their weaknesses. By having the time to reflect on the listening process after each dictation activity, the students were able to determine the difficulties they faced when listening to films. After each dictation activity, the students were asked to write comments about the dictation activity. By reflecting on their listening process, the students were able to focus on the linguistic features of the listening input. For example, they were able to notice that their comprehension ability was different depending on the speakers, or they could not comprehend well when the characters spoke too fast. Noticing the factors that made their listening comprehension difficult was a practical strategy for them. In order to improve one's linguistic ability, it is crucial for students to notice their weak points in order to focus on improving them.

5.2.4.2 RQ3-2: Effects of proficiency levels

Study 3A examined whether the participants' proficiency levels affected the students' listening comprehension ability in the film dictation activity. In all four pre- and post-tests, the scores of the upper-level group were significantly higher than those

of the lower-level group. However, no interaction effects were observed between the proficiency levels and the test timing of the dictation test. In the textbook and film dictation tests, the effects of the test timing were significant, and the students in both proficiency groups improved their test scores.

Regarding the listening comprehension tests, the tests of the textbook and film materials had different results. In the textbook listening comprehension test, no significant differences were found between the pre- and post-test scores, but the interaction effect between the proficiency and the test timing was marginally significant. The mean scores for the textbook comprehension tests show that the mean score of the upper-level students decreased, while that of the lower-level students increased.

The results of the film comprehension test were slightly different from those of the textbook comprehension test. Significant differences were not observed in either the main effect of proficiency or the interaction between the proficiency and test timing. There was a significant main effect of test timing, however, on the scores for the post-test, which were significantly lower than those for the pre-test. Therefore, the results suggest that the effect of the dictation activity on students' film comprehension skills did not differ depending on the proficiency levels, and positive effects were not observed.

Although the effect of proficiency levels was not observed in the dictation tests of both materials, the scores of the dictation tests increased in both proficiency groups. The scores of the upper-level groups were significantly higher than those of the lower-level group in all the dictation tests, suggesting that even though the film materials were difficult listening materials for lower-level students, they can be considered effective listening materials not only for learners in the upper-level group,

but also for those in the lower-level group. The results of the questionnaire, which asked for the students' perceived improvement of their listening skills and their interest and motivation toward studying English listening by using films, also suggested that the majority of students in both proficiency groups were positive about their improved listening skills and about studying English listening by using films. Many previous studies argue that, one of the advantages of using films in language learning is that films can motivate the students to study English (Akimoto & Hamada, 2007; Seferoglu, 2008). The results of this study also show that films motivate the students to study English listening.

There were a few negative comments about studying using films. Students from both proficiency groups considered the film dictation activity too difficult or the speech rate too fast. As Richards (2005) argued, the language levels used in films are too high, causing students to become demotivated to study.

5.2.4.3 RQ3-3: Factors that make learners' listening comprehension of film difficult

The factors that make learners' listening comprehension of films difficult were examined by analyzing the results of the weekly dictation worksheet. The students' dictation worksheets were collected after each lesson and analyzed qualitatively to examine what students were unable to comprehend and whether differences existed between the two proficiency groups. The factors that made their listening comprehension difficult were divided into three categories.

The first category, concerning the words that the students in both proficiency groups had difficulty comprehending, related to short-syllable words and connected speech. The common characteristics of short-syllable words and connected speech are

that the sounds that they hear are different to the written form. Short-syllable words are not usually clearly articulated and are weakly pronounced. In connected speech, owing to phonological changes, the pronunciation differs from the written form, making it difficult for students in both groups to comprehend the dialogues used in films. According to Richards (2005), listening comprehension involves four main types of knowledge: *phonological*, *syntactic*, *semantic*, and *pragmatic*. The students' lack of ability to comprehend short-syllable words and connected speech is because they could not use their phonological knowledge well. With phonological knowledge, they might realize that the short-syllabled words are often hard to hear because of phonological changes, such as assimilation or omission. As Field (2008) suggested, it was necessary for the participants in the current study to familiarize themselves with the rules about phonological changes. Another thing that might help them to hear short-syllable words might involve the use of the other three types of knowledge. They might be able to understand short-syllable words with syntactic or pragmatic knowledge, which would compensate for their listening ability.

The second category relates to the different rate of correct answers between the proficiency groups. The words that the students in the upper-level group could comprehend, but those in the lower-level could not, are categorized by two characteristics: collocation and grammatical knowledge.

When listening to collocations, such as *first of all* or *seems like*, the upper-level students were able to comprehend well, probably because they were able to use their knowledge of collocations. However, the lower-level students, who lacked collocation knowledge or could not use their collocation knowledge when listening, did not comprehend such collocational phrases well in the listening. The use of grammatical knowledge is related to whether they were able to use their grammatical knowledge

when listening. Like collocation knowledge, it is not clear whether the lower-level students lacked some grammatical knowledge or whether they had some knowledge, but they simply could not use it for listening. In any case, lower-level students did not score well on the dictation in relation to collocation or grammatical information. From the viewpoint that Richard (2005) suggested regarding the four main types of knowledge needed for listening comprehension, the results of the current study suggest that the lower-level students lacked some semantic knowledge.

The third category related to the different rate of correct answers for the same words. It was found that even though the same word was used in some sentences, the rate of correct answers was different, mainly because of the articulation and the visual aids. When the words were articulated well, they were comprehended well, but when they were not articulated well, their comprehensibility decreased. Field (2008) argued that the dictation of naturally spoken sentences is useful, as it enables learners to demonstrate their ability to recognize words. As the learners in this study had difficulty recognizing less articulated words, it might work to transcribe the problematic words.

In terms of visual support, even though the same words were used, the students' comprehension decreased when visual aids were not provided. However, when the word matched the visual on the screen, the students were able to comprehend the word more easily. Previous studies argued that visual support has positive effects on listening comprehension (Cross, 2011; Sueyoshi & Hardison, 2005). This study also suggests that visual support plays an important role in the listening comprehension of films.

5.2.5 Conclusion of Study 3A

The purpose of Study 3A was to determine whether the effects of using films as listening materials on learners' listening abilities differ among the learners with different language proficiency levels in a 10-week longitudinal study. It also aimed to examine the factors that made listening comprehension of films difficult for learners.

The results showed several findings. First, regarding the pre- and post-listening tests, the dictation and listening comprehension tests showed different results. In the dictation tests, the film dictation scores were lower than the textbook dictation scores in both proficiency groups, suggesting that the film dictation tests were more difficult than the textbook dictation tests for both groups. Although the interaction between proficiency and test timing was not significant, the scores for both dictation tests significantly improved in the post-tests. Therefore, the results of the dictation tests suggested that both upper- and lower-level students improved their aural perception skills of film and textbook input.

Unlike the dictation tests, the scores of the listening comprehension tests did not show improvement. In the textbook comprehension test, the scores of both proficiency groups showed no significant improvement, and the comprehension test scores in both proficiency groups decreased in the post-test. Therefore, the results of the pre- and post-tests showed that the film dictation activity did not affect positively on learners' listening comprehension skills of both film and textbook materials.

Regarding the factors that make learners' listening comprehension of films difficult, the results of the dictation worksheet suggested several findings. First, short-syllable words and connected speech were found to present the most difficulties for the students' comprehension. Second, the words that the students in the upper-level group could comprehend, but those in the lower-level could not were analyzed. It was

found that the students in the lower-level group had difficulty comprehending collocations, words and phrases related to the use of grammatical knowledge. As the lower-level students lacked collocation or grammatical knowledge or could not use their collocation or grammatical knowledge while listening, their scores for the dictation were low.

Based on the findings of Study 3A, several pedagogical implications were made. First, it was suggested that film materials can be considered useful materials not only for high-proficiency learners but also for low-proficiency learners. In using films in language instruction, there are some concerns about the difficulty levels of the languages used in films. As films are considered to use authentic language created for a native-speaking audience, the levels of language used in films are typically more difficult than those used in textbook materials. As the results of Study 3A showed, the speech rate of films is significantly faster than that of textbook materials, and the presence of background noise also makes comprehension of films challenging for language learners. Even though films are difficult for language learners with lower-proficiency levels, the results of Study 3A suggest that the students in the lower-level group improved their dictation scores after the dictation practice using a film. The results of the questionnaire also suggested that the students in both proficiency groups enjoyed studying English listening using films and that the film dictation activity had positive effects on the improvement of their film comprehension and their general listening comprehension.

Second, the results of Study 3A showed that it was necessary for students to have some knowledge about phonological changes. By analyzing the results of the dictation worksheet and the students' journal sheet, it was clear that the students had trouble comprehending especially short-syllable words and connected speech. As a high rate of

comprehension was observed for articulated words, it is suggested that students were able to comprehend clearly articulated words in films, but they were unable to comprehend words uttered in connected speech or not clearly articulated. Therefore, having some knowledge about phonological changes of English would help the students better comprehend the speech in films, which contain short-syllable words or connected speech.

The third pedagogical implication can be made about the practicality of journal writing. The same factors were extracted from the analyses of the dictation worksheet and the students' comments. The results from the journal sheets suggest that students felt the fast speech rate, the variation in speakers' speech, and the connected speech were the main challenges to the listening comprehension of films. An analysis of the results of the worksheets showed that connected speech was one of the major linguistic features of films that hindered the students' comprehension. Therefore, by reflecting on their own listening process, the students were able to accurately identify the points they had trouble comprehending. Had they not written a journal after the dictation worksheet, they would not have been able to recognize the points that hampered their listening. Hence, this study showed that journal writing is a practical way for students to reflect on their own listening process and notice the factors that make their listening comprehension difficult. Identifying the difficult points in listening would help them improve their listening skills.

As stated above, this study showed some important findings about the effects of using films in language instruction on listening comprehension, and some practical pedagogical implications were suggested. However, some limitations should be noted. First, the results of the pre- and post-listening tests showed significant improvement in students' aural perception skills, but no improvement was observed in the listening

comprehension tests, which examined improvement in the students' general listening abilities. It is assumed that the dictation activity was effective for improving students' aural perception skills, but not for general listening comprehension because the partial dictation activity made the students focus on understanding each word rather than the content of the listening input. The instruction during the dictation activity also focused on the recognition of each word, while little instruction was given about the comprehension of meanings. In order to improve students' general listening ability, more time should be spent explaining the content meaning of the listening input.

The second limitation is that in Study 3A, it was not possible to compare the effects of using films on students' listening comprehension with the effects of using textbook materials. Study 3A analyzed the effects of students' proficiency levels, but it did not compare the film group with another group that did not use films as the materials. In order to clarify the effects of films on learners' listening comprehension, a control group using textbook materials should be compared with a treatment group using film materials.

Third, the results of the post-test questionnaire and the journal suggested that some students found the dictation activity too difficult for them. In order to make the film materials less difficult for students, some measures should be taken in the procedure of the dictation activity. For example, giving students a summary of the content might improve students' understanding of the content of the each segment of the film.

5.3 Study 3B

5.3.1 Purpose and research questions for Study 3B

The purpose of Study 3B was to examine whether the effects of the films on

learners' listening skills differ from that of textbook materials. Some previous studies were conducted to examine the effects of films on learners' listening skills (Amino, 2007; Kadoyama, 2008a, 2010). However, no studies to date have examined the effects of film materials by comparing it with a control group in which textbooks were used in listening instruction.

The results of Study 3A showed that the film dictation practice had positive effects on learners' listening perception skills, but positive effects were not observed in learners' comprehension skills. In Study 3A, the effects of proficiency levels were examined in the dictation activity using films, but there was a need to examine the effects of films on listening comprehension. Therefore, in Study 3B, the effects of films on the students' listening skills were examined by comparing the class using film with the class using textbook materials. Other limitations observed in Study 3A were also modified in Study 3B. As the dictation activity in Study 3A showed a negative effect on learners' listening comprehension skills, Study 3B was designed to include more explanation on the content meanings of dictation material. The results of the questionnaire conducted in Study 3A also suggested that some students found the film materials too difficult. In order to make the film materials less difficult for learners, in Study 3B, a summary of the segments used for the dictation activity was given to the students before the dictation practice.

Based on the previous studies and the limitations of Study 3A, Study 3B addressed the following two research questions (RQs):

RQ4-1: Are the effects of a film-based dictation practice on learners' listening abilities different from those of a textbook-based dictation practice?

RQ4-2: Do the factors that learners perceive as difficult in listening comprehension differ between film-based and textbook-based dictation practice groups?

5.3.2 Method

5.3.2.1 Participants

Sixty-six Japanese university students, with a variety of majors, participated in this study. The input data of 14 students was excluded from the analyses because, either they were absent from the lessons more than five times or they did not complete the listening tests. Thus, data of 52 participants were analyzed in the study. The study participants, who were from two different classes, were each assigned to either a film-based dictation practice group (hereafter the film-based group, n = 25) or a textbook-based dictation practice group (hereafter the textbook-based group, n = 27), respectively. Although different instructors taught the groups, other than the materials used in the dictation practice, they all used the same textbook and followed the same lesson plans, which were based on a discussion that took place before the classes.

5.3.2.2 Materials

5.3.2.2.1 Proficiency test

The proficiency test was adapted from a TOEIC Bridge practice test (Takayama & Tozer, 2009). Because of time constraints, only 22 items from the listening section and 23 items from the reading section were used.

5.3.2.2.2 Listening tests

The format of the listening tests conducted before and after the 10-week listening practice was the same as those used in Study 3A. Two types of test were employed to

examine the improvements in the students' listening skills. Based on the categorizations made by Kobayashi (2001), partial dictation tests were applied to examine the students' aural perception skills, and listening comprehension tests were conducted to assess their listening comprehension skills. As same as Study 3A, the pre- and post-listening tests consisted of four tests: a film dictation test, a textbook dictation test, a film comprehension test, and a textbook comprehension test (see Appendix 5.5). The passage used in the film dictation test was taken from a film, which was not used in class. The passage of the textbook material was taken from a textbook that was used in the textbook-based group, but the students did not study the passage in class. In the film comprehension test, students watched one segment taken from a film and answered 15 multiple-choice questions about the segment they watched. In the textbook version, students answered 22 questions taken from a TOEIC Bridge listening section.

Table 5.10 shows the speech rate and the difficulty levels of the four sets of test materials. The material for the textbook dictation was narrative, while the material for the other three tests was based on dialogues. Therefore, the FKGL is the highest in the textbook dictation test. The textbook dictation materials were based on language textbooks, and the speech rate was slower than that of the film materials.

Table 5.10

Speech Rate and Difficulty Levels of the Pre- and Post-Tests

Listening Tests	Length (sec)	Rate (wpm)	Total words	*FKGL*
Textbook dictation	60	109.0	109	8.8
Film dictation	63	161.9	170	2.7
Textbook comprehension	242	125.2	505	2.8
Film comprehension	86	149.3	214	3.5

5.3.2.2.3 Teaching Materials

The teaching materials for the ten weekly lessons included a partial dictation worksheet (see Appendix 5.6) and a journal sheet. Each script contained 10 blanks in the first week and 20 to 22 in the second week. In the third week, the same procedure as the first week was started, but with a different script. Therefore, five different scripts were used and two versions, one with 10 blanks and the other with 20 to 22 blanks, were created for each script.

The film-based group used the film, *Night at the Museum* (Levy et al., 2006), as a teaching material for the dictation activity. The textbook-based group used an audiovisual material, *Our World Heritage* (Takemae, O'Connor, Okada, & Nakao, 2003) for the dictation activity material. It was selected for its historical nature, which was similar to that of *Night at the Museum* (Levy et al., 2006). In both groups, a segment lasting about one minute was chosen for the dictation activity. The average speech rate of the film segments used for dictation practice was 149.75 wpm, while that of the textbook material was 98.2 wpm. Therefore, the speech rate of the film was much faster than that of the textbook material. The students reflected on their listening

process and wrote their comments in their journals after each dictation activity.

5.3.2.2.4 Questionnaire

The questionnaire used in Study 3A was adopted and modified for Study 3B to ascertain the students' motivational factors and perceived listening comprehension ability (see Appendix 5.7).

5.3.2.3 Procedure

In the film-based group, the students watched one segment from the film without subtitles each week. Since the results of Study 3A indicated that some students found the film material too difficult, in Study 3B, the instructor explained the context of the scene, such as the characters in the film and what happened in the preceding scene. The procedure of the dictation practiced was adopted from Study 3A. After watching the scene, the students transcribed the dialogue by filling in the blanks in the dictation worksheet. They listened to the dialogue three times. Afterwards, the instructor explained the meanings of the scripts as well as any words that included phonological changes. The instructor put emphasis on the comprehension of the context as well as some phonological characteristics.

Although the same dictation material was used for dictation in the following week, 10 additional blanks were added to the worksheet. Therefore, five different materials were used in the ten weeks. The same segment was used for two weeks to give the students a chance to review what they had studied in the previous week and to have them focus on the listening comprehension of the contents as well as the phonological features of words. In the textbook-based group, the students engaged in the dictation activity in the same manner as the film-based group, but with

textbook-based material.

5.3.2.4 Scoring and data analysis

To examine the effects of both the film-based and the textbook-based dictation practice on the students' listening comprehension ability, four pre- and post-tests (a film dictation test, a textbook dictation test, a film comprehension test, and a textbook comprehension test) were applied. A 2 (Test timing: pre, post) × 2 (Group: film-based group, textbook-based group) ANOVA was conducted for each test result. In this analysis, the within-subject factor was *Test timing*, and the between-subject factor was *Group*.

The same scoring method that was based on Oller (1979) and used in Study 3A was applied to score the dictation tests. The dictation worksheet was also analyzed following the procedure taken in Study 3A. The correct answer rate of each word was calculated and the words with both a low and a high correct answer rate were analyzed. Qualitative analyses were conducted to examine the journal entries written by the students after the dictation practice.

An independent *t*-test was conducted to analyze the questionnaire about their listening improvement, motivation, and the difficulty levels of the dictation practice. Qualitative analyses were applied for their comments.

5.3.3 Results

5.3.3.1 The results of the proficiency tests

The reliability of the proficiency test was calculated using Cronbach's alpha, and the reliability was high (α = 0.738). Based on their scores, no significant difference was found between the proficiency levels of the control group (n = 27, M = 22.78, *SD*

= 6.48) and the experimental group (n = 25, M = 21.96, SD = 5.33), t(49.33) = 0.498, p = .620, d = 0.14. Therefore, these two groups were considered ideal groups with which to conduct the present experimental study.

5.3.3.2 The results of the pre- and post- listening tests

The mean scores of the four pre- and post-tests are presented in Table 5.11 and Figures 5.6, 5.7, 5.8, and 5.9. To analyze the scores of the four tests (a textbook dictation test, a film dictation test, a textbook comprehension test, and a film comprehension test), a 2 (Test timing: pre, post) × 2 (Group: film-based group, textbook-based group) two-way ANOVA was conducted for each test result.

As Table 5.12 shows, the analysis of the textbook dictation test showed no significant main effects of either Group or Test timing, F(1, 50) = 2.19, p = .145, η_p^2 = .042; F(1, 50) = .017, p = .897, η_p^2 = .000, nor was the interaction between Group and Test timing significant, F(1, 50) = 2.08, p = .156, η_p^2 = .040. Although the mean score of the post-test was higher than that of the pre-test in the film-based group, the difference was not statistically significant. In contrast, in the textbook-based group, the mean scores of the post-test were lower than those of the pre-tests. However, the difference was not significant, nor was the interaction. This result indicates that the students' listening perception skills of textbook-based input did not improve in either group after 10 weeks of dictation practice.

Table 5.11

Means and Standard Deviations for Pre- and Post-Test Scores of the Four Listening Tests

		Textbook dictation test				Film dictation test			
		Pre-test		Post-test		Pre-test		Post-test	
	n	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*
Film-based	25	15.80	6.01	16.48	5.83	3.88	2.01	4.24	2.11
Textbook-based	27	18.77	5.84	17.62	6.01	7.12	3.14	5.85	4.61
		Textbook comprehension test				Film comprehension test			
		Pre-test		Post-test		Pre-test		Post-test	
	n	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*
Film-based	25	10.32	2.58	11.84	3.02	8.68	2.25	9.40	2.04
Textbook-based	27	12.42	3.80	12.38	3.57	8.93	2.45	9.44	2.14

Note. The maximum possible score (MPS) of the dictation tests = 30. The MPS of the textbook comprehension test = 22, and the MPS of the film comprehension test = 15.

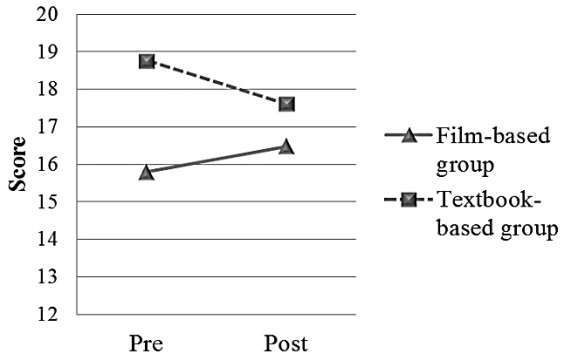

Figure 5.7. Textbook dictation test scores.

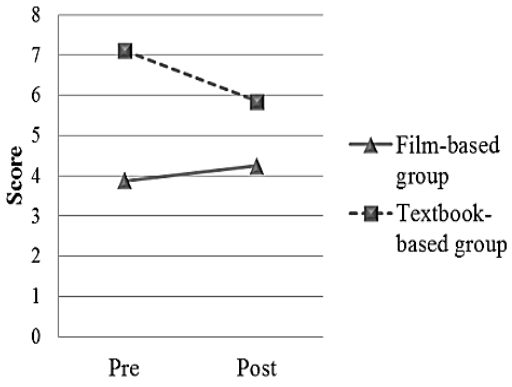

Figure 5.8. Film dictation test scores.

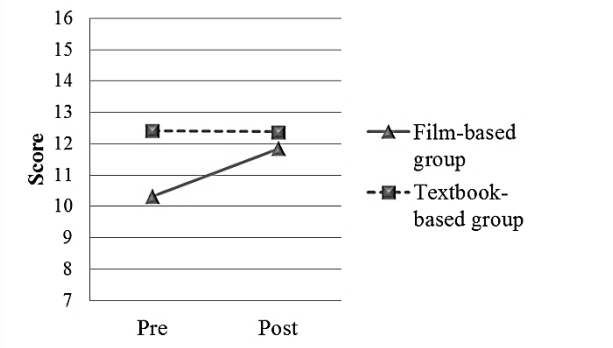

Figure 5.9. Textbook comprehension test scores.

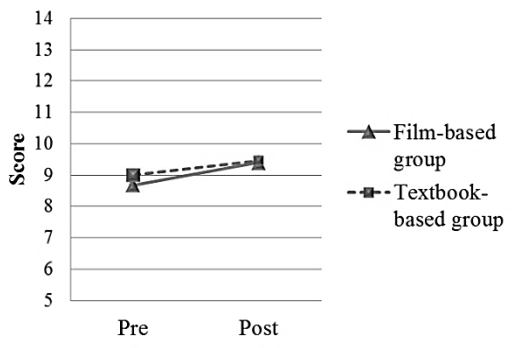

Figure 5.10. Film comprehension test scores.

The two-way ANOVA of the film-based dictation test revealed a significant main effect of Group, $F(1, 50) = 8.83$, $p = .005$, $\eta_p^2 = .150$, and a significant effect of interaction, $F(1, 50) = 5.27$, $p = .026$, $\eta_p^2 = .095$ (see Table 5.13). However, there was no significant main effect of Test-timing, $F(1, 50) = 2.01$, $p = .163$, $\eta_p^2 = .039$. As shown in Table 5.11, the mean scores of the textbook-based group are higher than those of the film-based group. However, the scores of the textbook-based group decreased, while those of the film-based group increased. One possible explanation for this result is that since they had practiced film-based dictation in class, the film-based group maintained their aural perception abilities on the film input. In comparison, in the textbook-based group, they were unable to maintain their aural perception abilities on film input because they were accustomed to the textbook-based dictation practice. As the differences between pre- and post-tests were not statistically significant, the explanation mentioned above remains an implication.

The scores of the textbook-based listening comprehension test were analyzed using a two-way ANOVA. As shown in Table 5.14, the results revealed a marginally significant effect of Test timing, $F(1, 50) = 3.34$, $p = .074$, $\eta_p^2 = .063$, as well as an interaction, $F(1, 50) = 3.68$, $p = .061$, $\eta_p^2 = .069$. The main effect of Group was not significant, $F(1, 50) = 2.64$, $p = .111$, $\eta_p^2 = .050$. In the film-based group, the score of

the textbook-based listening comprehension test increased, while in the textbook-based group, the score declined, therefore implying that, although the effects remained marginal, film-based dictation practice had better effects on the students' textbook-based listening comprehension skills than the textbook-based dictation practice.

Finally, the results of the film-based listening comprehension test were examined using a two-way ANOVA (see Table 5.15). The results indicated a significant main effect of Test-timing, $F(1, 50) = 5.417$, $p = .002$, $\eta_p^2 = .096$. The main effect of Group and an interaction were not significant, Group: $F(1, 50) = .068$, $p = .796$, $\eta_p^2 = .001$, Interaction: $F(1, 50) = .143$, $p = .707$, $\eta_p^2 = .003$. Notably, the film-based listening comprehension test was the only test among the four pre- and post-tests that showed a statistically significant improvement in both groups, therefore demonstrating that both the film-based and textbook-based dictation practices had a positive effect on the students' ability to comprehend film-based listening input.

Table 5.12

Two-Way ANOVA for the Effects of Group and Test-Timing on the Textbook Dictation Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Group	142.335	1	142.335	2.190	.145	.042
Error	3250.001	50	65.000			
	Within Subjects					
Test Timing	0.118	1	0.118	0.017	.897	.000
Test Timing × Group	14.503	1	14.503	2.079	.156	.040
Error(Test Timing)	348.757	50	6.975			
Sum	3755.714	103				

Table 5.13

Two-Way ANOVA for the Effects of Group and Test-Timing on the Film Dictation Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Group	140.808	1	140.808	8.826	.005**	.150
Error	797.653	50	15.953			
	Within Subjects					
Test Timing	8.711	1	8.711	2.005	.163	.039
Test Timing × Group	22.903	1	22.903	5.271	.026*	.095
Error(Test Timing)	217.250	50	4.345			
Sum	1187.327	103				

Note. $*p < .05$, $**p < .01$

Table 5.14

Two-Way ANOVA for the Effects of Group and Test-Timing on the Textbook Comprehension Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Group	44.477	1	44.477	2.635	.111	.050
Error	844.013	50	16.880			
	Within Subjects					
Test Timing	14.274	1	14.274	3.341	.074	.063
Test Timing × Group	15.735	1	15.735	3.683	.061	.069
Error(Test Timing)	213.601	50	4.272			
Sum	1132.100	103				

Table 5.15

Two-Way ANOVA for the Effects of Group and Test-Timing on the Film Comprehension Test

Source	*SS*	*df*	*MS*	*F*	*p*	η_p^2
	Between Subjects					
Group	0.547	1.000	0.547	0.068	.796	.001
Error	404.068	50.000	8.081			
	Within Subjects					
Test Timing	9.956	1.000	9.956	5.417	.024*	.098
Test Timing × Group	0.263	1.000	0.263	0.143	.707	.003
Error(Test Timing)	91.890	50.000	1.838			
Sum	506.724	103.000				

Note. $*p < .05$.

Overall, the result of the four listening skills, which measured the students' aural perception skills and the listening comprehension skills of film-based and textbook-based materials, revealed that except for the film-based comprehension test, the improvement did not reach significant levels.

The findings can be summarized as follows. First, the students in neither the film-based nor the textbook-based groups improved their textbook-based aural perception skills, as measured by the dictation test. Second, the film dictation tests indicated that the film-based dictation group maintained their aural perception skills of films, while the textbook-based dictation group did not. This indicates that the students in the film-based group became accustomed to the difficulty levels of the film-input by practicing the film-based dictation in each lesson. Third, regarding the textbook listening comprehension skills, although the film-based group improved their textbook-based comprehension ability, the effect remained marginal. The

textbook-based group failed to improve their textbook-based listening comprehension. Finally, the listening comprehension skills of the students in both groups improved indicating that the dictation practice with both film-based and textbook-based listening materials helped learners improve their listening comprehension skills.

5.3.3.3 The results of the dictation worksheet

The dictation worksheet was collected and the percentages of correct answers were calculated. Based on the correct answer rate, the words with a high rate of correct answers (more than 70%) and those with a low rate of correct answers (less than 30%) were analyzed qualitatively. The words were divided based on the criteria shown in Table 5.16.

In both groups, it is clear that the students had trouble listening to function words and short-syllable words, which are not clearly articulated. Moreover, their comprehension increased when the words were common words with which they were familiar and were clearly articulated.

What is more intriguing is the comparison between the two groups. As Table 5.16 shows, the students in the film-based group had particular trouble understanding connected speech. As the characters in the films spoke relatively fast, it is likely that the connected speech was difficult for them to comprehend. On the other hand, the students in the textbook-based group had a hard time comprehending the high-level vocabulary. Thus, it is assumed that they lacked knowledge of those words.

Table 5.16

Lists of Words Analyzed in the Dictation Worksheet of Film-Based and Textbook-Based Groups

1. Words with a low rate of correct answers in both film-based and textbook-based groups	
a. Function words	e.g., dreaming of, in the nose
b. Short-syllable words	e.g., they are so, I call you
2. Words with a high rate of correct answers in both film-based and textbook-based groups	
a. Common phrases	e.g., at the end of, good luck
b. Articulated speech	e.g., in or out, on and off
3. Words with a low rate of correct answers distinctive in each group	
a. Film-based group:	
Connected speech	e.g., leave him alone, not at all
b. Textbook-based group:	
High vocabulary levels	e.g., had an advanced, rich in wildlife, worth preserving
4. Words with a high rate of correct answers distinctive in each group	
a. Film-based group:	
Visual aid	e.g., happy monkey, who can tell me
b. Textbook-based group:	
Long-syllable words	e.g., independent, dreaming, outside

Note. Underlined words are the words subject for analysis.

5.3.3.4 Students' journal entries on dictation practice

The journal entries that the students wrote after the dictation practice in each lesson were analyzed qualitatively. In the film-based group, most of the students commented on the fast speech rate. They also noticed that the speech rate in the movie changed with the different characters.

In comparison, the students in the textbook-based group commented on their lack of skill in dictating the details, such as function words and articles. By comparing their comments, it was clear that the film-based group felt that the speech rate hindered their listening comprehension. Few students in the textbook-based group mentioned the

speech rate, and they were able to pay more attention to the details of the text, such as the precise meaning of some sentences or details of the contents.

5.3.3.5 The results of the questionnaire analysis

The results of the questionnaire, which asked the students their thoughts about the dictation practice, are shown in Table 5.17. The independent *t*-test revealed statistically significant differences between the film-based and the textbook-based groups in Q2 and Q4, (Q2: $t(54) = 2.50$, $p = .015$, $d = 0.66$; Q 4: $t(54) = 3.60$, $p = .001$, $d = 0.96$), while Q1 and Q3 did not reach statistical significance, (Q1: $t(54) = 1.49$, $p = .142$, $d = 0.41$; Q3: $t(54) = 0.253$ $p = .801$, $d = 0.07$).

Table 5.17

Mean Scores for the Post-Test Questionnaire

	Film-based group		Textbook-based group				
	M	*SD*	*M*	*SD*	*t*	*p*	*d*
Q1. Listening comprehension	3.07	0.65	2.81	0.62	1.49	0.14	0.41
Q2. General listening ability	3.17	0.60	2.78	0.58	2.50	0.02	0.66
Q3. Difficulty of the dictation	3.45	0.57	3.41	0.64	0.25	0.80	0.07
Q4. Motivation for the dictation	3.10	0.56	2.59	0.50	3.60	0.00	0.96

Note. $df = 54$.

These results indicate that the students' perception regarding their improvement in their listening ability (Q2) and their interest in the dictation practice (Q4) differed between the two groups. The students in the film-based group perceived that their listening ability improved more than did the students in the textbook-based group. Likewise, the film-based group enjoyed the dictation practice more than did the textbook-based group. Their listening comprehension (Q1) and difficulty with the

dictation (Q3) remained the same between the two groups.

The students' comments were also analyzed qualitatively. Regarding the improvement in their general listening ability (Q2), the students in the film-based group felt that their improvement was mainly for the following reasons: "I got used to listening to the film script" (n = 9, 56.3%) and "I comprehended at the word level" (n = 3, 18.8%). Others who did not feel the improvement commented that the listening was too difficult (n = 2, 12.5%). In the textbook-based group, the students answered, "I got used to listening to the passages" (n = 4, 21.1%) and "I was able to pay attention to the details" (n = 4, 21.1%). Some students indicated that their listening did not improve (n = 3, 10.5%). Although the scores of the textbook-based group were significantly lower than those of the film-based group, their comments indicated that they noticed an improvement. Moreover, their comments about their attention to the details of the listening passage correlated with their comments from the journal.

Although the scores of the perceived difficulty of the dictation (Q3) did not differ between the two groups, their comments showed that the reasons for the difficulty varied. In the film-based group, the main reason for the difficulty was the fast speech rate, "The speech rate was too fast" (n = 7, 36.8%). Others simply could not comprehend, "It was difficult to comprehend what the speakers were talking about" (n = 5, 26.3%). The connected speech also contributed to their difficulty (n = 3, 15.8%).

In contrast, in the textbook-based group, most students expressed their weakness in listening comprehension, "I am not good at listening" (n = 9, 45.0%). Like the film-based group, others also commented on the connected speech (n = 3, 15.0%), and the fast speech rate (n = 3, 15.0%).

The students' enjoyment for the dictation (Q4) also showed a significant difference between the two groups. In the film-based group, their interest in the films

contributed to their enjoyment, “Because it was taken from a film” (*n* = 7, 38.9%), and others had a positive attitude toward dictation, as they felt that their listening had improved (*n* = 3, 16.7%). The difficulty of the dictation practice caused their decreased interest, e.g., “It was too difficult” (*n* = 3, 16.7%).

However, although the scores of their enjoyment were lower in the textbook-based group than the film-based group, both positive and negative comments were observed. For example, some students in the textbook-based group showed interest in the dictation practice, “I’m interested in listening” (*n* = 3, 17.6%) and “I like the dictation practice” (*n* = 3, 17.6%). Others did not show interest, “I’m not good at listening” (*n* = 4, 23.5%) or “It was too difficult” (*n* = 3, 17.6%).

In summary, the scores of the questionnaire revealed that the students in both groups felt that by doing the dictation practice, both their listening comprehension skills and their perception skills improved. Primarily, because they got used to listening, the students in both groups recognized their own improvement in general listening ability. The textbook-based group also mentioned their attention to the details of the listening passage.

Regarding the difficulty levels, the film-based group felt that the fast speech rate in the films made listening comprehension challenging. In the textbook-based group, they pointed out that they were just not good at listening. The cause of difficulty commonly observed in both groups was the connected speech.

The students’ comments on their interest in the dictation activity differed between the two groups. The majority of students in the film-based group indicated that they enjoyed the practice because they liked studying with film. In contrast, some of the students in the textbook-based group expressed that they were not good at listening, while others liked the dictation practice.

5.3.4 Discussion for Study 3B

5.3.4.1 RQ 4-1: Effects of the film-based dictation practice and the textbook-based dictation practice on learners' listening abilities

The effect of the dictation practice using films and textbook materials were examined qualitatively using pre- and post-tests, and quantitatively with a questionnaire.

The results of the pre- and post-tests had mixed results. Four kinds of listening tests were conducted to examine the students' listening comprehension and perception of film and textbook materials. The results showed that significant improvement was observed only in the film-based comprehension test. Kadoyama (2008b) examined the effects of listening instruction using films on student' listening skills and compared two different instruction models. Kadoyama concluded that the film groups improved their listening skills significantly more than the control group, which did not use films as materials. The difference between Kadoyama's study and Study 3B is that Kadoyama used a reading class as a control group, while the listening class using a textbook material worked as a control group in Study 3B. Therefore, combining the results of Kadoyama and the current study suggests that listening practice using film has the same positive effects on the listening comprehension of films as the listening practice using textbooks, but the students in the film and textbook-based listening classes see greater improvements in their listening comprehension skills of films than those in the reading class.

In the textbook comprehension test, the mean score improved in the film group, but in the textbook group, the mean scores of the pre- and post-tests remained almost the same. The effect of the test timing remained marginal. It can be discussed that the speech rate affected the results. The speech rate of the passage used in the textbook

comprehension test was 125.2 wpm, which was faster than the average speech rate of the listening passages used in the textbook of 98.2 wpm. The average speech rate of the films segments used in the film group was 149.75; thus, it can be assumed that the students in the textbook group were unable to show their listening improvement in the textbook comprehension tests because the speech rate was faster than the listening passages they were accustomed to in class. As past studies suggested that individual differences exist regarding the perception of the speech rate (Griffiths, 1990; Zhao, 1997), the participants in the current study might have perceived the speech rate differently. However, there was an indication that the speech rate of the test materials might have affected their listening comprehension of textbook materials.

The dictation tests had slightly different results depending on the material types of the tests. The mean score of the film dictation test improved from pre- to post-test in the film group, though the improvement was not statistically significant. In the textbook group, on the other hand, in the film-dictation test, the mean score dropped from the pre- to post-test. The interaction effect was significant in the film dictation test, which suggested that the difference between the film and textbook groups was significant. This indicates that the students in the film-based group became accustomed to the difficulty levels of the film input through practicing film-based dictations in each lesson. The results of the questionnaire also showed that the students in the film group felt their listening ability had improved significantly more than did the students in the textbook-based group. McBride (2011) conducted a longitudinal study to examine the effects of the speech rate on the students' listening ability and stated that slow paced speech helped them improve their bottom-up processing. As dictation practice is only a part of intensive listening (Rost, 2011), it can be considered directly related to the bottom-up process. However, in the current study, the students in the

textbook group, which listened to relatively slow-paced passages, were unable to improve their bottom-up listening processing. The dictation scores of the students in the film group increased, but not at a significant level. As the current study was only for 10 weeks, a significant improvement in their dictation test scores might have been determined if the experiment were conducted for a longer period.

Although little difference was determined between the listening abilities of the students in the film and textbook groups in the pre- and post-tests, the results of the questionnaire revealed differences in their perceptions of their listening abilities and their motivation toward dictation activities. The results of the questionnaire showed that the students in the film group perceived that their listening skills had improved after the dictation practice significantly more than did those in the textbook material group. This result supports the results of the dictation tests. In the dictation tests, the mean scores of the film group increased, while those of the textbook-group did not.

Their motivation was also examined by analyzing the questionnaire. The film group felt more motivated to study listening than their counterpart. Most previous studies that have examined films as teaching materials suggest that using films as teaching materials has positive effects on learners' motivation (Field, 2008; Shea, 1995). For dictation activities, which can be particularly tedious and time consuming (Field, 2008; Rost, 2011), films can be used to motivate the students to study. Field (2008) also claimed the usefulness of dictation to comprehend naturally spoken sentences.

In sum, the pre- and post-listening tests had mixed results, but most students in the current study felt that the listening activity had positive effects on the improvement of their listening skills, and the film group felt their improvement more than did the textbook group.

5.3.4.2 RQ4-2: Factors that make learners' listening comprehension of films and textbooks difficult

The students' dictation worksheets and journal sheets were analyzed to determine the factors that made learners' listening comprehension difficult and to make between groups comparisons.

Both groups were found to have trouble transcribing function words and short-syllable words, similar to the students in Study 3A, who experienced difficulties understanding short-syllable words,

Some of the words that had a low correct answer rate were different according to the group. For example, the film group had trouble hearing connected speech, but the same problem was not observed in the textbook group. As Porter and Roberts (1981) argued, the speakers used in textbook materials tend to enunciate words with excessive precision. It can therefore be assumed that the speakers in the textbook materials used in this study also enunciated the words, resulting in minimal connected speech in the textbook material. As Nation and Newton (2009) argued, the dictation activity helps learners focus on the language form of phrase. The current dictation activity helped learners in the film group to pay attention to the connected speech, which they had trouble comprehending.

The students in the textbook group had trouble comprehending words with high vocabulary levels, but it also had them focus on the words they did not know. It helped them increase their semantic knowledge, which is categorized as one of the four types of knowledge necessary for listening comprehension (Richards, 2005).

An analysis of the journals indicated the points the students felt difficult to comprehend that were not revealed in the analyses of the worksheets. For example, the

film group commented about the fast speech rate of the film more than did the textbook group. As the slow rate of speech is considered one of the distinct characteristics of textbook materials (Porter & Roberts, 1981), the students noticed the faster speech rate in films. The textbook group paid more attention to the details of the text, supporting the argument of McBride (2011) that the slow-paced speech helped students improve their listening ability by developing bottom-up processing.

5.3.5 Conclusion of Study 3B

This study investigated the differences between the effects of dictation practice using a film and those using a textbook on learners' listening comprehension abilities. The 10-week study was conducted to examine and compare the improvement of the students' listening ability in the film-based group, who practiced dictation using a film, and the textbook-based group, who practiced dictation using a textbook. The improvement of their listening abilities was examined through pre- and post-tests, while the questionnaire examined their perceived improvement.

First, the results of the pre- and post-listening tests showed that the students in both groups improved their listening comprehension skills in the film-based test. However, neither group showed a statistically significant improvement in their aural perception ability, as measured by the dictation tests. Likewise, in the film-based dictation test, although neither group showed a statistically significant improvement, the mean scores of the film group improved, while those of the textbook group did not. The improvement of the listening comprehension ability measured by the textbook-based comprehension test remained at a marginally significant level. The film-based group marginally improved with their textbook-based comprehension test, while the textbook-based group did not.

Second, the results of the questionnaire indicated that the students perceived that their listening abilities had improved. Even though their pre- and post-test scores showed a statistically significant improvement only in the film-based comprehension test, the questionnaire results suggested that both groups felt improvement in their listening skills. Therefore, it is clear that, although the film-based group perceived greater improvement than the textbook-based group, both groups felt that their listening abilities had improved by doing the dictation practice.

The study also examined the factors that the students found difficult in listening comprehension. The perceived difficulty factors were examined through analysis of the worksheets, as well as their comments in the journal and in response to the questionnaire. First, the analysis of the dictation worksheets revealed that it was difficult for the students in both groups to listen to function words or short-syllable words that were not clearly articulated. On the other hand, easy words to listen to included commonly used words and clearly articulated words. The film-based group had trouble listening to connected speech, while the textbook-based group had trouble listening to the words of high vocabulary levels. It was also found that the film-based group had better comprehension of the words that matched the visuals. In the textbook-based group, they were good at understanding long-syllable words.

Second, the qualitative analyses of the journal and the questionnaire revealed that in the film-based group, most of the students found it difficult to comprehend the film because of the fast speech rate. In comparison, the textbook-based group did not comment on the speech rate, but instead, paid more attention to the details of the listening text.

Although the current study was conducted to examine whether the effects of the dictation practice on learners' listening abilities differ between the film- and the

textbook-based dictation groups, there are some limitations. First, 10 weeks was not long enough for a longitudinal study to observe the improvement in the students' listening abilities. Although the students felt that their listening abilities had improved because of the dictation practice, except for the film-based listening comprehension test, their test scores did not show a statistically significant improvement. Second, the dictation test had some limitations. The words left blank should have been selected more carefully. Though the criterion that the words with some phonological changes could be left as "blanks" was used, not all targeted words represented phonological changes. As the targeted words in the partial dictation test have a great effect on the test results, choosing other words to be left blank might have yielded different results. Third, as the low mean scores indicate, the partial dictation test of the film material might have been too difficult for them. Therefore, the film dictation test might not have measured the students' aural perception skills accurately.

Despite these limitations, the present study showed some important pedagogical implications. First, this study found that the film-based dictation had a positive effect on the students' motivation. Although the students who were not good at English might not particularly enjoy the dictation practice, the current study showed that the film-based dictation helped students enjoy the practice. Second, while the students in the textbook-based group did not mention the speech rate, but rather paid attention to the details of the text, the comments from the film-dictation group indicated that the students in the film-based group got used to the speed of the films. Therefore, film-based dictation practice can help students become accustomed to authentic language input, and the textbook-based dictation can be used when instructors want students to focus on the details of the text.

This study sheds some light on the differences between the effects of film-based

dictation and textbook-based dictation practices on students' listening abilities. While films are attractive materials for language learning, to date, a limited number of studies have been conducted on the films in the language teaching field, especially regarding the effects on listening abilities. Further studies should be conducted over a longer period, using various kinds of films and with students of varying proficiency levels.

5.4 Summary of Study 3

Study 3A examined whether the effects of using films as listening materials on learners' listening abilities differ among the learners with different language proficiency levels. It also examined the factors that made listening comprehension of films difficult for learners. Two groups of learners with higher and lower proficiency levels participated in the study. They studied listening with dictation activities using a film for 10 weeks. Before and after the 10-week dictation activity, the participants took four listening tests—a film dictation test, a textbook dictation test, a film comprehension test, and a textbook comprehension test—to examine the improvement of their listening skills. The dictation worksheet that the students completed during the dictation activity each week and the journal in which they reflected on their listening process were collected and analyzed quantitatively and qualitatively. At the end of the 10-week dictation activity, the students answered a questionnaire about their perceptions of their listening ability, and their interest in and motivation toward using films to study English listening was assessed.

The results of the dictation tests showed that the students in both groups improved their aural perception skills of film and textbook input irrespective of their listening proficiency. However, improvement was not observed in the listening comprehension tests.

The analyses of the dictation worksheet suggested that the students in both groups had difficulties comprehending short-syllable words and connected speech. The students in the lower-level groups had trouble comprehending some phrases that required them to use their collocation and grammatical knowledge. It was also found that visual aids supported their comprehension.

Study 3B examined whether the effects of dictation practice using a film differed with those using a textbook material. The participants the film-based group took listening instruction using a film and the participants in the textbook-based group used textbook material as the teaching material. Improvements to their listening comprehension skills were examined using pre- and post-listening tests and a questionnaire. The factors that made listening comprehension difficult for them were examined by analyzing the weekly dictation worksheet and journal. In the pre- and post-tests, significant improvements were only observed in the film comprehension test. The mean scores of the film group in the other three tests increased, but not at a statistically significant level. The textbook-based group showed little improvement in the other tests. The results of the questionnaire showed that the students in both groups perceived that their listening skills had improved, but the film group felt more improvement and they were more motivated toward the dictation activity.

The analyses of the worksheet and their journal entries revealed that the film group had difficulty comprehending connected speech, while the textbook group had trouble transcribing words of a high vocabulary level. Their journals showed that the students in the film group mentioned the fast speech rate more frequently in their journals, while the textbook group focused more on the details of the passages.

Chapter 6

General Discussion

This chapter offers an overall discussion of the studies conducted for the present dissertation. In Study 1, differences in linguistic characteristics between films and textbook materials were examined by comparing the readability, speech rate, and other features of films and textbook materials. The results of Study 1 showed that the major language features that distinguish film materials include the fast speech rate and the presence of background noise. Based on the results of Study 1, Study 2 was conducted to examine the effects of speech rate and background noise on learners' listening comprehension. It was shown that noise level, speech rate, and material type all had an effect on learners' listening comprehension. The effects of film materials on learners' listening skills were examined thorough two longitudinal studies in Study 3. Study 3A focused on the effects of learners' proficiency levels, while Study 3B compared the effects of film versus textbook listening materials.

In addition to the discussions of each study's results in their individual chapters, this chapter discusses some factors related to films and learners' listening comprehension, integrating the results and indications of the four studies. In the first half of this chapter, some linguistic features related to films, such as readability, speech rate, and background noise are discussed. The second half of the chapter is about the effects of using films as teaching materials for learners' listening abilities, as examined in the longitudinal studies.

6.1 Readability and the Word Levels of Dialogues in Films

In the current study, two major findings should be stated about the readability and word level of the films. The first point is that the readability and word level in the

films did not differ from those in the textbook materials. The second point is that the participants comprehended the textbook materials better than the film materials, even though readability and word level were maintained at the same level.

In Study 1, the readability and word levels of both textbook and film materials were analyzed using the scales of FKGL, FRE, and JACET 8000. No significant differences in readability between the two material types were observed as measured by FKGL or FRE. Films are categorized as authentic materials, meaning that they are produced by a real speaker for a real audience (Gilmore, 2007). To distinguish textbook materials from authentic materials, Porter and Roberts (1981) pointed out several characteristics of textbook materials. One such characteristic is that the sentence structures used in textbook materials are typically simple and well-formed, rather than more natural sequences of loosely connected clauses. If this is the case, the readability of films and textbook materials may differ. However, in the present study, no difference was observed in readability of the two materials. The mean scores on the FKGL and FRE in each material indicated that the readability of both materials was relatively low. The low readability of both materials was possibly caused by the styles of listening materials analyzed. In examining the readability of filmic texts, Iwasaki (2011) also argued that scripts with minimum stage directions and novelized versions of original texts are less readable than subtitle texts. Therefore, it was assumed that the readability was not counted as the factor that made comprehension of films difficult for language learners.

Regarding word levels, the analyses in Study 1 suggested that the vocabulary level did not differ between the two material types. As the passage types of both materials were conversational, it can be assumed that the vocabulary levels used in the dialogues were not high. Regarding the collocations, the frequency of collocational

phrases used in films was not as high as expected, as Furuchi (2011) also suggested. In the present study, more loosely defined *combined words* were used to examine the phrases that consisted of more than one word to form a certain meaning.

Another feature of films, related to readability as assessed in Study 1, is the proper nouns used in the dialogue. The results showed that the proper nouns used in films required listeners to use some background knowledge of the culture of the film's setting. In textbook materials, on the other hand, the proper nouns were likely to be commonly known to language learners. As films are used to teach culture or language functions of English-speaking countries (Johnson, 2008; Shea, 1995), some background knowledge of the target culture, or some vocabulary knowledge of certain proper nouns, is needed for successful study of the film.

More intriguing points regarding the readability of films can be made by examining the results of Studies 1 and 2 concurrently. Study 1 failed to show a difference in readability and word levels between film and textbook materials. In Study 2, even though the readability levels of the films and textbook materials used were controlled to be equivalent, the learners' listening comprehension was significantly better for the textbook materials than for the film materials. The effects of noise and speech rate were also examined in Study 2, but even when equivalence was maintained for noise, speech rate, and readability, the listening scores of the textbook materials were higher than those of the film materials. These differences in listening comprehension can be explained by considering the knowledge that the students applied in listening comprehension. As mentioned previously, it is argued that the listening process involves interaction between a number of information sources, and involves both bottom-up and top-down models (Buck, 2001; Field, 2008; Richards, 2005; Rubin, 1994). Bottom-up knowledge involves processing at the linguistic level,

while top-down processing emphasizes the application of previous knowledge. The learners were able to comprehend the textbook materials because they used both bottom-up and top-down processing. In the case of film comprehension, however, learners were not able to use their top-down knowledge well, because it was difficult for them to grasp the context of the dialogues. Studies 1 and 2 showed that it is not necessarily the case that films contain more difficult words or complex sentences. Even controlling for the other factors that make listening comprehension of films difficult, such as speech rate and background knowledge, the background knowledge of the targeted culture or knowledge about the setting of the conversation made listening comprehension of films more challenging for language learners.

As stated above, the analyses showed that readability and word level were not the reasons why comprehension of films was difficult for learners. Learners often have the impression that in films many unknown words and phrases are used. However, those unknown "words" were found to consist of combinations of words whose individual difficulty levels were not high. In such cases, it was difficult to determine the word levels of these phrases with the criteria used for the current study, such as JACET 8000, BNC or WB. Rather than readability, the current study suggests that learners have trouble in understanding when listening to texts where comprehension requires the use of background or cultural knowledge.

6.2 Speech Rate

The results of the current study showed that fast speech rate was one of the factors that made films distinct from textbook materials, and that made listening comprehension difficult with films.

The speech rates of films and textbook materials were analyzed and compared in

Study 1. The speech rates with and without pauses and also the lengths of pauses were examined. It was found that the speech rate of films was significantly faster than that of the textbook materials when pauses were excluded. As the lengths of pauses in films were longer than those in textbook materials, the speech rates of the two materials did not differ when pauses were included in the analyses. Interesting characteristics of the pauses were found: although the number of pauses did not differ between the two material types, the length of each pause was significantly longer in films than in textbook materials. In films, when longer pauses were added, some kind of visual information was usually provided to the viewers during these pauses.

Various studies have been conducted to date regarding the effects of speech rate on learners' listening comprehension. Most of the studies concluded that language learners benefit from a slow speech rate, although some argued that there were individual differences in perception of speech rate (Griffiths, 1990, 1992; Zhao, 1997). It was also argued that the insertion of pauses was more beneficial than a slow speech rate, and that advanced level students preferred normal speech rates (Blau, 1990; Derwing & Munro, 2001). As different rates have been used to represent "fast" and "slow" speech, and the proficiency levels of the participants have differed in past studies, it is difficult to apply clear criteria about speech rates that are considered fast or slow. However, the present studies also found some implications about the effects of speech rate on learners' listening comprehension.

In Study 2, the fast speech rate had a negative effect on learners' listening comprehension. This finding supported those of past studies that argued that a fast speech rate deteriorated learners' listening comprehension (Derwing & Munro, 2001; Griffiths, 1990; 1992; McBride, 2011). When noise was added to the listening material, listening comprehension of the fast speech rate passage was worse than comprehension

in the silent condition. Shi and Farooq (2012) reported similar results, suggesting that the effect of background noise was more prominent when the speech rate was fast. What made Study 2 unique among studies related to speech rate and listening comprehension was that it also examined the effects of material types. Study 2 showed that the effects of the fast speech rate on learners' listening comprehension differed depending on the material types. When the participants listened to the textbook materials in the silent condition, their listening comprehension decreased as the speech rate became faster. However, in the listening comprehension of the film materials in the silent condition, their listening comprehension of the passages at slow and fast speech rates did not differ. It can thus be argued that material types also have an effect on the degree to which speech rate affects learners' listening comprehension.

Studies 3A and 3B examined the effects of speech rate in longitudinal studies where a film was used as a listening material. Study 3A examined the effects of the learners' proficiency levels, and made some findings related to speech rate. The results of the dictation worksheet showed that the correct answer rates of the upper- and lower-proficiency groups did not differ when the speech rates of the speakers appearing in the focused segment were slow. When the speech rates of the speakers were fast, the correct answer rates differed between the two proficiency levels. The learners' comments in journal entries clearly showed that their listening comprehension was affected by the fast speech rate. In both groups, the participants commented on the fast speech rate the most, showing that the students in both proficiency groups paid attention to the fast speech rate of the film. They also commented on the changes in speech rate of the speakers. Nitta, Okazaki, and Klinger (2010a) argued that a characteristic of conversation in films is that the characters change their speech rate depending on their expressed feelings. The students' journal

entries showed that they also noticed that the types of speech, including the speech rate, differed depending on the characters, their feelings, or the purpose of the speech. It is noteworthy that even students in the lower-level group were able to recognize these characteristics of films spontaneously through the listening activity.

The results of the questionnaire showed that students in both proficiency groups felt that their listening comprehension of films as well as their listening skills had improved due to the film dictation activity. Even though they felt that the speech rate of the film material was fast, they perceived that their listening ability had improved. Blau (1990) suggested that slowing down the natural speech rate would not be favorable for advanced level language learners. Therefore, it can be said that learners might benefit from listening to passages that are spoken at a fast speech rate, such as those in films.

The effects of the listening instructions using materials at fast speech rates can be observed more prominently in Study 3B. In Study 3B, the speech rate of the listening materials used in the textbook group was slower than that in the film group. The differences in the students' comments in their journal entries clearly indicated the differences in their perception of the speech rate. In the film group, the factor most frequently commented on by the students was the fast speech rate of the films, and they recognized the fast speech rate as the factor that most affected their listening comprehension. In the textbook material group, on the other hand, they commented on the details of the listening texts. As McBride (2011) suggested, listening to slow-paced speech helped learners pay attention to the details of its content. Studies 3A and 3B suggested that using fast-paced materials like films had some effects on learners' perceived listening abilities.

6.3 Background Noise

Background noise was another feature of interest in the present study as a characteristic of films. Porter and Roberts (1981) pointed out that mutilation is one of the language features of textbook materials, and argued that noise is a natural part of authentic listening. The results of Study 1 supported this argument of Porter and Roberts. In the textbook materials analyzed in Study 1, no noise was observed, while background noise was identified in the films.

In Study 2, it was shown that the noise negatively affected listening comprehension. Two interesting points regarding background noise were observed in Study 2. First, the effects of speech rate were more prominent when noise was added. When there was some background noise and the speech rate was fast, the learners' listening comprehension was affected by the fast speech rate. Second, in the comprehension of film materials at the slow speech rate, the learners' listening comprehension did not decrease even when noise was added. Past studies have suggested that adding noise reduces comprehensibility for non-native listeners (Rogers, Dalby, & Nishi, 2004; Rogers, Lister, Febo, Besing, & Abrams, 2006). The results of Study 2 suggested that the learners' listening comprehension of films at a slow speech rate did not decrease when the noise was added. This result is contradicted by those of past studies. However, the study of Hodoshima, Masuda, Yasu, and Arai (2009) suggested that lower-level students' listening comprehension did not deteriorate even when the degree of noise added to the sound file increased. The results of the current study and those of Hodoshima et al. show that noise does not affect learners' listening comprehension negatively in certain conditions, such as when the difficulty of the material is high or when the proficiency levels of the students is low.

In the longitudinal experiments conducted in Studies 3A and 3B, the students'

comments from their journals suggested that some felt that they were distracted from their listening comprehension by the background noise. In Study 2, which examined the effects of speech rate and background noise, the results of the questionnaire and the students' comments showed that they paid more attention to the fast speech rate than to the background noise. Likewise, the students' comments in Studies 3A and 3B also suggested that they felt that the fast speech rate of the films impeded their listening comprehension, and fewer comments were observed about the background noise. These results indicate that the students paid less attention to background noise than speech rate as factors that made their listening comprehension more difficult.

Regarding the role of sound in films, researchers have argued that sound has a direct storytelling role in filmmaking, and sound effects can have effects similar to dialogue and narration (Holman, 2006). The soundtracks typically consist of many kinds of sound, including speech, sound effects, and music, and they have a direct storytelling role in filmmaking, working on their audience subconsciously (Cohen, MacMillan, & Drew, 2006; Holman, 2006). Although filmmakers use sound in films for various purposes, the present study suggests that the learners did not perceive the role of the sound as support of the comprehension of the story, but rather felt that background noise or sounds impeded their comprehension.

6.4 Listening Instruction Using Films

Studies 3A and 3B examined the effects of listening instruction using films through longitudinal studies. Study 3A focused on the proficiency levels of the students, while Study 3B examined the effects of listening instruction using films compared to textbook materials. The results of each study were discussed in Chapter 5. This section compares the results of Studies 3A and 3B, and discusses their

relationship. Similar procedures were undertaken in both studies with different participants, although some modifications were made in Study 3B. In this section, first, the results of the pre- and post-listening tests are discussed. Second, the students' journal entries are examined. Finally, the students' responses to the questionnaire are considered.

6.4.1 Pre- and post-listening tests

A total of four pre- and post-listening tests were employed to examine the students' listening improvement. Partial dictation tests were used to examine the students' aural perception skills and listening comprehension tests were applied to measure their listening comprehension skills. For both types of tests, film-based and textbook-based materials were used. The results of Study 3A and Study 3B had mixed results. In Study 3A, the results of the dictation tests of both materials showed significant improvement, while the scores of the listening comprehension tests did not show significant improvement in both material types. In Study3B, significant improvement was observed only in the film-based comprehension test. For the textbook-based comprehension test, as well as the film-based and textbook-based dictation tests, no improvement was observed.

Some modifications were made in the film-based experiment in Study 3B based on the results of Study 3A, such as providing some explanation about the contents of the dictation script, and providing students with a summary of the dictation material before conducting the dictation activity. Therefore, the result that their listening scores did not improve in the three tests was unexpected, and created a need to examine what caused the differences in the results of the two studies. Several implications can be drawn from the pre- and post-listening tests.

First, regarding the dictation test, the speech rate as well as readability of the listening tests differed in Study 3A and Study 3B. It was implied that the differences in the difficulty levels of the tests affected the results. The speech rates of both dictation tests in Study 3A were slower than those of the Study 3B. The readability also shows that the readability of both dictation tests was easier in Study 3A than in Study 3B. The speech rate and readability of the dictation materials used in the dictation activity each week should also be considered. In Study 3A, the speech rate of the dictation tests was slower than that of the dictation materials used in the dictation activity, while the readability was almost at the same level. In Study 3B, it can be assumed that for the film-based group, the speech rate of the film dictation test was faster than the film material used in the dictation activity. The speech rate of the textbook comprehension test was slower than that of the materials used in the dictation activity, but the readability was much higher in the test. Therefore, it can be assumed that the students' dictation scores improved in Study 3A, but not in Study 3B, because the listening materials as measured by speech rate and readability were less difficult in Study 3A than Study 3B.

The other type of test used in Study 3A was the listening comprehension test. The results of the textbook-based and film-based comprehension tests also differed between Study 3A and Study 3B. In Study 3A, neither proficiency group improved their textbook comprehension test scores. Their scores in the film comprehension tests significantly decreased in the post-listening test. In Study3B, on the other hand, both groups significantly improved their film comprehension test scores, but their textbook comprehension test did not suggest any significant improvement. In the textbook comprehension test, there was a marginal interaction as well as a marginal main effect of test timing, suggesting that the film group showed slight improvement in their

textbook comprehension test scores, and the textbook group did not.

It is indicated that these results were caused by the difficulty levels of the tests as it was also the case in the dictation tests. The speech rates of the textbook and film comprehension tests in Study 3A were much faster than those in Study 3B. Little difference was observed in the readability measured by FKGL. Regarding speech rate, the speech rate of the film comprehension test in Study 3A was the fastest (208.3 wpm) among the four comprehension tests in Studies 3A and 3B. Therefore, the fastest speech rate in the film comprehension test in Study 3A might explain the fact that the film comprehension test in Study 3A was the only test for which the students' listening comprehension scores significantly decreased from pre- to post-test. The students in Study 3A could not demonstrate their improvement in the film comprehension skills because the speech rate of the test was much faster than what they were used to from the film dictation activity. In the film comprehension test in Study 3B on the other hand, a slower pace (149.3 wpm) was observed. This slow speech rate might be the factor that helped them show their improvement in listening to films.

Both studies showed no improvement in the scores of the textbook material listening test. Two explanations can be considered for this result. First, the test format should be considered; as the published practice tests were applied to measure their comprehension of textbook materials, several short dialogues were employed from each test in both studies. As a result, the lengths of the listening passages in the textbook comprehension tests were longer than those in the other listening tests, which lasted from four to five minutes in total. Therefore, the students might have lost concentration after listening to several short dialogues consecutively. It is possible that they might have been better able to concentrate on answering the questions in other tests, as the listening passages used in those other tests were shorter.

Second, the characteristics of the dictation activity they conducted during the experiment should be considered. It is generally argued that listeners' perceptions of precise words or sounds is focused in dictation practice (Nation & Newton, 2009; Rost, 2011). In Study 3A, much instruction was related to perception of sounds or phonological changes, and in Study 3B, more explanation was provided about the content of the listening passages in order to have the learners focus on the content as well. However, the results indicated that it was difficult to improve listening comprehension of textbook materials in particular, based on the film dictation activity. In Study 3B, improvement was observed in the film comprehension tests. This might be because the students received not only aural but visual input, and this visual support helped them understand the content. In the case of the listening comprehension of textbook material, on the other hand, the students had only the aural input and they did not receive any visual aid, and were not able to comprehend the content well. Therefore, the present study suggests that film dictation activity might have a positive effect on learners' listening perception skills of both films and textbook materials. From the viewpoint of films as listening materials, the results of Studies 3A and 3B support those of past studies that showed that film instruction had mixed results for improving students' listening skills (Amino, 2007; Kadoyama, 2008b, 2010).

6.4.2 Dictation worksheet

The same dictation worksheet was used in both proficiency groups in Study 3A, in order to focus on learners' proficiency levels. In Study 3B, however, the film-based group was compared with the textbook-based group, and different worksheets were used in each group. Moreover, in Study 3B, the same script was used for two weeks, but with more blanks added in the second week. Therefore, in Study 3A, the

comparison of each week's dictation worksheet results between the two proficiency groups, as well as their comprehension at a word level, were measured. The qualitative analyses in Study 3B focused on the students' comprehension at word or phrase levels.

In comparing the correct answer rates of the worksheet between the two proficiency groups in Study 3A, it was shown that the correct answer rate of the upper-level group was significantly higher than that of the lower-level group in all worksheets except one, for which there was no difference. In this worksheet for which there was no difference between the two proficiency groups, the speakers spoke relatively slowly and clearly. It was also observed that in the other worksheets for which the students received high scores, the speakers spoke slowly. In the worksheets that focused on scenes in which the speech rates were fast, the students in both groups received low scores. The students' comments also suggested that the fast speech rate made it difficult to comprehend the listening dialogues. Therefore, the worksheet in Study 3A also suggested that the students' listening comprehension was negatively affected by the fast speech rate. These results support the argument made by Griffiths (1990, 1992) that slow speech rate is beneficial for language learners.

The results of the dictation worksheet were also analyzed qualitatively. In both Studies 3A and 3B, the words that produced high and low rates of correct answers were analyzed in detail. This section compares the results of the two studies. Table 6.2 provides a summary of the language features that contributed to the students' comprehension of words in the dictation activity in Studies 3A and 3B.

Table 6.1

Summary of the Linguistic Features of the Words Analyzed in Worksheet in Study 3A and Study 3B

	Study 3A	Study 3B
1. Words with a low rate of correct answers in both groups	a. Short-syllable words b. Connected speech	a. Function words b. Short-syllable words
2. Words with a high rate of correct answers in both groups	a. Visual aid b. Articulated speech c. Repeated words	a. Common phrases b. Articulated speech
3. Words with more than 50% of differences in the correct answer rates between upper- and lower-level students	a. Collocation phrases b. Use of grammatical knowledge	
4. Words with a low rate of correct answers distinctive in each group		a. Film-based group: Connected speech
		b. Textbook-based group: High vocabulary levels
5. Words with a high rate of correct answers distinctive in each group		a. Film-based group: Visual aid
		b. Textbook-based group: Long-syllable words

Table 6.1 shows the linguistic features that the participants had trouble comprehending and also those they were good at comprehending. First, it is suggested that the students in both studies had trouble comprehending short-syllable words and function words. As short-syllable words and function words are among the less clearly articulated words, not only lower-level but also higher-level students had trouble comprehending them.

Some interesting features were observed for the words that the students were

able to comprehend well. The common feature that was observed in both studies was the articulated speech and the common phrases. When the same words were repeated in some sentences, they were able to catch these words. Visual aids also helped them in a great deal in listening comprehension.

In Study 3A, words with more than 50% of difference in correct answer rates between upper- and lower-level students were examined. It was found that the lower-level students had a harder time comprehending some words that were related to collocation phrases and that required them to use some grammatical knowledge. As Richards (2005) noted, listening comprehension involves four main types of knowledge: phonological, syntactic, semantic, and pragmatic. Among these four types, collocation phrases fall into semantic knowledge, and grammatical knowledge is related to syntactic knowledge. It was indicated the upper-level learners were able to use the required knowledge well, while the lower-level students lacked such knowledge.

In Study 3B, because the dictation worksheets used in the film-based and textbook-based groups were different, it was not possible to compare the same words across the two groups. Instead, the words with distinctively high or low rates of correct answers within of each group were examined. The obvious difference between the two groups was that in film-based group, the words with low correct rates were observed especially in connected speech. This indicates that connected speech is one of the major difficulties that learners have when comprehending film materials. The students' comments in their journals also showed that they found the connected speech difficult to comprehend. In the textbook-based group, on the other hand, it was observed that the students had trouble comprehending the high-level vocabulary words. It was assumed that the students were not able to comprehend such words because they did

not have enough vocabulary knowledge.

The final linguistic feature concerns the words with distinctively high rates of correct answers within each group. In the film-based group, as mentioned earlier, visual aid had a positive influence on comprehension. Even though video material was used in textbook-based group, it was observed that the students obtained more benefits from the visual aid in the film-based group. In the textbook-based group, the correct answer rates were high for longer words (more syllables). In contrast to the shorter words (fewer syllables), it was assumed that the longer words provided more information to the students.

6.4.3 Journal and questionnaire

In Studies 3A and 3B, the students wrote journal entries after dictation practice in each lesson. Their journal entry comments contained valuable information about their perceptions of the dictation activity. The qualitative analyses of journal entries in Studies 3A and 3B yielded different results. In Study 3A, little difference was found between the comments of the upper- and lower-proficiency groups, but in Study 3B, some differences were observed between the two groups. It might be possible that the students' comments in both groups of Study 3A were similar because the same materials were used, and the comments varied between the groups in Study 3B because different materials were used. As the comments observed in Study 3A were similar to those observed in the film-based group in Study 3B, the comments in both studies can be categorized into those related to the film materials and those related to textbook materials.

First, regarding the comments on the comprehension of the film materials, in both studies, the fast speech rate was the most commented-on feature. The students'

comments in the questionnaire conducted in Study 2 also showed that the students were sensitive to the fast speech rate. Past studies have also suggested that the degree to which learners benefitted from slower speech differed due to their personal preferences, or that slowing the speech rate was not effective for advanced level students (Blau, 1990; Griffiths, 1990, 1992). However, in the case of EFL learners who do not have many opportunity to listen to English outside the classroom, like the participants in the present study, it is likely that the students noticed the fast speech rate and were negatively affected by it.

Some comments were about the speakers' different speech styles. Nitta, Okazaki, and Klinger (2010a) argued that one characteristic of conversation in films is that it is sometimes fast and sometimes slow, because the characters change their speech rates depending on the feelings they are trying to express. Therefore, changes in speech rate are a distinctive characteristic of film materials. It is noteworthy that the students were able to notice this language characteristic by themselves.

As mentioned in the discussion of the worksheet task, connected speech was also mentioned in the journal entries. Student comments showed that they realized that, because of the connected speech, they were not able to comprehend even words with which they were already familiar. The students in the film group also mentioned background noise, and commented that it prevented them from comprehending some words. Their comments in Study 2 also showed that they were distracted by the presence of the background noise as also suggested by the past studies (Field, 2008; Hodoshima, Masuda, Yasu, & Arai, 2009).

In Study B's textbook-based group, the obvious difference from the film group was that they did not mention the speech rate as often. Instead, their comments showed that they paid more attention to the details of the words in the dictation activity. It was

indicated that they were able to pay more attention to the details of the text. This result is consistent with the argument made by McBride (2011) that slow-paced speech helps learners pay attention to bottom-up processing.

6.4.4 Questionnaire

At the end of the experiments in Studies 3A and 3B, the students answered the questionnaire on the dictation activity. The questionnaire asked their thoughts about the dictation practice to determine their motivational factors and perceived listening comprehension.

In comparing the results of the questionnaires, it was found that in Study 3A, no significant differences were observed between the two proficiency groups, while in Study 3B, some differences were observed for some questionnaire items between the film-based and textbook-base groups. The most notable difference between the two studies concerned the students' levels of interest in the dictation activity. Results showed that the students who practiced dictation using film materials were more motivated to engage with the dictation activity than those in the textbook-based group. As suggested by some studies, dictation practice can be tedious and time-consuming (Field, 2008; Rost, 2011). One of the benefits of using film materials is that it gives learners motivation to study English (Johnson, 2008; Shea, 1995), and this can work effectively in dictation practice. Students' comments suggested that they were motivated because they were interested in studying authentic English or in knowing what was going to happen in the following scene. In the textbook-based group, while some positive comments toward the dictation practice were observed, their overall ratings of motivation toward dictation were lower.

Another point of interest is students' perceived improvement in their general

listening abilities. In Study 3B, perceptions of improvement in general listening ability were significantly higher in the film-based group than in the textbook-based group. Comments from students in both groups suggested that they felt they had improved because they had become used to the listening practice. In the film-based groups, some students mentioned that they became used to listening to connected speech or fast-paced speech. These comments suggest that the students in the film-based groups found the authentic English in film materials difficult, but that they became used to it as they practiced listening. It was interesting that the questionnaire found that students felt that their listening abilities had improved, because in the listening proficiency tests in Study 3B, this improvement was not observed.

Overall, the results of the questionnaire suggested that the film dictation practice motivated the students to practice dictation, and that they felt their listening abilities had improved due to the practice. It is noteworthy that even low-level learners had favorable attitudes toward film materials, despite their difficulty. Although the textbook-based group also perceived improvement in their listening abilities and were motivated in the dictation practice, their motivation and perceived listening improvement were not as high as those in the film-based group. The present study confirms what advocates of using films in teaching English have suggested (Field, 2008; Kobayashi, 2010; Shea, 1995): that films can motivate students to study English, and can be a useful tool of English instruction in Japan.

Chapter 7

Conclusion

The purpose of the current dissertation was to investigate the effects of using films as teaching materials on Japanese EFL learners' listening comprehension abilities. In this concluding chapter, a summary of the present results is provided, along with a discussion of their limitations and pedagogical implications.

7.1 Summary of Findings

7.1.1 Comparative analyses of film and textbook materials

Study 1 compared the linguistic characteristics of films and textbook materials. The differences between these two types of materials were analyzed to determine the factors that make the comprehension of films challenging for EFL learners. Sample data from each material type were analyzed based on readability, word levels, and speech rate. Results showed that readability and word levels did not differ between the two material types. However, some differences were found in the speech rate. Pauses were longer in films than in textbook materials, and when the pauses were excluded from the data, the speech rates of the films were found to be significantly faster than those of the textbook materials. In the analyses, background noise was also noted as a distinctive feature of the film materials.

7.1.2 Effects of noise and speech rate on learners' listening comprehensibility

The results of Study 1 suggested that speech rate and background noise were the prominent characteristics that distinguished film materials from textbook materials. Study 2 was conducted in order to determine which of these two factors had a greater effect on learners' listening comprehension. In Study 2, the conditions of background

noise and speech rate were examined across textbook and film materials. To determine the effects of background noise, conditions with or without background noise were compared, and for speech rate, dialogues with fast speech rates and the slow speech rates were compared.

The participants' dictation scores suggested that background noise, speech rate, and material type all affected listening comprehensibility. The students' listening comprehension was lowered by the presence of background noise, except for the film materials with slow speech rates. The students' listening comprehension was also negatively affected by fast speech rate, except in the silent condition for the film material, in which fast speech rate did not negatively affect the students' listening comprehension. The material type was found to have a greater effect than the other two factors. The students' listening scores as well as their comments indicated that they had difficulty comprehending the film material. The readability and speech rates of the textbook and the film materials used in the experiments were designed to be at the same level. It was suggested that levels of student familiarity with the topic might have caused the film materials to be more difficult to comprehend than the textbook materials.

One of the aims of Study 2 was to determine the factor that most affected the students' listening comprehension. It was not clear whether speech rate or background noise had a greater effect on listening comprehension. However, it was found that the students' listening comprehension was most negatively affected in the condition in which background noise was added and also the speech rate was fast.

7.1.3 Effects of film-based listening instruction on learners' listening abilities

Based on the results of Study 1, the effects of background noise and speech rate

on learners' listening comprehension of film and textbook materials was investigated in Study 2. As there was still a need to investigate the effects of using film materials in listening instructions in a longitudinal study, Study 3 was designed with two longitudinal studies to fill this need. Study 3A examined the effects of proficiency levels and Study 3B investigated the effects of film materials by comparing them with textbook materials.

In Study 3A, dictation practice was conducted using films for upper- and lower-proficiency groups and their listening improvement was measured with listening comprehension and aural perception tests. The results showed that both upper- and lower-level students improved their aural perception skills in response to both film and textbook input, but that their listening comprehension skills for both materials did not show improvement. The analyses of their worksheets suggested that the lower-level students had trouble comprehending words that were related to collocations, or that required them to use some grammatical knowledge. In both proficiency groups, it was found that short-syllable words and connected speech were the most difficult to comprehend.

Study 3A focused on the proficiency groups of the learners, but in order to examine the effects of film materials on learners' listening comprehension, it was necessary to compare the film-based group with the textbook-based group. Therefore, in Study 3B, the control group received listening instruction using textbook materials, and the experimental group worked with film materials. The listening instruction used in Study 3B was similar to that in Study 3A. However, the results of the pre- and post-tests were different from Study 3A. In Study 3B, listening comprehension of the film-based tests showed improvement, but scores did not improve on the dictation tests using film and textbook materials, nor on the film-based dictation test. However, the

results of the questionnaire suggested that the students perceived that their listening abilities had improved. The worksheet showed that connected speech was the most difficult linguistic feature for the film-based group, while the textbook-based group had a hard time in dictation practice because of their lack of knowledge of high-level vocabulary words. The qualitative analyses of the journals and questionnaires revealed that the film group often mentioned fast speech rate as a cause of comprehension difficulties, while the textbook group gave more attention in their comments to the details of the dictation passage.

7.2 Limitations of the Present Study and Implications for Further Research

Although the present research yielded valuable findings, some limitations should be noted. First and foremost, all the three studies were limited by their sample sizes. In Study 1, five items each from film and textbook materials were analyzed and compared. As observed by Nitta et al. (2010a), to examine the linguistic data of a whole film might have helped identify differences between films and textbook materials in more detail. The limited data were also a concern in Studies 2 and 3. In these two studies, the number of participants was large enough to conduct analyses and to make generalizations. However, it must be admitted that a larger number of participants with different proficiency levels or characteristics might have yielded different findings.

Some limitations of each individual study should also be discussed. In Study 1, only general tests were targeted for analysis, as the tests were to be regarded as representative of textbook materials for the purposes of the present study. However, it might have been possible to examine other types of published textbooks as representative of textbook materials. The analytical methods used to examine the

vocabulary levels were another possible limitation. In Study 1, BNC and WB were used to examine the levels and the frequencies of collocations or word phrases. The results showed that there were no statistical differences in the usages of word phrases between film and textbook materials. However, other means of analyzing the word levels for each dataset might have found some differences in the linguistic characteristics of films and textbook materials.

Study 2 had two main limitations. The first limitation was that only two conditions for each factor were examined. For the speech rate factor, fast or slow conditions were used, and for background noise factor, conditions with or without background noise were used. By using various speech rate conditions and different degrees of noise, the effects of speech rate and background noise might have been examined in more detail. Second, it should also be mentioned that the differences between the textbook materials and the film materials were not sufficiently clarified. The readability and the word levels of the two material types were designed to be at the same level, but the results suggested that the film materials were more difficult to comprehend than the textbook materials. It was implied that other factors, such as participants' background knowledge, might have affected the resulting differences between the two material types.

Some limitations were also found in Studies 3A and 3B. First, it can be said that 10 weeks were not long enough to observe improvement in the participants' listening comprehension abilities. If the participants' listening abilities were examined over a longer period of time, more improvement or other results might have been observed. Therefore, further study is needed to examine listening comprehension abilities over longer time-frames. Second, the difficulty of the pre- and post-listening tests should also be mentioned. In Study 3A, the listening comprehension tests did not show

improvement, and in Study 3B, the film comprehension test was the only test on which the students' scores increased. Especially in the film dictation test, the low mean score suggested that the tests were too difficult for the participants. Other tests that matched the students' proficiency levels might have been able to examine their listening abilities more accurately.

7.3 Pedagogical Implications of the Present Findings and Concluding Remarks

Based on the findings of the present research, some valuable pedagogical implications can be extracted.

First, it was suggested that learners should acquire skills enabling them to comprehend speech spoken at a fast rate. Study 1 showed that one of the main differences in the characteristics of films and teaching materials was that speakers in films spoke at a faster rate. The results of Study 2 showed that the fast speech rate had a negative effect on learners' listening comprehension. The students' comments in Study 3 also suggested that they felt that their comprehension of films was hindered the most by the fast speech rate in films. Therefore, incorporating listening materials with a fast speech rate in lessons may help learners attain better listening comprehension of film materials.

Second, as with the speech rate, it was also suggested that instructors should introduce listening materials with background noise so that students could attain high listening comprehension in the presence of some noise. In most textbook materials, noise is omitted or muted during the conversations. Even if some noise is added in these materials, it usually fades as the dialogue starts. In most cases, the purpose of adding the noise to sound files would be to give context to listeners regarding the information conveyed during the dialogue. For example, the noise of traffic would

inform listeners that the conversation is taking place outside.

The students' comments from Study 2 and Study 3 also suggested that they paid less attention to the effects of noise on their listening comprehension than to the speech rate. However, Study 1 showed that one of the characteristics of film materials that was distinctive from teaching materials was the presence of background noise. The results of Study 2 also suggested that the background noise had a negative effect on their listening comprehension. Instructors can introduce listening passages with some background noise and allow students to become acclimated to understanding words spoken over a certain amount of other sounds or noises. One cautionary note is that the degree of background noise must be monitored. If too much noise is added to the background of the listening passages, learners might feel that their listening comprehension is overly affected.

Third, the factors of fast speech rate and background noise should be included in the criteria in choosing the segments in teaching films. The speech rate and background noise affected learners' listening comprehension. It is important to have learners acquire listening skills in which they comprehend listening passages spoken at a fast speech rate and with some background noise. However, the speech rate and level of background noise should be paid attention to when choosing segments from films in language teaching. It might be better to avoid segments with too many sound effects or speech that is delivered at such a fast rate that it is almost impossible to understand for listeners. The factors of background noise and speech rate can help instructors set the criteria in selecting segments suitable for language learning.

Fourth, the results of the current study suggested that learners had trouble comprehending short-syllable words, such as function words and prepositions. It was found that such short-syllable words had phonological changes such as assimilation.

The learners' comments in journal entries also showed that they perceived that the parts related to phonological changes made listening comprehension challenging for them. Therefore, explaining to learners how phonological changes occur in English and teaching them to comprehend listening materials with some phonological changes would help learners comprehend films better.

Lastly, but foremost, film materials can be used to increase learners' motivation toward studying English. In Study 3, the results of the questionnaires showed that students enjoyed using films for listening practice. Considering the proficiency levels of the participants in the current study, the difficulty level of the film material was relatively high for them; in fact, the participants commented that the dictation activity using films was difficult for them. Moreover, dictation activity can be tedious with continued practice. It is noteworthy that the students had a positive attitude toward the dictation activity in spite of these negative factors. The fact that film was used for the teaching material was probably important for maintaining this positive attitude. Motivational factors are important, especially in an EFL environment like Japan, so films can be used effectively to increase learners' motivation for studying English.

The present research focused on the effects of films as teaching materials on Japanese EFL learners' listening comprehension abilities. It aimed to determine the factors that made listening comprehension of films difficult for learners, and to investigate what effects films had on listening abilities in language instruction. The comparison of films and textbook materials revealed that fast speech rate and the presence of background noise were the factors that distinguished films from textbook materials. Through the analyses, it was found that it was not necessarily true that more difficult words or phrases were used in films. The fast speech rate and background noise were found to have a negative effect on learners' listening comprehension, but

based on the findings of the current study, it was not clarified which factor had a greater negative effect. What was made clear was that leaners' listening comprehension levels were the worst in the condition of fast speech rate with background noise. In the present study, longitudinal studies using films for listening instruction were also conducted. The results demonstrated that dictation practice using films improved listening perception skills and film comprehension skills, where the difficulty levels of the tests were not too high. It was also indicated that it was difficult to improve general listening comprehension of textbook materials using a 10-week film dictation activity. However, it is notable that the use of films had positive effects on learners' motivation toward studying English. Finally, the author hopes that this dissertation will be of help in future research on English teaching, and will contribute to the enhancement of foreign language education in Japan.

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Appendices

Appendix 3.1

Scripts of Films Analyzed in Study 1

1. Roman Holiday

JOE: Well, it's you!

ANN: Yes, Mr. Bradley!

JOE: Or is it?

ANN: Do you like it?

JOE: Yeah... very much. So that was your mysterious appointment?

ANN: Mr. Bradley, I have a confession to make.

JOE: Confession?

ANN: Yes, I... ran away last night, from school.

JOE: Oh, what was the matter: trouble with the teacher?

ANN: No, nothing like that.

JOE: Well, you don't just run away from school for nothing.

ANN: Well, it were only meant to be for an hour or two. They gave me something last night to make me sleep.

JOE: Oh, I see.

ANN: Now I'd better get a taxi and go back.

JOE: Well, look: before you do, why don't you take a little time for yourself?

ANN: It may be another hour.

JOE: Live dangerously: take the whole day!

ANN: I could do some of the things I've always wanted to.

JOE: Like what?

ANN: Oh, you can't imagine... I'd, I'd like to do just whatever I'd like, the whole day long!

JOE: You mean, things like having your hair cut? Eating gelato?

ANN: Yes, and I'd, I'd like to sit at a sidewalk cafe; and look in shop windows; walk in the rain! Have fun, and maybe some excitement. It doesn't seem much to you, does it?

JOE: It's great. Tell you what, why don't we do all those things together.

ANN: But don't you have to work?

JOE: Work? No! Today's gonna be a holiday.

ANN: But you'll want to do a lot of silly things.

JOE: Don't I? First wish: one sidewalk cafe, coming right up-I know just the place, Rocca's.

2. Night at the Museum

DEBBIE: Mr. Daley, I can honestly say, in forty-three years at this agency, I've never seen a résumé quite like yours.

LARRY: Ah! All right!

DEBBIE: That wasn't a compliment. It says here you were the CEO of Snaptime Industries. Care to elaborate on that?

LARRY: Sure. Well, that was the, uh, umbrella corporation for my invention, the Snapper. You know, you snap, the lights come on. Snap, they come off.

DEBBIE: Uh, uh, uh ... didn't they already make that?

LARRY: No, no, that's the Clapper, which obviously stole a bit of our thunder. Personally, I don't really see what the big difference is. I mean ...You know ... whatever ... but, um, apparently there is a significant portion of the population that has trouble actually snapping.

DEBBIE: Clapping is easier.

LARRY: Debatable.

DEBBIE: I can't help you.

LARRY: Uh, Debbie?
Can I call you Debbie? 'Cause, uh, I felt a connection when I entered this office, and I don't know, I feel like you did, too.

DEBBIE: I didn't feel a connection.

3. The Devil Wears Prada

ANDY: Miranda, about last night, I'm …

MIRANDA: I need the new Harry Potter book for the twins.

ANDY: Okay. Okay. I'll go down to Barnes and Noble right now.

MIRANDA: Did you fall down and smack your little head on the pavement?

ANDY: Not that I can recall.

MIRANDA: We have all the published Harry Potter books. The twins want to know what happens next.

ANDY: You want the unpublished manuscript.

MIRANDA: It will be … well, we know everyone in publishing. It shouldn't be a problem, should it? And you can do anything, right?

Yes, Bobbsey? I know, baby. Mommy's working very hard to get it for you.

ANDY: She doesn't get it you know, I could call fricking J.K. Rowling herself, I'm not gonna get a copy of that book.

MIRANDA: My girls are leaving on the train for their grandmother's at four, so the book better be here no later than three.

ANDY: Of course.

MIRANDA: And I would like my steak here in fifteen minutes.

ANDY: No problem.

4. You’ve got mail

CATHERINE: Fox? Your last name is Fox?

JOE: F-O-X.

CATHERINE: God, I didn't realize. I didn't know.

JOE: Who you were with? "I didn't know who you were with."

CATHERINE: Excuse me?

JOE: It's from the Godfather. Sorry, it’s from the Godfather. When the movie producer realizes that Tom Hagen is the emissary of Vito Corleone just before the horse's head ends up in the bed with all the bloody sheets. Wakes up and it’s (Ahhh!) never mind …

CATHERINE: You were spying on me, weren't you? You probably rented those children.

JOE: Why would I spy on you?

CATHERINE: Because I am your competition, which you know perfectly well or you wouldn’t have put up that sign saying "Just around the Corner."

JOE: The entrance to our store is around the corner. There is no other way to say it. It's not the name of our store, it's where it is. And you do not own "around the corner."

5. Bourne Identity

JASON: I’m not making this up. These are real.

MARIE: Okay.

JASON: Who has a safe deposit box full of money and six passports and a gun?

Who has a bank account number in their hip?

I come in here, and the first thing I’m doing is I'm catching the sightlines and looking for an exit.

I see an exit sign, too and I’m not worried.

MARIE: I mean, you were shot. People do all kinds of weird and amazing stuff when they are scared.

JASON: I can tell you the license plate numbers of all six cars outside.

I can tell you that our waitress is left-handed and the guy sitting at the counter weighs two-hundred and fifteen pounds and can handle himself. I know the best place to look for a gun is the cab of that grey truck outside. And at this altitude I can run flat out for half a mile before my hands start shaking. Now why would I know that?

How can I know that and not know who I am?

Appendix 3.2

Scripts of Textbook Materials Analyzed in Study 1

1. STEP test

A: Daisuke, don't forget to set your watch ahead by one hour tonight.
B: Sorry, Jenny, but why do I need to do that?
A: In America, we move our clocks ahead by one hour in March. We call this "daylight savings time."
B: We do it to have more daylight in the evenings.
A: We don't do that in Japan. Thanks for letting me know. I might have been late for my exam tomorrow morning.

A: Oh, you didn't drive to work today, Greg?
B: No, I didn't. I've been taking the bus lately.
A: Why? What's wrong with your car?
B: Oh, my car is fine. It's just that gas prices are so high that it's cheaper for me to take the bus.

A: Hello. My son wants to try the Super-Spin ride, but I have a question. Is it safe for little kids? He's only ten years old.
B: Yes, sir, it is. Our rides are suitable for children aged six and up.
A: Well, that's good to know. I'd like to buy a ticket for my son, then.
B: Of course. That will be three dollars, sir.

A: Dave, are you free for lunch today? Some of us are going to Larry's Café.
B: Oh, that new place by City Hall? I'd like to go, Brenda, but I have lots of work to do.
A: Well, would you like me to bring you back something?
B: A tuna sandwich on wheat bread would be great. Thanks for asking.

A: Hello. I'd like to buy three cases of orange soda, but they're too heavy for me to carry home. Is there a delivery service?
B: Well, we offer free delivery if you live nearby. If you don't, we charge a small fee.
A: My house is on James Street, about four blocks away.
B: There's no delivery charge, then. You can pay for the soda now, and we'll have it delivered to your house for free.

A: Excuse me, waitress. The ham in this salad is delicious. How's it cooked?
B: Actually, it isn't cooked at all. We put lots of spices on it and then dry the ham for several days.
A: That's interesting. I thought it was roasted.
B: No. The only time the ham gets cooked is when we use it on pizza.

2. Center listening test

W: What are you doing?

M: I'm filling out an entry form to run in this year's ultra marathon in Morocco.

W: What's that?

M: It's a six-stage endurance footrace almost 250 kilometers long. Here, look.

W: Oh, I see. Each stage is a different distance. In the fifth stage, you run a regular marathon, right? It's 42 kilometers.

M: Uh-huh. And the hardest part is before that – more than twice the distance of the third stage.

W: That's tough.

M: Yeah, but I'm most worried about Stages 2 and 3, which are run over desert sand for a total of 72 kilometers.

W: It looks like the first and last stages are shorter than the others so you can warm up at the beginning, and take it easy at the end.

M: That's right. The organizers thought of everything.

W: Well, good luck and be careful.

3. TOEIC test

A: Hello, I'd like to purchase a ticket for the three-o'clock train to Chicago.

B: Unfortunately, sir, that train's already full. Here's a copy of the daily train schedule Why don't you look it over and choose a later departure? At this time of day, trains to Chicago leave frequently.

A: Hmmm … If I wait for the 3:40 train, I'll have time to buy some souvenirs before leaving. Do you know if there's a gift shop in the station?

B: Yes. There's one just down the stairs and to the left.

A: Welcome back to the morning show on Radio KEE. Today we're thrilled to be interviewing folk singer Ryan Jacobs. So, Ryan, you've just returned from a six-month concert tour - how did it go?

B: Oh, it was fantastic. I've always really enjoyed traveling to new places. One of my favorite things is learning about the musical traditions of the different countries I visit.

A: And what have you been doing since the tour ended? Our listeners are eager to know what they can expect from you next.

B: Well, I was especially inspired by the traditional music I heard in Southeast Asia. Now that I have some free time, I'm working with a teacher from Cambodia to study some of those styles more in depth.

4. TOEFL test

A: Hi, Elizabeth.

B: Hey, Coach. I just thought I'd stop by to see what I missed while I was gone.

A: Well, we've been working real hard on our plan for the next game … I've asked Susan to go over it with you before practice this afternoon, so you'll know what we're doing.

B: Okay.

A: By the way, how did your brother's wedding go?

B: Oh, it was beautiful. And the whole family was there. I saw aunts and uncles and cousins I hadn't seen in years.

A: So it was worth the trip.

B: Oh definitely. I'm sorry I had to miss practice, though. I feel bad about that.

A: Family's very important.

B: Yep. Okay, I guess I'll see you this afternoon at practice, then.

A: Just a minute. There are a couple of other things I need to tell you.

B: Oh, okay.

A: Uh … First, everybody's getting a new team jacket.

B: Wow. How did that happen?

A: A woman who played here about 20, 25 years ago came through town a few weeks ago and saw a game, and said she wanted to do something for the team, so …

B: So, she's buying us new jackets?

A: Yep.

B: Wow, that's really nice of her.

A: Yes, it is. It's great that former players still care so much about our school and our basketball program … Anyway you need to fill out an order form. I'll give it to you now, and you can bring it back this afternoon. I've got the forms from the other players, so as soon as I get yours we can order. Maybe we'll have the jackets by the next game.

B: OK.

A: Great. And the next thing is, you know Mary's transferring to another college next week, so we'll need someone to take over her role as captain for the second half of the season. And the other players unanimously picked you to take over as captain when Mary leaves.

B: Wow. I saw everybody this morning, and nobody said a word.

A: They wanted me to tell you. So, do you accept?

B: Of course! But Susan's a much better player than I am. I'm really surprised they didn't pick her.

A: They think you're the right one. You'll have to ask them their thoughts.

B: Okay … I guess one of the first things I'll have to do as captain is make sure we get a thank-you card out to the lady who's buying us the jackets.

A: Good idea. I have her address here somewhere. And I'll make sure the whole team signs it.

B: Good. That's all the news there is. I think that's it for now. Oh, let me get you that order form.

5. IELTS test

A: Hello there. And how can I help you?

B: Well, I'm a student at this university, and I'm looking for a place to live.

A: Okay, well, I'm here to help, and we've got quite a few places available at this time. You're lucky; it's before the start of the semester. A few weeks later and it would be quite tough. To get the ball rolling, I have to get some details from you. First of all, today's date is … the 15th of February. And you name?

B: I'm Sam Collens. That's Collens spelt with an E.

A: Got it. That's C-O-double L-E-N-S. And what department do you belong to?

B: Well, last year, I was enrolled in the Economics department, but I kind of got bored with that, so I moved to the Design department.

A: That's quite a change. I hope you are enjoying it. Okay, so we'll put down Design as your department. Now, I need to get your student ID number.

B: Sure, just give me a minute. I can't remember it off the top of my head, but my student card should be in my wallet … Ah, here it is. Right, it's … 13090533.

A: Now, what's next? Ah yes, you said you were in your second year studying Design.

B: Design yes, but actually, I'm a third year student. Just one more year to go before I graduate.

A: Not long to go.

Appendix 4.1

Dictation Sheet Used in the Pilot Study

Student No. Name

Part A

1. 対話を聞いて、内容を書き取ってください。最初に通して聞き、その後 1 文ずつ止めて、書き取る時間をとります。

Topic:休暇の予定

W:
M:
W:
M:

2. 対話を聞き、以下のスクリプトにあてはまる語句を書いてください。

M: Panda ( ) ( ) School.
W: Hello. ( ) ( ) ( ) advanced Chinese classes?
M: Yes. We have an advanced ( ) ( )
on ( ) at two o'clock,
and an advanced ( ) ( )
on ( ) at four o'clock.
W: Hmm. I ( ) ( )to improve
my ( ) ( ),
so the ( ) ( ) would be
( ) ( ) ( ).

Part B

3. 対話を聞いて、内容を書き取ってください。最初に通して聞き、その後 1 文ずつ止めて、書き取る時間をとります。

Topic:人を探している

W:
M:
W:
M:

4. 対話を聞き、以下のスクリプトにあてはまる語句を書いてください。

M: I'm (　　) (　　)!
You tore it up (　　) (　　) (　　).
(　　) (　　) NHL is a serious possibility.
W: Nah. (　　) (　　) (　　) (　　)
wanna be a hockey player anymore.
M: All right. (　　) (　　) (　　) (　　)
wanna be?
W: A bond trader.
M: A bond trader?
W: Yeah, it's what Don (　　).
(　　) (　　) (　　) (　　)
(　　) his office (　　) (　　).

Appendix 4.2

Scripts of the Listening Test

Part A: Film

1.
W: I ran away last night, from school.
M: Oh, what was the matter? Trouble with the teacher?
W: No, nothing like that.
M: Well, you don't just run away from school for nothing.
2.
M: I got a job.
W: Oh, Larry, that's great. What is it?
M: It's a job at the Museum of Natural History.
W: So, you can tell Nicky that we won't be moving.
3.
M: I think something bad happened.
W: What are you talking about?
M: I don't know.
W: Sounds like you were in an accident or something.
M: I was shot twice in the back.
4.
W: You were spying on me, weren't you? You probably rented those children.
M: Why would I spy on you?
W: Because I am your competition, which you know perfectly well.

Part B: Textbook Material

1.
M: My computer is too slow.
W: How old is it?
M: I got it five years ago. I'm thinking about buying a new one next month.
W: Good idea.
2.
W: Have you been to the French restaurant by the station?
M: Yes, twice. How about you, Tina?
W: I've been there once. The food was delicious.
M: Let's go there tomorrow.
3.
M: You look happy, Ted.
W: Mrs. Harris asked me to play the piano in the concert.
M: That's good news.
W: I'm going to practice every day.
4.
M: I'm glad you're coming to my party, Kate.
W: What should I bring?
M: How about a chocolate cake or an apple pie?
W: OK. I'll make an apple pie with my mom.

Appendix 4.3

Questionnaire Regarding the Participants' Listening Comprehension of the Dictation Tests

ディクテーションに関するアンケート

A. Part A について

1. どの対話が一番、聞き取りが簡単でしたか？(1 つ○をつけてください)

No.1　　No.2　　No.3　　No.4

なぜですか？

---

2. どの対話が一番、聞き取りが難しかったですか？(1 つ○をつけてください)

No.1　　No.2　　No.3　　No.4

なぜですか？

B. Part B について

3. どの対話が一番、聞き取りが簡単でしたか？(1 つ○をつけてください)

No.1　　No.2　　No.3　　No.4

なぜですか？

---

4. どの対話が一番、聞き取りが難しかったですか？(1 つ○をつけてください)

No.1　　No.2　　No.3　　No.4

なぜですか？

---

5. Part A と Part B、全体的に、どちらが難しかったですか？(1 つ○をつけてください)

Part A　・　Part B

なぜですか？

Appendix 5.1

Pre- and Post- listening Tests in Study 3A

<Textbook dictation test>

A. Fill in the blanks as you listen.

LARRY: I'm (1)_____ you, you tore it up out there (2)_____.

(3)_____ the NHL is a (4)_____ possibility.

NICK: Nah. I don't really wanna be a hockey (5)_____ (6)_____.

LARRY: All right. (7)_____ do you wanna be?

NICK: A bond trader.

LARRY: A bond trader?

NICK: Yeah, it's what Don does. He (8)_____ me to his (9)_____ last week.

LARRY: Uh-huh. That's cool. So, what, you wanna (10)_____ (11)_____ in a monkey suit and tie every day? Like an automaton (12)_____?

(13)_____ (14)_____, you can't play hockey in a cubicle.

Kind of awkward.

NICK: Well, he's got a pretty (15)_____ (16)_____.

LARRY: That's not the (17)_____. Come on, you (18)_____ (19)_____.

NICK: I still (20)_____ it, but bond trading's my fallback.

LARRY: Your fallback? Wait a minute, wait a minute.

You're (21)_____ (22)_____ to have a fallback, okay, Nicky?

And, and, and, also, (23)_____ did you ever even (24)_____ that (25)_____?

NICK: Mom was (26)_____ to Don about all your (27)_____schemes.

LARRY: She called them schemes?

NICK: She said it was time you (28)_____ a fallback.

Are you really (29)_____again?

LARRY: Ah, I don't know. We'll see. I mean...

There's some pretty cool (30)_____ out in Queens.

NICK: Yeah.

<Film dictation test>

B. Fill in the blanks as you listen.

CECIL: Let's (1)_____ turkey here.

The (2)_____ is (3)_____ (4)_____, hand over fist.

I guess (5)_____ today don't care about wax figures or stuffed (6)_____.

So they're downsizing, which is code for (7)_____ ...myself and the other two night guards.

They want to (8)_____ us with one (9)_____ (10)_____.

LARRY: Oh, sorry.

CECIL: Well, (11)_____are you gonna do?

I'd like you to (12)_____ (13)_____ (14)_____ colleagues here. Reginald? Gus?

GUS: Where is he? I'll beat him with my fist!

CECIL: Gus, this is Larry Daley, the (15)_____ who (16)_____ (17)_____be the (18)_____ (19)_____ (20)_____.

LARRY: (21)_____ (22)_____ ?

No, no. the (23)_____ at the (24)_____ said this was a (25)_____ (26)_____.

REGINALD: (27)_____ (28)_____ (29)_____ in the (30)_____, Larry.

<Film comprehension test>

Night at the Museum

登場人物　Larry Daley: 映画の主人公で、自然史博物館の新しい夜警。
Rebecca:博物館の受付・案内人

場面のあらすじ

Larry は自然史博物館の夜警の仕事に就くが、勤務初日に夜になるとすべての展示物が生き返ることを知る。翌日、Rebecca は子供たちに博物館内の展示物の説明をしているが、Larry も一緒に説明を聞いている。

これから映画の 1 シーンを視聴します。映画を見た後で以下の質問から最も適切な答えを選んでください。

～館内での会話～

1. Rebecca の説明によると、Sacagawea は歴史上、何であることで最も有名ですか？
   1. female leader (女性のリーダー)　　2. tracker (追跡者)
   3. hunter (狩人)　　4. shooter (猟師)

2. Sacagawea は Lewis と Clark が何を見つけるのを助けましたか？
   1. The Atlantic Ocean (大西洋)　　2. The South Pole (南極)
   3. The North Pole (北極)　　4. The Pacific Ocean(太平洋)

1. Larry の Rebecca への最初の質問は何を聞いていますか？

   1. Sacagawea は耳が聞こえなかったのか？　　2. Rebecca は本を読んで学んだのか？
   3. Rebecca は自信があるか？　　4. Sacagawea は若くして亡くなったか？

2. Rebecca は Larry の質問に No,と答えますが、その理由としてなぜだと言っていますか？
   1. Sacagawea は長生きしたから　　2. Rebecca は大学の先生だから
   3. Rebecca は本が好きだから　　4. Sacagawea は彫像だから

3. Rebecca は Larry と話すためにガイドを中断しますが、その間子供たちに何をしているように、と言っていますか？
   1. Sacagawea を見に行く　　2. Sacagawea の隣の展示物を見る
   3. お昼にする　　4. 博物館を出る

4. なぜ Larry は Rebecca に質問しているのですか？
   1. Rebecca の気を引きたいから　　2. 夜警の仕事まで時間があり退屈だから
   3. 館内の展示物について詳しく知りたいから　　4. Rebecca の説明が面白いから

5. Larry は Rebecca に質問に答えてもらうかわりに何をごちそうすると言っていますか？
   1. 夕飯　　2. ジュース
   3. ケーキ　　4. コーヒー

6. Rebecca は後どのくらいで仕事が終わりますか？
   1. 10 分　　2. 20 分
   3. 1 時間　　4. 2 時間

7. Rebecca はどこで会おうと言っていますか？
   1. 外で　　2. 受付で
   3. 家で　　4. レストランで

～博物館の外での会話～

8. Sacagawea は山川を越える際に、何を背中に背負っていましたか？
   1. 沢山のまき　　2. 大きなリュック
   3. 生まれたての赤ちゃん　　4. 小さな水瓶

9. Rebecca は Sacagawea のことを何と言っていますか？
   1. 最後の勇者　　2. 究極のワーキングマザー
   3. 究極の狩人　　4. 最後のインディアン

10. Larry は Rebecca のことを何と言っていますか？
   1. Sacagawea に関してのプロ　　2. 博物館のプロ
   3. 歴史おたく　　4. 社会学者

11. Rebecca は Sacagawea について何年間 dissertation(学位論文)を書いていますか？
   1. 2 年間　　2. 3 年間
   3. 4 年間　　4. 5 年間

12. Rebecca の dissertation は何ページだと言っていますか？
   1. 30 ページ　　2. 90 ページ
   3. 300 ページ　　4. 900 ページ

13. Larry はなぜ夜警の仕事についていると言っていますか？
   1. 安定した職が必要だから　　2. 息子が博物館が好きだから
   3. 職安所で紹介してもらったから　　4. 夜も働きたいから

Appendix 5.2

Examples of Partial Dictation Worksheet and Its Scripts Used in Study 3A

Dictation Practice 1

Fill in the blanks as you listen.

LARRY: Excuse me. Hi.
REBECCA: Hi.
LARRY: Um, I'm Larry Daley. I've got a (1.) (2.) with Cecil Fredricks.
REBECCA: Right. Uh, he should (3.) be in his (4.).
LARRY: Great.
REBECCA: I'm Rebecca... Hutman. I'm a docent (5.)
LARRY: Hi.
REBECCA: Ah. Let me (6.) you in the right (7.)
LARRY: Great.

LARRY: Ah! Teddy Roosevelt, right?
REBECCA: Yes. A (8.) visionary.
LARRY: Yes, definitely. He was our... (9.) (10.), right?
REBECCA: (11.)
LARRY: (11.)
DR. MCPHEE: D'augh! Please don't (12.) the exhibits! Riffraff!

DR. MCPHEE: Miss Hutman. I cannot tolerate this (13.) of chaos.
I mean, this is a museum, not a … a … a …
Do you know what "museum" (14.)?
It doesn't (15.), "Ooh, Daddy, it's a (16.)
Tyrannosaurus thing. Can I (17.) its (18.)?"
No! It... (19.) it out, please.
REBECCA: Will (20.), sir.
DR. MCPHEE: Thank you.
REBECCA: Dr. McPhee, the (21.) (22.).
LARRY: (23.) like a (24.) guy.
DR. MCPHEE: (25.) your young, please. Can we?

＜Scripts for Dictation Practice 1＞

LARRY: Excuse me. Hi.

REBECCA: Hi.

LARRY: Um, I'm Larry Daley. I've got a job interview with Cecil Fredricks.

REBECCA: Right. Uh, he should still be in his office.

LARRY: Great.

REBECCA: I'm Rebecca... Hutman. I'm a docent here.

LARRY: Hi.

REBECCA: Ah. Let me point you in the right direction.

LARRY: Great.

LARRY: Ah! Teddy Roosevelt, right?

REBECCA: Yes. A great visionary.

LARRY: Yes, definitely. He was our... fourth president, right?

REBECCA: Twenty-sixth.

LARRY: Twenty-sixth.

DR. MCPHEE: D'augh! Please don't touch the exhibits! Riffraff!

DR. MCPHEE: Miss Hutman. I cannot tolerate this type of chaos. I mean, this is a museum, not a … a … a … Do you know what "museum" means? It doesn't mean, "Ooh, Daddy, it's a big Tyrannosaurus thing. Can I touch its leg?" No! It... Work it out, please.

REBECCA: Will do, sir.

DR. MCPHEE: Thank you.

REBECCA: Dr. McPhee, the museum director.

LARRY: Seems like a fun guy.

DR. MCPHEE: Control your young, please. Can we?

Appendix 5.3

Journal Sheet Used in Study 3A

Student No. _____ Name _____

Journal Writing about "Night at the Museum" dictation exercise

Date: _____ Dictation Practice ___ Your Score ____
Date: _____ Dictation Practice ___ Your Score ____
Date: _____ Dictation Practice ___ Your Score ____
Date: _____ Dictation Practice ___ Your Score ____

Appendix 5.4

Questionnaire on the Dictation Practice in Study 3A

＜映画を用いた英語活動についてのアンケート＞

1. 映画の dictation 活動を行うことで、映画の理解度が上がりましたか？

   1. 全くそう思わない　　2. そう思わない　　3. そう思う　　4. 強くそう思う

2. 映画の dictation 活動を行うことで、リスニング力が向上したと思いますか？

   1. 全くそう思わない　　2. そう思わない　　3. そう思う　　4. 強くそう思う

具体的に（なぜか、どのように、など）

_____

3. 映画の dictation 活動は興味を持って行うことができましたか？

   1. 全くそう思わない　　2. そう思わない　　3. そう思う　　4. 強くそう思う

なぜですか？

_____

4. 映画を使った英語の授業は楽しかったですか？

   1. 全くそう思わない　　2. そう思わない　　3. そう思う　　4. 強くそう思う

5. 映画を使った英語の授業をまた受けたいと思いますか？

   1. 全くそう思わない　　2. そう思わない　　3. そう思う　　4. 強くそう思う

6. 映画を用いた英語活動について、なにか感想、改善点など、コメントがあればお願い致します。

Appendix 5.5

Pre- and Post-listening Tests in Study 3B

<Textbook dictation test>

A. Fill in the blanks as you listen.

( ) ( ) scene in southern Poland is the setting for an ugly story.

There are ( ) on this site that ( )

( ) symbols of ( ) and ( ).

This is Auschwitz, the infamous concentration camp established by Nazi Germany

( ) World War II.

Auschwitz is a ( ) ( ) ( ).

About 500,000 people visit it ( ) ( ) and

( ) ( ) ( ). the tragedy of the Holocaust.

The Nazis ( ) this camp in 1940 to ( ) Jews and ( )

( ).

After Germany's defeat, it ( ) ( ) ( ) the public.

( ) ( ) ( ) buildings and facilities are kept in their

( ) ( ).

Visitors can ( ) ( ) the belongings of those who ( )

( ).

<Film dictation test>

B. Fill in the blanks as you listen.

FATHER: Here.

ANDY: ( ) ( )?

FATHER: I don't want you to ( ) ( ) on your rent.

ANDY: Dad? How did you …?

FATHER: Tss…

ANDY: I'm going to ( ) ( ). Ah. Thank you.

FATHER Mm-hm.

ANDY: It's ( ) ( ) to see you.

FATHER: You too, honey.

ANDY: So, do you wanna start grilling me now, or should we wait till after dinner?

FATHER: Mm. I thought I'd ( ) ( ) at least enjoy the breadbasket first.

ANDY: No, no, no, that's okay. Go right ahead.

FATHER: We're just a little ( ), honey. We get e-mails from you at ( ) ( ) at two a.m.
Your pay ( ) ( ). You don't get to write anything.

ANDY: Hey, that's not fair. I wrote those e-mails.

FATHER: I'm just trying to understand why someone who got accepted to Stanford Law turns it down to be a journalist, and now you're ( ) ( ) ( ) ( ).

ANDY: Dad, you have to ( ) ( ). Being Miranda's assistant opens ( ) ( ) ( ) ( ) .
Emily is going to Paris with Miranda ( ) ( ) ( ) ( ), and she's gonna meet editors and writers from every important magazine, and, and, in a year, that could be me. All right? Dad, I swear, this is my break. This is my, my chance. This is …

＜Scripts of the dictation tests＞

A. Textbook dictation test

This beautiful scene in southern Poland is the setting for an ugly story. There are buildings on this site that have become symbols of terror and genocide.

This is Auschwitz, the infamous concentration camp established by Nazi Germany during World War II.

Auschwitz is a national museum now. About 500,000 people visit it every year and learn something about the tragedy of the Holocaust.

The Nazis built this camp in 1940 to hold Jews and other groups. After Germany's defeat, it was open to the public. Most of the buildings and facilities are kept in their original condition. Visitors can even view the belongings of those who died here.

B. Film dictation test

FATHER: Here.
ANDY: What's this?
FATHER: I don't want you to get behind on your rent.
ANDY: Dad? How did you …?
FATHER: Tss….
ANDY: I'm going to kill mom. Ah. Thank you.
FATHER: Mm-hm.
ANDY: It's really good to see you.
FATHER: You too, honey.
ANDY: So, do you wanna start grilling me now, or should we wait till after dinner?
FATHER: Mm. I thought I'd let you at least enjoy the breadbasket first.
ANDY: No, no, no, that's okay. Go right ahead.
FATHER: We're just a little worried, honey. We get e-mails from you at your office at two a.m. Your pay is terrible. You don't get to write anything.
ANDY: Hey, that's not fair. I wrote those e-mails.
FATHER: I'm just trying to understand why someone who got accepted to Stanford Law turns it down to be a journalist, and now you're not even doing that.
ANDY: Dad, you have to trust me. Being Miranda's assistant opens a lot of doors. Emily is going to Paris with Miranda in a few months, and she's gonna meet editors and writers from every important magazine, and, and, in a year, that could be me. All right? Dad, I swear, this is my break. This is my, my chance. This is …

<Film comprehension test>

登場人物　Andrea: 映画の主人公
Emily:オフィスで働く若い女性
Nigel: 場面後半に部屋に入ってくるメガネをかけた男性

～前半の会話～

1. 冒頭、Andrea は受付で何と言っていますか？
   1. Eimily と会う約束がある　　2. Miranda と会う約束がある
   3. Nigel と会う約束がある　　4. オフィスの名前を知りたい

2. Emily は最初に Andrea を見た時、Human Resources(人事部)について何と言っていますか？
   1. 人事部は良い人を紹介した　　2. 人事部はおかしなユーモアがある
   3. 人事部は連絡をくれなかった　　4. 人事部は時間を間違えて伝えた

3. Emily の現在の仕事は何ですか？
   1. Miranda のデザイナー　　2. 編集者
   3. Miranda のアシスタント　　4. モデル

4. Miranda は前のアシスタントをどのくらいの期間で解雇しましたか？
   1. 1 日　　2. 数日
   3. 数週間　　4. 一年間

5. Emily はどのような人材を探していると言っていますか？
   1. 職場で生き残れる人　　2. 職場に新しいアイデアを持ち込める人
   3. 若い人材　　4. 秘書をしたことがある人

6. Miranda のことを知らない Andrea に対して Emily は何と言っていますか？
   1.勉強した方が良い　　2. 何でも分からないことは聞いてほしい
   3. 知らないのは当然　　4. 知らないこと自体を聞かなかったふりをする

7. Miranda の職は何ですか？
   1. 社長　　2. 編集長
   3. アシスタント　　4. 秘書

8. Miranda のもとで 1 年働くと何ができると Emily は言っていますか？
   1. どの雑誌でも仕事がもらえるようになる　　2. どの雑誌も読むことができる
   3. デザイナーになれる　　4. 好きなことを書くことができる

9. Emily の仕事説明を聞いて Andrea は仕事に対して何とコメントしていますか？
   1. できれば仕事をしたくない　　2. できれば仕事をしたい
   3. あまり興味がない　　4. 興味はあるが仕事をしたくない

10. Emily は Runway は何の雑誌だと言っていますか？
   1. コスメティック雑誌　　2. IT 関係の雑誌
   3. 情報雑誌　　4. ファッション誌

～電話が鳴った後の会話～

11. Emily は電話を受けて、皆に何と伝えてほしいと言っていますか？
   1. 「彼女」が道に迷っている　　2. 「彼女」が文句を言っている
   3. 「彼女」が遅れている　　4. 「彼女」がこちらに向かっている

12. Nigel は「彼女」が何時まで来ないはずだったと言っていますか？
   1. 8 時　　2. 9 時
   3. 10 時　　4. 11 時

13. Emily は誰から「彼女」に関する情報を得ましたか？
   1. 彼女の運転手　　2. 彼女の秘書
   3. 彼女の友達　　4. 彼女のデザイナー

14. Nigel は Andrea を指して、誰なのか聞いていますが、Emily は何と答えていますか？
   1. 自分で聞いてみるとよい　　2. 誰なのか知らない
   3. 彼女(Andrea)について皆知っている　　4. 彼女(Andrea)について話題にすらできない

15. Nigel は場面の最後に何と言っていますか？
   1. 「誰か玉ねぎの料理をした？」　　2. 「誰かニンニクの料理をした？」
   3. 「誰か玉ねぎ入りベーグルを食べた？」　　4. 「誰かニンニクを食べた？」

Appendix 5.6

Examples of Partial Dictation Worksheet and Its Script Used in Study 3B

<Worksheet used in the film-based group>

Dictation Practice 2-②

Fill in the blanks as you listen.

CECIL: Larry? Your keys. Your torch.

LARRY: Right.

CECIL: You'll wanna strap those to 1_____ 2_____.
Now, it can get a little spooky around here at night... ...so you might wanna put a few 3_____ 4_____.
All right, flashlight, keys. What am I forg...? Oh! The instruction manual!

GUS: Instructions. You 5_____ 6_____ one, two, three...

LARRY: Four?

GUS: Are you cracking wise?
I ought to punch you 7_____ 8_____
9_____, hopscotch.

REGINALD: 10_____ 11_____ 12_____, Gus.
You got it covered, right, Larry?

LARRY: Yeah, yeah, I got it.

GUS: You better get it!

CECIL: Gus! … Larry, do them in order, do them all and 13_____
14_____ 15_____.

And the most important thing of all to remember:
Don't let anything 16_____ 17_____ 18_____.

LARRY: Out?

CECIL: 19_____ 20_____, son.

<Scripts>

CECIL: Larry? Your keys. Your torch.

LARRY: Right.

CECIL: You'll wanna strap those to your belt. Now, it can get a little spooky around here at night... ...so you might wanna put a few lights on All right, flashlight, keys. What am I forg...? Oh! The instruction manual!

GUS: Instructions. You start with one, two, three ...

LARRY: Four?

GUS: Are you cracking wise? I ought to punch you in the nose, hopscotch.

Reginald: Leave him alone, Gus.
You got it covered, right, Larry?

LARRY: Yeah, yeah, I got it.

GUS: You better get it!

CECIL: Gus! … Larry, do them in order, do them all and do them quick.
And the most important thing of all to remember: Don't let anything in or out

LARRY: Out?

CECIL: Good luck, son.

<Worksheet used in the textbook-based group>

Do you know there are four parts to the United Kingdom?

They are England, Wales, Northern Ireland, and Scotland. Edinburgh is the capital of Scotland. (　　) (　　) (　　) the southeast.

Tourists love Edinburgh Castle. It's located in the center of the city.

The castle was built in the 16th century.

At that time, Scotland (　　) (　　) (　　) country, but it was joined with England to create the United Kingdom in 1707.

The architecture and history are a big hit with the tourists.

The Scots like to have a good time (　　) (　　) (　　) tavern, or public house.

Edinburgh is known (　　) (　　) (　　) as a festival city.

Every year in August and September, the world-famous Edinburgh International Festival is held. It is the largest festival of its kind in the world.

(　　) (　　) (　　) the main events, there are things happening on the sidelines, too.

This is known as the "Fringe," and it attracts more than 10,000 performers.

During the festival the main street is open to street performers.

Though most of them are amateurs, crowds gather and thank them with warm applause.

The performers (　　) (　　) (　　) becoming stars. The whole city is their stage.

August is also the month of the Edinburgh Military Tattoo.

This spectacular event is held at Edinburgh Castle.

The Scottish Regiments (　　) (　　) (　　) (　　) that includes music and parades. Then, there is the traditional dancing.

It's a wonderful display of Scottish pride.

<Script>

Do you know there are four parts to the United Kingdom? They are England, Wales, Northern Ireland, and Scotland. Edinburgh is the capital of Scotland. It's located in the southeast.

Tourists love Edinburgh Castle. It's located in the center of the city. The castle was built in the 16th century. At that time, Scotland was an independent country, but it was joined with England to create the United Kingdom in 1707.

The architecture and history are a big hit with the tourists.

The Scots like to have a good time at a local tavern, or public house.

Edinburgh is known far and wide as a festival city. Every year in August and September, the world-famous Edinburgh International Festival is held. It is the largest festival of its kind in the world. In addition to the main events, there are things happening on the sidelines, too. This is known as the "Fringe," and it attracts more than 10,000 performers.

During the festival the main street is open to street performers. Though most of them are amateurs, crowds gather and thank them with warm applause. The performers are dreaming of becoming stars. The whole city is their stage.

August is also the month of the Edinburgh Military Tattoo. This spectacular event is held at Edinburgh Castle. The Scottish Regiments put on a show that includes music and parades. Then, there is the traditional dancing.

It's a wonderful display of Scottish pride.

Appendix 5.7

Questionnaire on the Dictation Practice in Study 3B

＜ディクテーション活動についてのアンケート＞

1. ディクテーション活動を行うことで、内容理解度が上がりましたか？

1. 全くそう思わない　2. そう思わない　3. そう思う　4. 強くそう思う

2. ディクテーション活動を行うことで、リスニング力が全般的に向上したと思いますか？

1. 全くそう思わない　2. そう思わない　3. そう思う　4. 強くそう思う

具体的に（なぜか、どのように、など）

_____

3. ディクテーション活動は難しかったですか？

1. 全くそう思わない　2. そう思わない　3. そう思う　4. 強くそう思う

なぜですか？

_____

4. ディクテーション活動は興味を持って行うことができましたか？

1. 全くそう思わない　2. そう思わない　3. そう思う　4. 強くそう思う

なぜですか？

_____

5. ディクテーション活動について、なにか感想、改善点など、コメントがあればお願い致します。

ご協力有難うございました。