UNIVERSIDAD NACIONAL DE CHIMBORAZO

FACULTAD DE CIENCIAS DE LA EDUCACION HUMANAS Y TECNOLOGÍAS

LANGUAGE CAREER

THE SHORT ENGLISH FILMS INCIDENCE IN THE LISTENING SKILL DEVELOPMENT AT 10mo NIVEL DE EDUCACIÓN GENERAL BÁSICA, PARALLEL B, AT UNIDAD EDUCATIVA INTERCULTURAL BILINGÜE "JAIME ROLDÓS AGUILERA" IN THE ACADEMIC YEAR 2014 – 2015

Thesis submitted in partial fulfillment of the requirements for the degree of: Licenciado (a) Inglés

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CERTIFICACIÓN DE TUTORIA

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Certifica:

Que el presente trabajo "**THE SHORT ENGLISH FILMS INCIDENCE IN THE LISTENING SKILL DEVELOPMENT AT 10mo NIVEL DE EDUCACIÓN GENERAL BÁSICA, PARALLEL B AT UNIDAD EDUCATIVA INTERCULTURAL BILINGÜE "JAIME ROLDÓS AGUILERA" IN THE ACADEMIC YEAR 2014 – 2015"**, cuyos autores son la Señorita **Luz Lisbeth Padilla** Cabadiana, y el Señor **Henry José Espín Pozo**, ha sido dirigido por mi persona en todo el proceso de investigación, el cual se basa en los requisitos metodológicos y los requerimientos esenciales exigidos por las normas generales para la graduación, para lo cual, autorizo dicha presentación para su evaluación y calificación correspondiente.

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Tutor de Tesis

Miembros del Tribunal

"THE SHORT ENGLISH FILMS INCIDENCE IN THE LISTENING SKILL DEVELOPMENT AT 10mo NIVEL DE EDUCACIÓN GENERAL BÁSICA, PARALLEL B, AT UNIDAD EDUCATIVA INTERCULTURAL BILINGÜE "JAIME ROLDÓS AGUILERA" IN THE ACADEMIC YEAR 2014 – 2015"; trabajo de tesis previo a la obtención del título de *"Licenciado en Ciencias de la Educación, Profesor de Inglés"*. Aprobado en nombre de la Universidad Nacional de Chimborazo por el siguiente jurado examinador en el mes de Diciembre del 2014.

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DERECHOS DE AUTORIA

El presente trabajo de investigación que se presenta, previo a la obtención del título de Licenciado en Ciencias de la Educación, Profesor de Inglés, es original y basado en el proceso de investigación previamente establecido por la Facultad de Ciencias de la Educación, Humanas y Tecnologías.

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DEDICATORY

This thesis is dedicated to our parents who have supported us since the beginning of our studies.

Also, to our teachers who are inspiration for this career.

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SUMMARY

The current thesis project carries out a research study of an important problem, which was the Development of Listening Problem in the Unidad Educativa Intercultural Bilingüe "Jaime Roldos Aguilera" Through the Use of Short Films. Currently the short film was considered as an extra activity to encourage the class, while students didn't have enough listening skill to understand the new language, which is the starting point of any learning process. This research used short films to increase listening skills in the 10mo nivel de Educación General Básica, parallel "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" The present research had been constituted as quasi-experimental reseach, it was descriptive and explicative; to develop a methodological strategy to increase the listening skill trough the short films to achieve significant learning. The population used was formed by 31 students of 10mo nivel de Educación General Básica, parallel "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" and the methods used were inductive-deductive; the technique used was the observation and the data collection tool was the observation guide. At the conclusion of research, the presentation and discussion of qualitative statistical result of the total sample group by application of observation guide found that students had problems in the understanding of listening. After applying the methodological strategy conformed by short films like "Puss in Boots", "The Night of Living Carrots", "The pig who cried Wolf", "The ghost of Lord Farquad" to develop listening skill, it was determined that students increased significantly their listening skill, so they were more interested in learning of English trough short films. So it is recommended for teachers and students the use of short films, because it allows more dynamic study of English for develop the listening skill.

INTRODUCTION

The teaching of English language is currently in a process of development and change in our country. This is because the evidence provided by research on the widespread failure of many of the students in this process, as well as the demand made by society that promotes excellence in education, in the process of preparation of the students for the changing needs of society in a context of an increasingly globalized world.

 Currently all students need to learn English language as a tool for learning and development. Not only is the management of individual skills, but the use of language in real interaction with the world. In regards to teaching and learning of English language, there is concern about high failure rate of students.

One problem that triggers this failure may seem very simple; but it is actually more complex, that problem is listening skill in students, it deals with the natural way of learning any language, that means that we catch the input, listening in this case, to learn how to use and of course how to produce language or provide output. Teachers and students face problems in relation to teaching-learning process in natural way, for which, this report has been elaborated to offer an interesting alternative to help them. For a better understanding for readers, the research project has been divided in chapters, which have a logical chain, made by according stablished formats, as follow:

Chapter I.- It contains the referential framework that covers the statement of the problem, also there are objectives and justification of problem.

Chapter II.- It contains the scientific support for research.

Chapter III.- It refer to the methodology used, including design, type of research, population, methods and research techniques, process for data collection, analysis and interpretations of research results.

Chapter IV.- There are conclusion and recommendations. It is the summary of the investigation, obtained from the analysis and interpretation of results, and provides alternative or suggested solutions.

CHAPTER I

1. REFERENTIAL FRAMEWORK

1.1. PROBLEM STATEMENT

Whereas the professional activities as teacher were performed at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera", there were several problems that required immediate assistance; mainly the listening skill insufficient development, this problem came from inadequate approach to L2 learning process, maybe caused by the limited teaching tools. The narrow circumstances in which teachers develop listening skill and the repetitive methods used lead to students indifference. Obviously it leads in overwhelms about old methods.

Moreover tied class hours' time and students misbehavior directly inflict on the developing skills process, taking into account established institution schedule teachers develop their classes to try to accomplish regardless good students outcome.

Based in the teaching activities developed in "Jaime Roldos Aguilera" become obvious limited human and didactic resources; students just listened to teacher´s pronunciation so they aren't enough exposed to more sources than the teacher or book listening activities. Leading to difficulties distinguish sound differences between a native source and people that learned English as second language, resulting in a poor listening skill development.

This investigation proposes that skills development required a specifically attention to overcome difficulties in understanding and moreover communication. Methods to teach L2 must be focused on adequate ways to tuned up the students hearing sense that´s probably the more important factor in natural learning.

The problems that have been exposed recently show the importance of development of listening skills and a finely verify method is to attain the attention using technological methods, of course movies that easily catch the people interest are the more useful ones.

For these reasons the focus our project will determinate if the short films use is an adequate method to use in class.

1.2.   PROBLEM FORMULATION

How Short English films impact in listening skill development in the student of the 10mo nivel de Educación General Básica, parallel "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015"?

1.3.   OBJECTIVES

1.3.1. OVERALL OBJECTIVE

Verify if the Short English films impact in the listening skill development for the student of 10mo nivel de Educación General Básica, paralell "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015.

1.3.2. SPECIFIC OBJECTIVES

1.3.2.1. Choose suitable short films, according to 10mo nivel de Educación General Básica, paralell "B" level and needs of the students at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015.

1.3.2.2. Apply Short English films to 10mo nivel de Educación General Básica, paralell "B" students, at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015.

1.3.2.3. Evaluate the listening skill outcome alongside the Short Films project.

1.4.   PROBLEM RELEVANCE AND IMPORTANCE

The importance of this project lies in the approach to L2 using technological means, being more specific short films will be used to attract the students attention for us to investigate how they matter in listening skill develop, according to the observation 10mo nivel de Educación General Básica, paralell "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" students didn´t understand and moreover can´t communicate using L2. The necessity to implement new methods it´s prevailing, that's why short films were choose as the main basis of this project. This days and new methods related in educational systems nowadays take into account that "Audio Visual" resources are the most useful ones to develop skills.

On the other hand class hour time is very limited, even to teachers to apply the activities that came in the schedule. Bearing in mind this issue and class goals, the short films are the more useful manner to archive a satisfactory output. Of course they are other methods and approaches that can give even more suitable results but in the educational system used nowadays the human and economic factors are limitations to develop many methods in class.

The project users are going to be the 10mo nivel de Educación General Básica, paralell "B" students, at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015, also teachers and the institution itself; results advantage may be that parents will not have to worry about spending on courses to improve grades in school or to have opportunities to enter higher institutions; teachers will not have to

worry further in students receptive skills, but they will have to focus the attention in the education process itself, that have to do with the development of modules and working Unities. The Institution will be the most benefit; the academic level at least in the foreign language will rise causing a positive impact on the Colta community to recognize the institution as excellent one.

Institution support is truly needed to develop the project, also and more important students backing and predisposition for be observed will tremendously helpful to fulfill the project expectations and goals.

Observation is going to be the method employed for the whole project, of course because is a field investigation, progress and negative aspects will be also considered bearing in mind to develop more efficient conclusions and to present more specific results. The more important thing of course is to know if this project will be suitable to be applied in class on normal circumstances.

CHAPTER II

2.   THEORETICAL FRAMEWORK

2.1.   INVESTIGATION ANTECEDENTS

This investigation was based on Dr. Carmen Herrero and her pairs; this investigation was developed at Manchester Metropolitan University about how to use Films to teach languages.

2.2.   THEORETICAL FOUNDATION

2.2.1   SHORT FILMS

Besides the obvious titular implications, there are certain common qualities that define a 'short film.' The term, which is used interchangeably with 'short subject' or simply 'short', is used in North America to define a film with length of 10 to 20 minutes. Feature film trailers are often referred to as shorts, but this is incorrect, as these are not technically short films.

Originally coined in the North American film industry, early short films were typically intended to precede feature subjects, and were often comedic in nature. One prominent example of early shorts would be the Three Stooges shorts.

More recently, a short film has expanded into a genre of its own. Though there is no definite length cutoff for classification as a short film the American Motion Picture Academy defines any film less than forty minutes as a short film. The Internet Movie Database sets the length at forty five minutes.

How to Use Film to Teach Languages was facilitated by Dr. Carmen Herrero, Principal Lecturer in Spanish Studies, based at Manchester Metropolitan University. She has

worked for Cornerhouse as programme advisor for their ¡Viva! Spanish and Latin American Film Festival and teacher training advisor for Projector: Community Languages. For the last ten years, she has contributed to Cornerhouse's formal education programme by producing extensive study guides for teachers and students of Spanish wanting a more flexible and imaginative approach to teaching and learning languages through film. She is also co-founder of FILTA (Film in Language Teaching Association).

Herrero's research focuses on multimodal literacy and New Literacies applied to learning and teaching languages. Her recent articles deal with multimodal literacy and Spanish language teaching, intercultural communication and language through film, genre (particularly thriller) and representations of motherhood and nostalgia in contemporary Spanish cinema. She has written over thirty study guides using film for teaching Spanish, some of them co-written with Ana Valbuena, tutor at the Instituto Cervantes in Manchester. (Herrero, 2013)

2.2.1.1 MULTIMODAL PEDAGOGIES: LEARNING AND TEACHING LANGUAGES THROUGH FILM

In the 'new media age" (Kress, 2003), characterised by rapidly changing forms of multimodal communication in the mass media, multimedia and internet, the importance of multiliteracies has been highlighted by pedagogical researchers and educational bodies. The term 'multiliteracies' was coined by the New London Group (NLG), a group of academics who were concerned by how literacy pedagogy might address the rapid change in literacy due to globalization, technology and increasing cultural and social diversity. To be multiliterate is the ability to read textual messages, as well as being able to interpret symbols and images. A jointly authored paper, 'Pedagogy of Multiliteracies' (The New London Group, 1996), was an outcome of their discussions that has generated new debates on development of the curriculum. In their paper, they argue that literacy

pedagogy should be linked with the changing social environment calling 'for a much broader view of literacy than portrayed by traditional language-based approaches'. At the same time, they recognise the increasing cultural and linguistic diversity, proposing through the use of multiliteracies a fairer social and cultural participation. Therefore, they emphasise the importance of looking for new approaches to pedagogy that will help students in understanding how to negotiate the multiple linguistic and cultural differences that exist in our world (The New London Group, 1996: 60). They proposed that education has to consider the multiple channels of communication and media, and 'must account for the burgeoning variety of text forms associated with information and multimedia technologies' (The New London Group, 1996:61). Their framework promotes an approach to teaching that situates practice on students' actual texts, practices, and skills; that explicitly links abilities that students possess inside and outside of school.

The New London Group was taking into account the increasing role of the visual by recognizing the multiple modes affiliated with multimedia technology in learners' meaning-making process. Gunther Kress and Theo van Leeuwen (2001) challenged the traditional view on language's central or dominant role in teaching and learning. They argued that other modes of communication, such as image, gesture, music, spatial and bodily codes, could also contribute to the multimodal ways of meaning-making and knowledge construction. The New London Group identifi es six design elements in the meaning-making process

- Linguistic Design

- Visual Design

- Audio Design

- Gestural Design

- Spatial Design

• Multimodal Design (a combination of the above semiotic codes)

Texts may employ one or more semiotic (sign, symbol, code) systems. Therefore, ultimodality is the combination of different kinds of modes—visual, written, oral, spatial etc —in a text's content and design, as the linguistics resources are only one of the modes involved in the making of the overall meaning making process. Multimodality can be found in all kind of texts, including fi lm, which is multimodal by nature. Nevertheless, multimodality, as Gunter Kress, points out, can tell us about 'what modes are used', but not about the difference in style and what the difference could mean. Kress proposed the Social Semiotics, a theory that complements multimodality as it 'deals with meaning in all its appearances, in all social occasions and in all cultural sites' (Kress, 2010: 1-2).

The New London Group multiliteracies framework includes six modes (designs) of The integrated meaning making systems of electronic multimedia texts, regarded by the NLG as he most significant, involves reading of all designs in interactive, dynamic ways. The semiotics of multimodality (Jewitt & Kress, 2003; Kress, 2003; Kress, 2010; Kress & Van Leeuwen, 2001) is one of the dimensions of New Literacies Studies that focuses on how the Internet and other Information and Communication Technologies (ICTs) are redefining learning and literacy in the 21st century. The complex and rich media landscape of Web 2.0 is shaping literacy education. Young people seem to engage more and in greater numbers with technological popular media (e.g. video games, computer-based activities and computer programming), thus developing the skills and confidence in navigating digital spaces and new technological tools. As students are becoming avid media consumers and creators by using the Internet, Jewitt has noted how participatory culture has shifted the focus of literacy from one of individual expression to community involvement. In the White Paper Confronting the Challenges of Participatory Culture: Media Education for the 21st Century (2006), Jewitt and his colleagues from Massachusetts Institute of Technology (MIT) have articulated a new skill set, which is contextualized within the digital media environment that involves social skills developed

through collaboration and networking. Building on the foundation of traditional literacy, research skills, technical skills and critical analysis skills taught in the classroom, here is a list of the new media literacy skills needed for students in the 21st century to fully engage in today's participatory culture.

To prepare students for the challenges presented by our globalised, networked, culturally diverse world, educators should put into practice strategies and activities that underpin the new media literacies involved in accessing, analyzing, interpreting, understanding and creating visual messages in a multimedia environment. Therefore these experiences with technology need to be recognised by language teachers as valuable and powerful learning tools that should be incorporated into school-based practices. Due to the increasing importance of visual and media images, films have a great potential in the language classroom, as they bring 'together a large variety of modes' (Kress, 2010: 30). Films are rich multimodal texts containing linguistic meaning, but they also contain other modes that are sometimes more difficult to illustrate or provide in the standard language lesson, such as the gestural component. Films are perfect vehicles for introducing students to different types of popular culture and engaging them with critical questions about the relationship between information and power, through the critical analysis of sociopolitical issues and intercultural relationships. The study guides designed especially for each film offer materials developed to encourage students to learn the target language by exploring the film and its context, as well as learning about the filmic codes and conventions. The resources and materials available from the Internet encourage students to engage with a variety of literacy practices. The new literacies that children and young learners engage with are multimodal; therefore our proposal for teaching languages through film is based on this multimodal model. Films can be the starting point for projects where the teaching and learning of Languages are part of a broader strategy that encourages an interdisciplinary and cross-curricula focus, based on the development of the new literacy skills mentioned earlier.

2.2.1.2 ADVANTAGES OF USING FILM TO TEACH LANGUAGES

Visual literacy (the ability to interpret and create visual, digital, and audio media) is a fundamental form of literacy in the 21st Century. The use of film in the classroom or as an outside school activity can uphold the motivation of the learners, because of its playful component. Using films through specific task activities provides an ideal vehicle for active learning, as well as encouraging interaction and participation. The communicative potential of its use has been commended:

- it facilitates comprehension activities that are perceived as 'real'
- it creates a curiosity gap that facilitates the exchange of opinions and ideas about the film;
- it helps to explore non-verbal elements;
- it improves oral and aural skills (Altman, 1989);
- it provides meaningful contexts and vocabulary, exposing viewers to natural expressions and natural flow of speech.
- There are many ways of using film in the classroom and it will depend on the film type: Fiction films tells a fictional story or narrative; Documentary films are a visual expression attempting to 'document'; Reality.
- It is possible to screen complete films or short extracts of films (clips).
- Films can be used just for enjoyment, creating a positive atmosphere in the classroom, which can enhance motivation.
- Films can provide a stimulus for other activities, such as listening comprehension, debates on social issues, raising intercultural awareness, being used as a moving picture book or as a model of the spoken language.

2.2.1.3 HOW TO SELECT FILMS AND WHAT TO CONSIDER

When selecting films, teachers should take into consideration the interest and versatility of the film from a linguistic, cultural and thematic point of view. It is particularly important to evaluate the level of language used and how to overcome it when the level of difficulty is high; for example, examining factors such as the style or linguistic register, the dialect and the use of non-verbal language. Teachers need to consider whether the film is appropriate for the classroom or the specific language level by looking at the age rating.

Furthermore, in language learning, the teacher should think about taboo languages or subject matters that are regarded as prohibited by specific cultures and therefore inappropriate for the classroom. For example, when Cornerhouse selected films for Arabic learning, the majority of Arabic films distributed in the UK focused on topics that were not desirable for young people – they were often conflict based, contained sexual content or heavily biased towards a religion. There was also a specific problem routed in the linguistic elements, in that Arabic GCSE is taught using Modern Standard Arabic and most films (except documentaries) are made in Arabic dialects, such as Egyptian and Moroccan. In general, teachers should try to avoid films that contain some of the following elements, as these make exploitation for language learning more difficult:

- High verbal density (lots of speech and very little action)
- Naturalism in the speech (e.g. everybody talking at the same time will make it difficult to understand the dialogue)
- Period language found in adaptations of period dramas and historical films, as it can create comprehension difficulties, because the words may be too formal (literary) or old-fashioned
- Use of technical language /argot (slang or jargon belonging to a particular group)

- Dialect and regional accents, as they are notorious for mispronunciations of sounds (this is particularly relevant for GCSE students and AS level). Learning through film is one of the best ways to improve comprehension skills and teachers should try to select films that have:
- Unambiguous action and a close connection between speech and action
- Clear conventional story lines, with simple story plot lines
- Only one character speaking at a time.
- Elements that slow the diction (e.g. dialogue with a child or a non-native speaker).

2.2.1.4 HOW TO ANALYSE A FILM

Mdia/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce) multiple media messages, and 'it moves from merely recognising and comprehending information to the critical thinking skills implicit in questioning, analysing and evaluating information'. During the teacher's explanation, a short introduction to film analysis was presented, which gave an overview to understanding the aesthetics of film production (how to 'read' and 'decode' a film), how to approach film as a visual medium and how to think critically about a medium that is thought of as popular entertainment. The visual analysis was based on macro-elements (genre, narrative, representation, ideologies, institution and production framework) and micro–elements (cinematography, sound, editing, mise-en-scène, special effects and performance). In fact, many young learners are already visually literate, and therefore their understanding of genre, narrative structure, use of music, etc can be used to develop oral skills and to critically analyse the relationship between images and ideology.

Drawing from multiliteracy and multimodality, as well as the New Literacies Studies, this chapter has described the unique qualities of film as a multimodal text. Films can enhance the language learning process by designing a series of activities that can develop linguistic, cultural and intercultural skills, as well as developing the practices of New Media Literacies that students need for the 21st century. Films are useful tools for developing multiliteracies and multimodal analysis in the language classroom, because to incorporate visual literacy in teaching is becoming more central: 'The visual, even in the context of writing and composition, appears (not for the first time in history) to have taken a central position within the multimodal landscape of communication. The theoretical and pedagogic focus on a broad communicational landscape can support teachers in engaging with the resources that students bring into the classroom. This includes understanding students as sign makers, the texts they make as designs of meaning, as well as the meaning-making processes that they are engaged in. A pluralised notion of literacy and teaching, which draws on a variety of forms of representation and communication, is needed in order to help students negotiate a broader range of text types and modes of persuasion (...). This makes it increasingly important for education to attend to the literacy practices of students and the diverse ways of making meaning, in particular the multilingual, visual and multimodal, and the digital.'

(Jewitt, 2008) The use of film with the support of structured materials (like the study guides created for specific films) can help students develop all four communicative skills (speaking, reading, writing and listening). Audiovisual material enables them to develop a critical understanding, encouraging them to use language in a creative way. Learning languages through film can increase language learners' intercultural understanding, as well as helping them to become aware of the similarities and differences between cultures, such as everyday life, education, traditions, social customs, religious beliefs, and events of national importance.

2.2.2. APPROACHES TO USING VIDEO IN THE CLASSROOM

In the flipped classroom, students study and learn independently (in groups or individually). The teacher sets up the content and learning environment and then consults with students as they learn the video content. Students could learn on EnglishCentral and the teacher could use class time to review their progress, check and evaluate. Also consult with the students to make sure they are making progress and on task. Teachers set up the curriculum, show students how to access and the video content and then become pure facilitators. Teachers might also use print materials made specifically for the videos.

2.2.2.1. BLENDING VIDEO INTO THE EXISTING CURRICULUM AND COURSE.

This option allows a teacher to choose video content that compliments the objectives of their course. Videos are chosen for each unit and they are used in conjunction with course book. Thus, the teacher is blending the learning – combining traditional print (textbooks) with the power of video. Videos are blended into and part of the official course curriculum.

2.2.2.2. USING VIDEO AS A SUPPLEMENT FOR ENGAGEMENT OR RE-INFORCEMENT.

Here, videos are used only at the beginning of a lesson (to provide context and prompt student schema/background knowledge) or as supplemental material for the lesson (either inclass or as homework). The teacher brings in video that will supplement the existing course curriculum and provide context and reinforce the learning objectives. However, the videos are not part of the official curriculum.

2.2.2.3. HOW TO USE ONLINE VIDEO

Videos can be used in many ways other than just one student at a computer. They should also be used as a "shared experience" and an in class teaching aide. Teachers should play video in the classroom and share it, as you would a book or any print item. Don't be afraid to pause, rewind, fast forward the video. Use it as a tool for reference of language and study points. Think of the video as a malleable material, like any other classroom material for learning.

2.2.2.4. VIDEO ACTIVITIES

Generally video activities are divided into 3 main types or stages:

1. Pre-viewing. Activities done before watching the video. They help prompt student schema and background knowledge. Often a way for the teacher to assess student knowledge and interest.

2. Viewing: Students have a task while watching the video. They perform tasks and activities during the video, either with or without the teacher pausing the video.

3. Post Viewing: After watching the video, the students practice the language forms and vocabulary encountered in the video. Students might discuss, retell, roleplay or complete exercises during this stage.

2.2.2.5. ACTIVITIES TO USE VIDEO IN THE CLASSROOM

1. Discuss It. Give students some previewing questions for the topic of the video. Students discuss and prompt their background knowledge. Watch the video. Now, discuss again using some prepared questions. Surveys are a great addition also.

2. Just Do It. Students are given a viewing task. This can be some questions to answer. It can be a group of vocabulary items to find or some language to listen for. You might even make this interactive – give students some different tasks (ie. different vocabulary) and when they see/hear it, they stand up. Again, they sit down. Last one standing at the end wins!

3. Describe It. Always a fun activity but make sure to get your students to speak in a low voice. One student watches while others describe the action. Pause the video from time to time to allow students time to describe fully. Switch the student who is listening. Make sure to watch the ending of the video together.

4. Report It. Students are reporters. List the 5 Words on the board. After watching the video, the students must answer the 5 W questions. This also can be an excellent writing lesson. Also, get students making up their own post viewing questions and quizzing each other!

5. Listen For It. Teachers prepare a cloze version of the transcript (words are missing). Students listen for the words. Watch the video again, pausing and checking the answers together. Another option is to provide students with a graphic organizer or chart. They watch the video and fill in the categories.

6. Repeat It. A very interactive way to focus on pronunciation and form. Turn off any subtitles. Pause the video after a line and have the students repeat the line. If the video is a dialogue, assign different roles for students. Challenge the students to repeat the lines by only listening to the video, not watching. Also practice the present perfect tense (has/have just) by pausing the video and asking students, "What has just happened?"

7. Re-tell It. That is a very powerful way to acquire language. Students in small groups re-tell the story or the action of the video. One student starts and others must continue to

re-tell by adding a sentence. It is also perfect for practicing transitions (First, Next, Then, Finally). Re-ordering activities are also great. Students are given sentences or pictures and must put them back in the right sequence while re-telling the story. Perfect practice for the past tense.

8. Revise It. Students love to "change up" the video. Students can role play the video and add their own twist, create their own version. Commercials work well for this. Also, write their own version, changing characters. For lower level students, prepare a transcript with words missing – students can add their own words to personalize.

9. Predict It. Prediction is a great language prompt and can be used with any video. Simply pause the video at a point and ask the students, "What do you think will happen next?" Students discuss and give their own answers. Provide a prompt for the students like I (don't) think that ____ (won't) will ___. Lastly, continue the video and see if the predictions were correct.

10. Teach It. Videos offer a great opportunity for specific language study. Choose a video that highlights and reinforces your lesson objective(s) (for culture, topics, functions, vocabulary or grammar points). Pause the video and use it to explain the language points. It provides real life context and examples of usage. Prepare worksheets and exercises to practice your language points.

2.2.3. LISTENING SKILL AND ACTIVE LISTENING

2.2.3.1. LISTENING SKILL
"Listening" is receiving language through the ears. Listening involves identifying the sounds of speech and processing them into words and sentences. (Rogers and Farson, 1989). When we listen, we use our ears to receive individual sounds (letters, stress,

rhythm and pauses) and we use our brain to convert these into messages that mean something to us.

Listening in any language requires focus and attention. It is a skill that some people need to work at harder than others. People who have difficulty concentrating are typically poor listeners. Listening in a second language requires even greater focus.

Like babies, we learn this skill by listening to people who already know how to speak the language. This may or may not include native speakers. For practice, you can listen to live or recorded voices. The most important thing is to listen to a variety of voices as often as you can. Listening is the first of the four language skills, In our own language, listening is usually the first language skill that we learn.

To become a fluent speaker in English, you need to develop strong listening skills. Listening not only helps you understand what people are saying to you. It also helps you to speak clearly to other people. (Lundsteen, 1993) It helps you learn how to pronounce words properly, how to use intonation, and where to place stress in words and sentences. This makes your speech easier for other people listening to you to understand!

2.2.3.2. ACTIVE LISTENING

Active listening does not necessarily mean long sessions spent listening to grievances, personal or otherwise. It is simply a way of approaching those problems which arise out of the usual day-to-day events of any job. To be effective, active listening must be firmly grounded in the basic attitudes of the user, (Rogers and Farson, 1989). We cannot employ it as a technique if our fundamental attitudes are in conflict with its basic concepts. If we try, our behavior will be empty and sterile, and our associates will be quick to recognize this. Until we can demonstrate a spirit which genuinely respects the potential worth of the individual, which considers his sights and trusts his capacity for sell-direction, we cannot begin to be effective listeners.

2.2.3.3. WHAT WE ACHIEVE BY LISTENING

Active listening is an important way to bring about changes in people. Despite the popular notion that listening is a passive approach, clinical and research evidence clearly shows that sensitive listening is amost effective agent for individual personality change and group development. (Rogers and Farson, 1989) Listening brings about changes in people attitudes toward themselves and others; it also brings about changes in their basic values and personal philosophy.

People who have been listened to in this new and special way become more emotionally mature, more open to their experiences, less defensive, more democratic, and less authoritarian. When people are listened to sensitively, they tend to listen to themselves with more care and to make clear exactly what they are feeling and thinking. Group members tend to listen more to each other, to become less argumentative, more ready to incorporate other points of view.

Because listening reduces the threat of having one's ideas criticized, the person is better able to see them for what they are and is more likely to feel that his contributions are worthwhile. Not the least important result of listening is the change that takes place within the listener himself. (Rogers and Farson, 1989)

Besides providing more information than any other activity, listening builds deep, positive relationships and tends to alter constructively the attitudes of the listener. Listening is a growth experience. These, then, are some of the worthwhile results we can expect from active listening. But how do we go about this kind of listening? How do we become active listeners?

2.2.3.4. HOW TO LISTEN

Active listening aims to bring about changes in people. To achieve this end, it relies upon definite techniques—things to do and things to avoid doing. Before discussing these techniques, however, we should first understand why they are effective. To do so, we must understand how the individual personality develops. The Growth of the Individual Through all of our lives, from early childhood on, we have learned to think of ourselves in certain very definite ways. (Rogers and Farson, 1989) We have built up pictures of ourselves. Sometimes these self-pictures are pretty realistic, but at other times they are not. For example, an overage, overweight lady may fancy herself a youthful, ravishing siren, or an awkward teen-ager regard himself as a star athlete. All of us have experiences which fit the way we need to think about ourselves. These we accept. But it is much harder to accept experiences which don't fit. And sometimes if it is very important for us to hang on to this self-picture, we don't accept or admit these experiences at all. These self-pictures are not necessarily attractive. A man, for example, may regard himself as incompetent and worthless. He may feel that he is doing his job poorly in spite of favorable appraisals by the company. As long as he has these feelings about himself, he must deny any experiences which would seem not to fit this self-picture—in this case any that might indicate to him that he is competent. It is so necessary for him to maintain this self-picture that he is threatened by anything which would tend to change it. Thus, when the company raises his salary, it may seem to him only additional proof that he is a fraud. He must hold onto this self-picture, because, bad or good, it's the only thing he has by which he can identify himself, This is why direct attempts to change this individual or change his self-picture are particularly threatening. He is forced to defend himself or to completely deny the experience. This denial of experience and defense of the self-picture tend to bring on rigidity of behavior and create difficulties in personal adjustment. (Rogers and Farson, 1989)

The active-listening approach, on the other hand, does not present a threat to the individual's selfpicture. He does not have to defend it. He is able to explore it, see it for

what it is, and make his own decision about how realistic it is. And he is then in a position to change. If I want to help a man reduce his defensiveness and become more adaptive, I must try to remove the threat of myself as his potential changer. As long as the atmosphere is threatening, there can be no effective communication. So I must create a climate which is neither critical, evaluative, nor moralizing. It must be an atmosphere of equality and freedom, permissiveness and understanding, acceptance and warmth. It is in this climate and this climate only that the individual feels safe enough to incorporate new experiences and new values into his concept of himself. Let's see how active listening helps to create this climate. *What to Avoid* When we encounter a person with a problem our usual response is to try to change his way of looking at things—to get him to see his situation the way we see it or would like him to see it. We plead, reason, scold, encourage, insult, prod—anything to bring about a change in the desired direction, that is, in the direction we want him to travel. What we seldom realize, however, is that, under these circumstances, we are usually responding to our own needs to see the world in certain ways. It is always difficult for us to tolerate and understand actions which are different from the ways in which we believe we should act. If, however, we can free ourselves from the need to influence and direct others in our own paths, we enable ourselves to listen with understanding and thereby employ the most potent available agent of change.

One problem the listener faces is that of responding to demands for decisions, judgments, and evaluations. He is constantly called upon to agree or disagree with someone or something. Yet, as he well knows, the question or challenge frequently is a masked expression of feelings or needs which the speaker is far more anxious to communicate than he is to have the surface questions answered. Because he cannot speak these feelings openly, the speaker must disguise them to himself and to others in an acceptable form. Passing judgment, whether critical or favorable, makes free expression difficult. Similarly, advice and information are almost always seen as efforts to change a person and thus serve as barriers to his selfexpression and the development of a creative relationship. Moreover, advice is seldom taken, and information hardly

ever utilized. The eager young trainee probably will not become patient just because he is advised that "the road to success in business is a long, difficult one, and you must be patient." And it is no more helpful for him to learn that "only one out of a hundred trainees reaches a top management position." Interestingly, it is a difficult lesson to learn that positive evaluations are sometimes as blocking as negative ones. lt is almost as destructive to the freedom of a relationship to tell a person that he is good or capable or right, as to tell him otherwise. To evaluate him positively may make it more difficult for him to tell of the faults that distress him or the ways in which he believes he is not competent. Encouragement also may be seen as an attempt to motivate the speaker in certain directions or hold him off, rather than as support. "I'm sure everything will work out O.K." is not a helpful response to the person who is deeply discouraged about a problem. In other words, most of the techniques and devices common to human relationships are found to be of little use in establishing the type of relationship we are seeking here. *What to Do* Just what does active listening entail, then? Basically, it requires that we get inside the speaker, that we grasp, from his point of view, just what it is he is communicating to us. More than that, we must convey to the speaker that we are seeing things from his point of view. To listen actively, then, means that there are several things we must do. (Rogers and Farson, 1989)

2.2.3.5. LISTEN FOR TOTAL MEANING.

Any message a person tries to get across usually has two components: the content of the message and the feeling or attitude underlying this content. Both are important; both give the message meaning. It is this total meaning of the message that we try to understand. For example, a machinist comes to his foreman and says, "I've finished that lathe setup." This message has obvious content and perhaps calls upon the foreman for another work assignment, Suppose, on the other hand, that he says, "Well, I'm finally finished with that damned lathe setup." The content is the same, but the total meaning of the message has changed—and changed in an important way for both the foreman and the worker. Here sensitive listening can facilitate the relationship. Suppose the foreman

were to respond by simply giving another work assignment. Would the employee feel that he had gotten his total message across? Would he feel free to talk to his foreman? Will he feel better about his job, more anxious to do good work on the next assignment? Now, on the other hand, suppose the foreman were to respond with, "Glad to have it over with, huh?" or "Had a pretty rough time of it?" or "I guess you don't feel like doing anything like that again," or anything else that tells the worker that he heard and understands. It doesn't necessarily mean that the next work assignment need be changed or that he must spend an hour listening to the worker complain about the setup problems he encountered. He may do a number of things differently in the light of the new information he has from the worker—but not necessarily. It's just that extra sensitivity on the part of the foreman which can transform an average working climate into a good one. Respond to Feelings. In some instances, the content is far less important than the feeling which underlies it. To catch the full flavor or meaning of the message, one must respond particularly to the feeling component. If, for instance, our machinist had said, "I'd like to melt this lathe down and make paper clips out of it," responding to content would be obviously absurd. But to respond to his disgust or anger in trying to work with his lathe recognizes the meaning of this message. There are various shadings of these components in the meaning of any message. Each time, the listener must try to remain sensitive to the total meaning the message has to the speaker. What is he trying to tell me? What does this mean to him? How does he see this situation? Note All Cues. Not all communication is verbal. The speaker's words alone don't tell us everything he is communicating. And hence, truly sensitive listening requires that we become aware of several kinds of communication besides verbal. The way in which a speaker hesitates in his speech can tell us much about his feelings. So, too, can the inflection of his voice. He may stress certain points loudly and clearly and may mumble others. We should also note such things as the person's facial expressions, body posture, hand movements, eye movements, and breathing. All of these help to convey his total message. (Rogers and Farson, 1989)

2.2.3.6. COMMUNICATE BY LISTENING

The first reaction of most people when they consider listening as a possible method for dealing with human beings is that listening cannot be sufficient in itself, Because it is passive, they feel, listening does not communicate anything to the speaker. Actually, nothing could be farther from the truth. By consistently listening to a speaker, you are conveying the idea that: "I'm interested in you as a person, and I think that what you feel is important. I respect your thoughts, and even if I don't agree with them, I know that they are valid for you. I feel sure that you have a contribution to make. I'm not trying to change you or evaluate you. I just want to understand you. I think you're worth listening to, and I want you to know that I'm the kind of a person you can talk to." The subtle but more important aspect of this is that it is the demonstration of the message that works. While it is most difficult to convince someone that you respect him by telling him so, you are much more likely to get this message across by really behaving that way—by actually having and demonstrating respect for this person. Listening does this most effectively. Like other behavior, listening behavior is contagious. This has implications for all communication problems, whether between two people or within a large organization. To ensure good communication between associates up and down the line, one must first take the responsibility for setting a pattern of listening. Just as one learns that anger is usually met with anger, argument with argument, and deception with deception, one can learn that listening can be met with listening. Every person who feels responsibility in a situation can set the tone of the interaction, and the important lesson in this is that any behavior exhibited by one person will eventually be responded to with similar behavior in the other person. It is far more difficult to stimulate constructive behavior in another person but far more profitable. (Rogers and Farson, 1989) Listening is one of these constructive behaviors, but if one's attitude is to "wait out" the speaker rather than really listen to him, it will fail. The one who consistently listens with understanding, however, is the one who eventually is most likely to be listened to. If you really want to be heard and understood by another, you can develop him as a potential listener, ready for new ideas, provided you can first develop yourself in these ways and

sincerely listen with understanding and respect. Because understanding another person is actually far more difficult than it at first seems, it is important to test constantly your ability to see the world in the way the speaker sees it. You can do this by reflecting in your own words what the speaker seems to mean by his words and actions. His response to this will tell you whether or not he feels understood. A good rule of thumb is to assume that you never really understand until you can communicate this understanding to the others satisfaction. Here is an experiment to test your skill in listening. The next time you become involved in a lively or controversial discussion with another person, stop for a moment and suggest that you adopt this ground rule for continued discussion: Before either participant in the discussion can make a point or express an opinion of his own, he must first restate aloud the previous point or position of the other person. This restatement must be in his own words (merely parroting the words of another does not prove that one has understood but only that he has heard the words). The restatement must be accurate enough to satisfy the speaker before the listener can be allowed to speak for himself. This is something you could try in your own discussion group. Have someone express himself on some topic of emotional concern to the group. Then, before another member expresses his own feelings and thought, he must rephrase the meaning expressed by the previous speaker to that individual's satisfaction. Note the changes in the emotional climate and in the quality of the discussion when you try this.

2.2.3.7. PROBLEMS IN ACTIVE LISTENING

Active listening is not an easy skill to acquire. It demands practice. Perhaps more important, it may require changes in our own basic attitudes. These changes come slowly and sometimes with considerable difficulty. Let us look at some of the major problems in active listening and what can be done to overcome them. To be effective at all in active listening, one must have a sincere interest in the speaker. We all live in glass houses as far as our attitudes are concerned. They always show through. And if we are only making a pretense of interest in the speaker. he will quickly pick this up, either

consciously or unconsciously. And once he does, he will no longer express himself freely. Active listening carries a strong element of personal risk. If we manage to accomplish what we are describing here—to sense deeply the feeling of another person, to understand the meaning his experiences have for him, to see the world as he sees it—we risk being changed ourselves… To get the meaning which life has for him—we risk coming to see the world as he sees it. It is threatening to give up, even momentarily, what we believe and start thinking in someone else's terms. It takes a great deal of inner security and courage to be able to risk one's self in understanding another. We are so accustomed to viewing ourselves in certain ways—to seeing and hearing only what we want to see and hear—that it is extremely difficult for a person to free himself from his needs to see things these ways. To do this may sometimes be unpleasant, but it is far more difficult than unpleasant. Developing an attitude of sincere interest in the speaker is thus no easy task. It can be developed only by being willing to risk seeing the world from the speaker's point of view. If we have a number of such experiences, however, they will shape an attitude which will allow us to be truly genuine in our interest in the speaker.

2.2.3.8. LISTENING TECHNIQUES

Below are some basic techniques used in active listening. These skills can be practiced and used in one-on-one conversations or in group settings.

Attending / Focusing: Act like a good listener. While you listen to the person speak, it's very important to keep your focus and attention on the person who is talking. - Don't talk—listen. People like to get their own opinions or stories across. A good listener lets them do it. If you assert you own position at every opening you will eliminate the benefits of listening. The speaker will not feel respected, their thinking and brainstorming will be inhibited, and they may withhold information out of caution or anger.

- Shut out or overlook distractions (e.g. phones, unfamiliar accent, speech problem etc.) as best as possible. Stop all non-relevant activities and don't multitask.
- Be aware of your body language. Lean forward and face the person. Maintain good eye contact. Keep your body posture relaxed. If you get tired, move your body.
- Focus on the speaker, their words, feelings and body language. Listen to the tone of their voice and rate of speech. Hear what is being said, and what is not being said.
- Don't interrupt, even to agree with the speaker.
- Don't jump into the conversation when there is a moment of silence.

Responding: It is very important to let the speaker know that you are listening. This will provide encouragement for the speaker to continue talking. Try to convey warmth and caring in your own individual way.

- Give the speaker non-threatening verbal responses such as "Uh huh" and "Hm-mmm" when appropriate. Check your tone for sincerity.
- Give the speaker non-verbal responses such as an encouraging nod of your head and non-judging facial expressions.
- Don't touch the person (unless they initiate it)—even if they seem upset or are crying. Many people don't like to be touched, and giving them a hug may be more for you than for them. Let them know that you acknowledge their sadness by saying phrases such as, "I'm so sorry" or "I understand."
- Control your emotional "hot buttons." Certain words, issues, situations, etc. can be emotional triggers. When these issues trigger our "hot buttons" we tend to distort, positively or negatively, the message we are hearing. We may tune out or pre-judge the message and/or the speaker.

Restating / Paraphrasing: To do this, restate some of the speaker's key points in your own (but fewer) words. Some examples include, "What I hear you saying is…." or "Let me see if I understood you correctly. You said that the experience made you feel….."

- This lets speaker know that he/she has been heard.
- This allows the speaker the opportunity to correct any misunderstanding or misinterpretation you might have.

Clarifying: This allows you as a listener to ask questions in a supportive manner to make sure that you understand what is being said, get some background information, or to encourage more information from the speaker. It is accomplished by asking questions so that both you and the speaker are confident that you really understand what the speaker is saying.

- Asking the speaker questions lets them know that you are open to any response that they may have, and that you are really listening and not judging.
- Questions must be asked in a non-interrogating or non-threatening way. "You didn't like that, did you?" sounds threatening and may hinder additional information. However, "How did you like that?" is open and encourages the speaker to respond.
- Eliminates assumptions. As a listener, never jump to conclusions! Ask questions!
- If you didn't understand a meaning of something, ask a question such as "Do you mean….?" or "Did I understand that you….?" This will make the speaker feel really listened to and cared about.
- Allows you to gather more facts and details (e.g., "What happened before this took place?")
- Encourages elaboration (e.g. "What happened next?")

- Encourages discovery (e.g. "What do you feel are your options at this point?")

There are two types of questions you can ask, each dictating how much information you will get from the speaker.
- *Closed-Ended Questions:* They require only a "yes" or "no" response (e.g. "Was your dinner good?")
- *Open-Ended Questions:* They invite more input from the speaker (e.g. "What was good about your dinner?"

Reflecting: This is the art of reflecting back to the speaker any feelings, experiences or content that has been heard or perceived through clues.

- Interpret tentatively what you heard. If appropriate, you might say something like, "It sounds as if that experience made you feel sad. Is that true?"
- Watch for non-verbal cues that might contradict what the speaker is saying verbally. If verbal and non-verbal cues don't match, check it out with the speaker.

Feedback: This involves sharing your feelings/reactions to the speaker. It means sharing your perception of what the speaker's experience was. Some examples of feedback include: "Wow, as I've been listening I get a sense that this was _____ for you. Is that correct?" or "What you've just told me must have been _____ for you. Thanks for trusting me to share your experience with you."

- It should be immediate, honest and supportive of the speaker's need to share this information with you.

- If appropriate, share perceptions of the other person's ideas or feelings, disclosing relevant personal information. Do not derail the conversation in another direction and do not take over the conversation.
- Summarize by bringing together in some way the speaker's feelings and experiences, thus providing a focus.
- Don't give advice, even if the person asks for it. Ask them, "How do you see it being solved?" Suggestions from others can be provided later.
- Thank the speaker for sharing. Acknowledge how hard it might.

2.3.   DEFINITION OF KEY TERMS

Movie: For Eadweard Muybridge (1870) A film, also called a movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to phi phenomenon.

Listening: Lundsteen (1993) considered hearing a physical act and listening a mental act. Hearing she said had to do with our physiological capacity to receive and process sounds listening has to do with assigning meaning to the stimuli received by our brain. To listen, according to Nichols and Lewis, is to attach "meaning to the aural symbols perceived".

Auditory: For Eadweard Muybridge (1870) Auditory processing is "what our brain does with what the ear hears".

Teaching-Learning: Piaget (2012) rejected the idea that learning was the passive assimilation of given knowledge. Instead, he proposed that learning is a dynamic process comprising successive stages of adaption to reality during which learners actively construct knowledge by creating and testing their own theories of the world.

Resource Room: Resource rooms are classrooms (sometimes smaller classrooms) where a special education program can be delivered to a student with a disability. It is

for the student who qualifies for either a special class or regular class placement but needs some special instruction in an individualized or small group setting for a portion of the day.

2.4. HYPOTHESIS SYSTEM

2.4.1. GENERAL HYPOTHESIS

The use of Short English films influence significantly in the listening skill development at 10mo nivel de Educación General Básica, paralell "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015. Because short movies easily catch the students interest and are the more useful ones.

2.4.2. SPECIFIC HYPOTHESIS

2.4.2.1. Showing Short English films to the students will show significantly improvement in the listening skill.

2.4.2.2. Testing the listening skill level after projecting short films the students will increase their listening skill level

2.5. VARIABLES

2.5.1. INDEPENDET VARIABLE

Short English films

2.5.2. DEPENDET VARIABLE

The listening skill development

2.6. OPERATIONALIZATION OF VARIABLES

VARIABLES	CONCEPT	CATEGORY	INDICATOR	TECHNIQUE AND INSTRUMENTS
Short English Films	Short Films are an original motion picture that has a running time of 11 minutes or less, including all credits, that is going to be projected as didactic aid	Didactic Resource	• It easy to handle and Project. • It expands the listening skill in funny way. • It develop self-Learning • It originate interest • It´s an amused and innovative resource	**TECHNIQUES** Pre-Listening test Observation Post-Listening Test **INTRUMENT** Movie Test Observation Guide
Listening skill	Listening is the ability to accurately receive and interpret messages in the communication process.	Understanding. Active Listening	• Listening for understanding • Listening for main ideas. • Listening for details. • Listening for interpret • Listening for retaining • Listening for respond	**TECHNIQUES** Observation **INTRUMENT** Movie Test Observation Guide

CHAPTER III

3. METHODOLOGICAL FRAMEWORK

Oriented in the proposed objectives, define whether to view short English fims can improve the listening skill at 10mo nivel de Educación General Básica, paralelo "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic year 2014 – 2015.

3.1. RESEARCH METHODS

- **Scientific Method:** The scientific method was necessary to resume the different definitions related to the content, which made mention to each one of the variables, since some information is taken from some investigators, educators and experts who, conduced similar researches processes previously and those were presented with clear approaches to develop the theme proposed, it means, that the present research project is a real contribution to improve listening skill through short films

- **Deductive Method:** The present research used the following stages: application comparison, and demonstration, which contributed to start from a comprehensive analysis of the facts presented according to the research process observation guide applied to the students with the purpose of support the problem with activities focused in increase listening skill

- **Inductive Method:** Trough the following steps: observation, experimentation, comparison and generalization is started from particular to general facts focused to determinate the student

3.2.   TYPE OF RESEARCH

- **Quasi Experimental Research:** It is a quasi-experimental study because it has been used an evaluation which aim is to determinate wheatear the English short films has the intended effect on listening skill improve, of students of Unidad Educativa Interculutal "Jaime Roldos Aguilera".

- **Descriptive Research:** The purpose of the descriptive research is describing in an explicit and concise manner the facts presented in the investigation according to the result obtained from the observation guide applied to the experimental group.

- **Explanatory Research:** It was exactly used to explain by an analysis, the interpretation of the results obtained during the research process

3.3.   RESEARCH DESING

- First it has been observed how students listening level was before the application of the thesis
- Then, it has been selected the appropriate short English films according to the level of listening in the students
- Next, it has been projected the short English films to develop listening skill in the students
- at the end, it has been evaluated the listening skill level to verify if short films can improve the listening level in those students.

3.4. POPULATION AND SAMPLE

3.4.1. POPULATION

The present study was applied to 31 students at 10mo nivel de Educación General Básica, paralelo "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic year 2014 – 2015.

3.4.2. SAMPLE

This investigation doesn't need sample because the population was small; it worked with the whole population.

3.5. DATA COLLECTION TECHNIQUES AND INSTRUMENTS

3.5.1. TECHNIQUE

- **Observation:** This technique was applied directly to the students at 10mo nivel de Educacion General Basica parallel "B" at Unidad Educativa Intercultural "Jaime Roldos Aguilera" in order to indentify the listening skill problems, later choose apply and test short films to overcome that problems.

3.5.2. INSTRUMENT

- **Observation guide:** It was conducted by items established for the students focused on the variables and proposed objectives, it represent the developing of students along the investigation and results of tests based in short films along the investigation.

3.6.   DATA ANALYSIS AND PROCEDURAL TECHNIQUES

In order to obtain relevant information from research applied to the 10mo nivel de Educacion General Basica parallel "B", students at Unidad Educativa Intercultural "Jaime Roldos Aguilera", the following procedure was performed

1. Elaboration and reproduction of instruments for data collection.
2. Application of respective Observation Guide (one for each short film).
3. Tabulation of Data.
4. Review the information collected: select suitable information for the research detect any mistake, etc.
5. Elaboration of statistical tables and graphics.
6. Analysis of the statistical results for establishing relationship in accordance with the objectives any hypothesis.
7. Interpretation of results supported by theoretical framework.
8. Checking hypothesis.
9. Make conclusion and recommendations.

4. ANALYSIS AND INTERPRETATION

4.1. PRE OBSERVATION

The pre observation was based in diagnostic test, for diagnostic test **"puss in boots"** short film was used.

CHART No 1

Listening	Frequency	Percentage
Satisfactory	3	10.00%
Few Satisfactory	13	42.00%
No Satisfactory	15	48.00%
TOTAL	31	100,00%

Source: Observation guide No 1
Made by: Henry Espín and Luz Padilla

GRAPHIC No 1
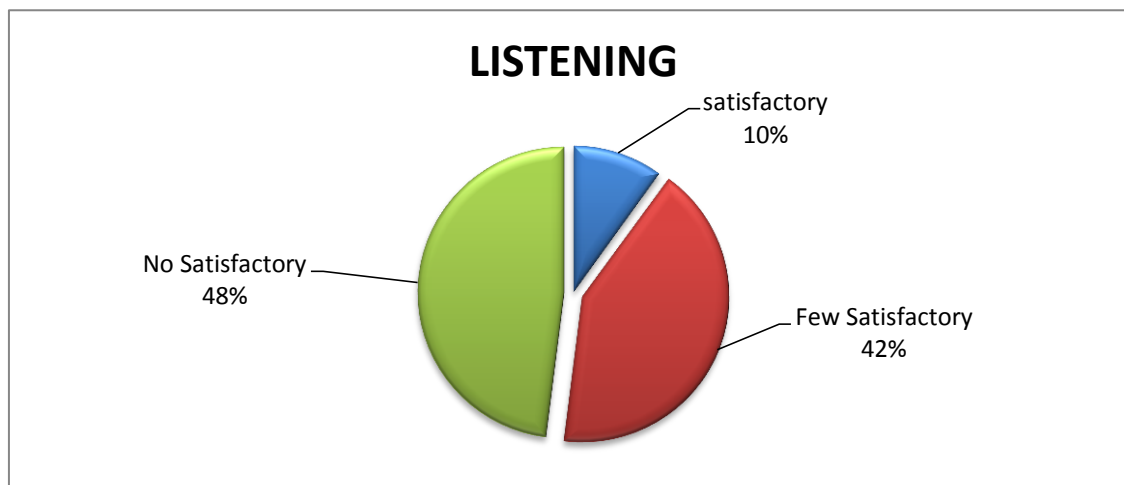
Source: Chart No 1
Made by: Henry Espín and Luz Padilla

ANALYSIS AND INTERPRETATION:

After the diagnostic test students´ initial situation was, 48% of them didn't have enough development in listening skill, the 42% of them had a few listening development and just 10 % had satisfactory listening development. For this reason implementation of short films was necessary to overcome the insufficient listening skill development problem

4.2. WHILE OBSERVATION

CHART No 2

Listening	Frequency	Percentage
Satisfactory	20	65.00%
Few Satisfactory	13	35.00%
No Satisfactory	0	0.00%
TOTAL	31	100,00%

Source: Observation guide No 2
Made by: Henry Espín and Luz Padilla

GRAPHIC No 2

LISTENING

No Satisfactory 0%

Few Satisfactory 35%

satisfactory 65%
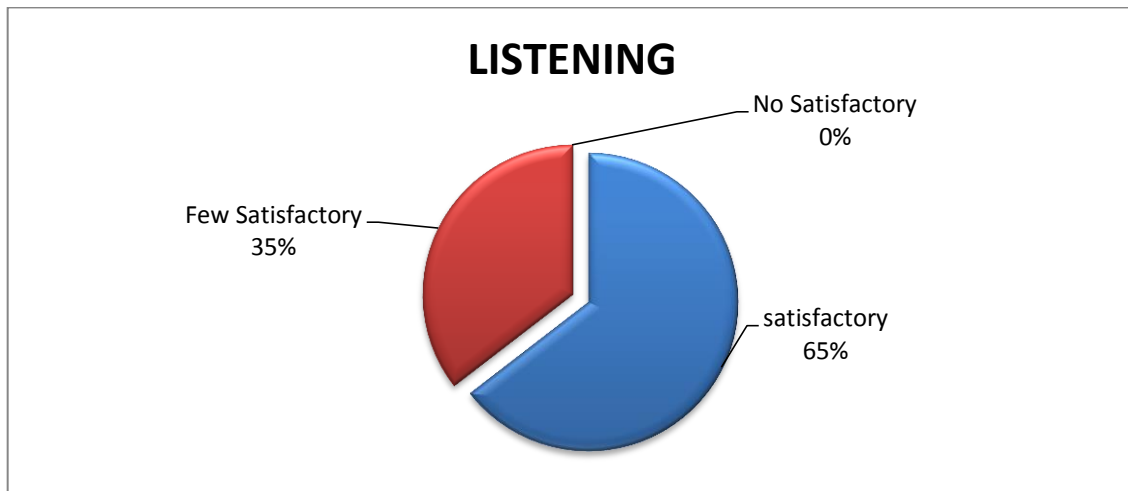
Source: Chart No 2
Made by: Henry Espín and Luz Padilla

ANALYSIS AND INTERPRETATION:

After of watching and develop activities for **"The Ghost of Lord Farquad"** short film, the students listening skill was tested. The students show that, 0% of them didn't listen to the short film in good way, the 35% of them listen to the short film in a few way and the 65 % had satisfactory listening development.

CHART No 3

Listening	Frequency	Percentage
Satisfactory	23	74.00%
Few Satisfactory	5	16.00%
No Satisfactory	3	10.00%
TOTAL	31	100,00%

Source: Observation guide No 3
Made by: Henry Espín and Luz Padilla

GRAPHIC No 3

Source: Chart No 3
Made by: Henry Espín and Luz Padilla

ANALYSIS AND INTERPRETATION:

After the diagnostic of students´ initial situation, the 10% of them didn't listen to the short film in good way, the 16% of them listen to the short film in a few way and the 74% had satisfactory listening development. **"The Pig who cried wolf"** short film activities were used to improve the listening skill in students.

CHART No 4

Listening	Frequency	Percentage
Satisfactory	19	74.00%
Few Satisfactory	10	16.00%
No Satisfactory	1	10.00%
TOTAL	31	100,00%

Source: Observation guide No 4
Made by: Henry Espín and Luz Padilla

GRAPHIC No 4

Source: Chart No 4
Made by: Henry Espín and Luz Padilla

ANALYSIS AND INTERPRETATION:

After the diagnostic of students´ initial situation, the 3% of them didn't listen to the short film in good way, the 33% of them listen to the short film in a few way and the 64% had satisfactory listening development. **"The Living Carrots"** short film activities were used to improve the listening skill in students.

4.3. POST OBSERVATION

Post observation was based in final test, for final test **"puss in boots"** short film again was used.

CHART No 5

Listening	Frequency	Percentage
Satisfactory	25	81.00%
Few Satisfactory	5	16.00%
No Satisfactory	1	3.00%
TOTAL	31	100,00%

Source: Observation guide No 5
Made by: Henry Espín and Luz Padilla

GRAPHIC No 5
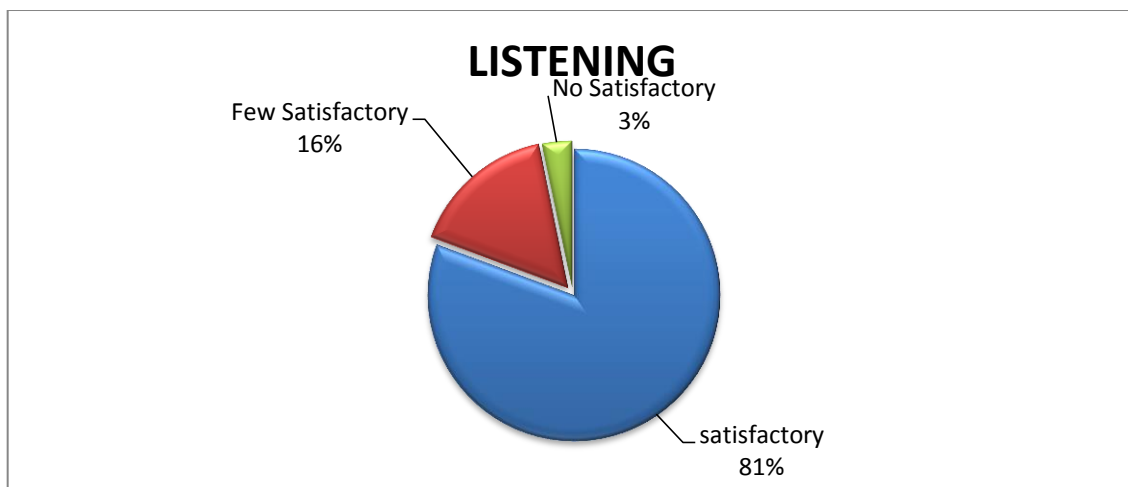
Source: Chart No 5
Made by: Henry Espín and Luz Padilla
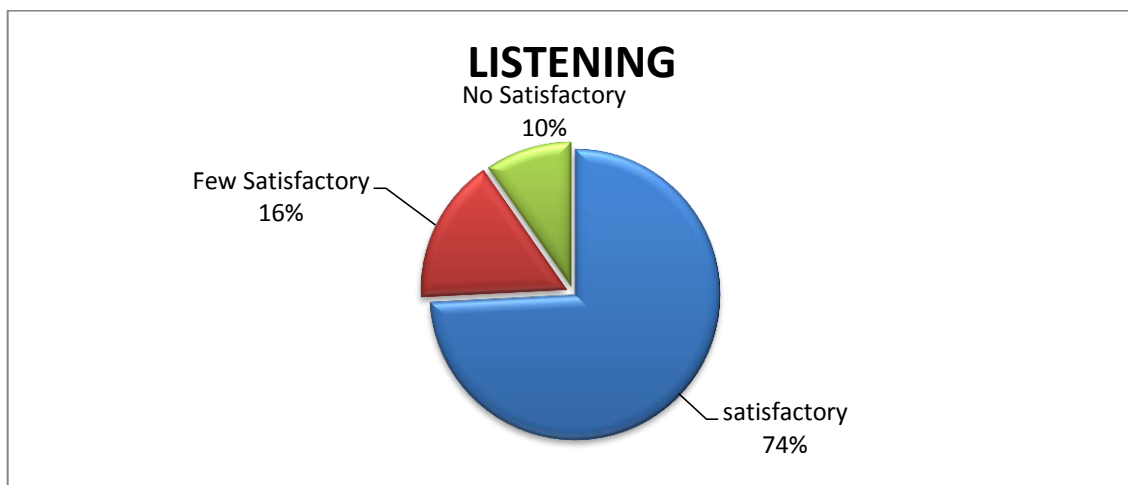
ANALYSIS AND INTERPRETATION:

After the final test students´ show: 3% of them didn't develop listen skill completely, 16% of them develop a few listen skill and 81% had satisfactory listening skill development. There for, use of short films, and activities of listening based in short films, have helped to improve in significant way the Listening skill in students.

4.4.   EVALUATION AND ANALYSIS (Prove of Hypothesis)

CHART No. 6

Listening Development	Satisfactory	Few Satisfactory	No Satisfactory	Total
Before	3	13	15	31
	9%	41%	48%	100%
After	25	5	1	31
	81%	16%	3%	100%

Source: (1) Observation guide No 1 and No 5
(2) Tables No 1 and No 5
Made by: Henry Espín and Luz Padilla

GRAPHIC No. 6
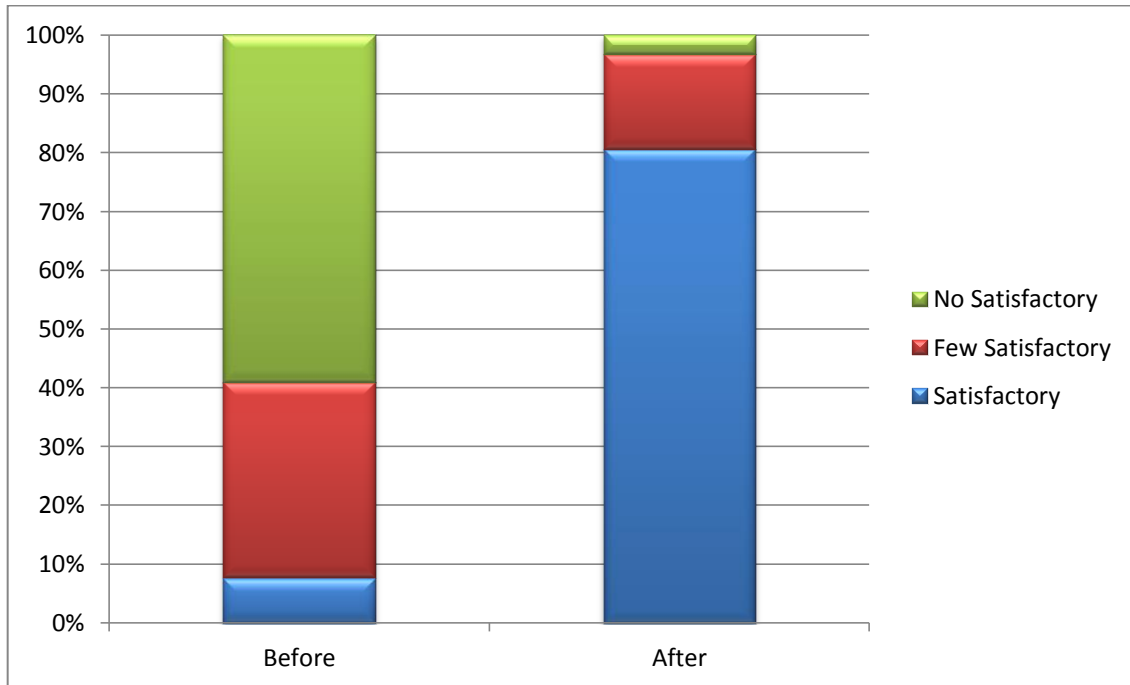
Source: Chart No 6
Made by: Henry Espín and Luz Padilla
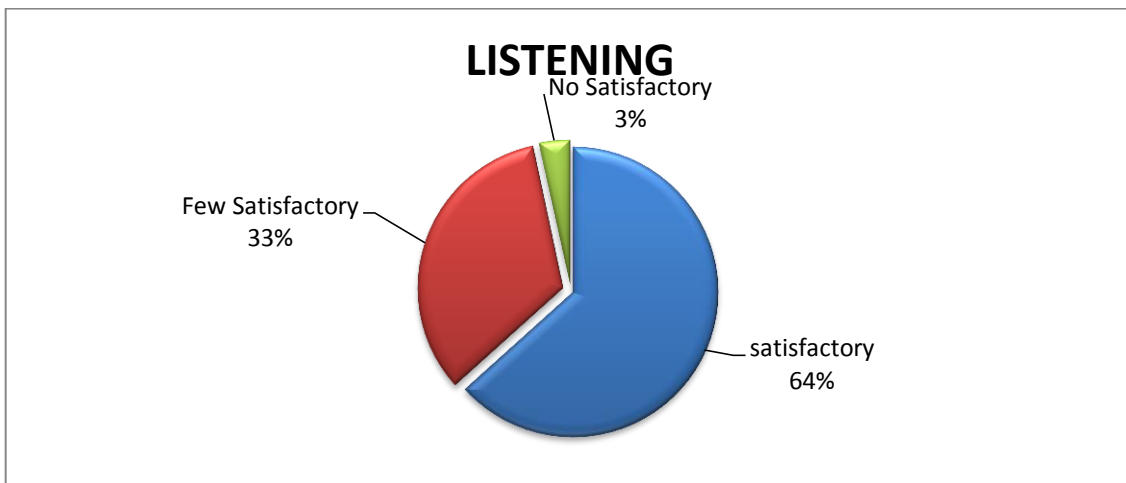
ANALYSIS AND INTERPRETATION:

Concluding the process of tabulating and analyzing recollected data, Listening Skill increase in students; before the development of this project, it can be seen that only 9% of students had good listening level. After the project was applied through short film and related activities, the 81% of students develop listening skills. Consequently, at the end of this study it can be said that the use of Short English films influence significantly in the listening skill development at 10mo nivel de Educación General Básica, paralell "B", at Unidad Educativa Intercultural Bilingüe "Jaime Roldós Aguilera" in the academic Year 2014 – 2015.

CHAPTER V

5. CONCLUSION AND RECOMMENDATION

5.1. Conclusions

At the end of investigation, it can be concluded that the students increased noticeably their Listening Skill alongside the projecting of films so it show that for listening skill the best way is use Short Films

When the students listened to the script of short films they developed the understanding of general vocabulary, then they could apply this for tasks that require the use of main ideas so it develops the listening skill for respond, it easy to see that students understand what the teacher and even partner was saying in English.

At the moment that Short Films were used into the class it could saw that it was very easy to handle because of its timing, and of course the students feel motivation for learning English because it´s fun.

Short films are an innovative resource that easily catches the attention of the students, then they feel self-motivation for learning.

In short words the use of Short English films develop the listening skill allowing to students a better understanding of English classes.

5.2. Recommendations

It is important for teachers and students the use of Short Films, because it allow the development of Listening Skills with dynamic and fun way, at all students levels, there for it is recommended to use short films for a better understanding of English classes. It is important that teachers catch the attention of their students through the use of the creativity; creativity is an essential tool in teaching. Although the present study involved high school level, the following recommendations can be applied to any level:

- Students should be provided with appropriated tools to help them to have a better understanding of English.
- Short Films are usable to develop any activity and of course any part of Teaching-Learning Process but it required a lot of Teacher´s imagination.
- Keep the Video Short (7-11 minutes) for easy timing adapt
- Choose videos with focused activities.
- Let students watch the whole video first. - This provides students with the chance to deal with the "Idea" of what to do with language.
- Give students one simple task while watching the whole video – to keep them focused.
- Always preview the video. - Be sure to watch the whole video yourself before using it in class. You never know what content might be inappropriate or hurtful to your students.
- Make it available outside the classroom. - provide students with a webpage or link so they can watch the video and practice outside of classroom time. Many students learn better independently and this is a great opportunity to foster student independence.
- Use videos your students want.- this may seem obvious but many teachers forget to survey their students and show video content they definitely know their students will be "into".

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Attachments

ATTACHMENT No 1- OBSERVATION GUIDE No 1

Diagnostic test

This observation guide was applied to know the students' listening level, trough "**Puss in Boots**" short film

	Students	Student development in Listening Activities		
		Satisfactory	Few satisfactory	No Satisfactory
1	Cajo Yasaca Janneth Marlene			X
2	Cepeda Naula María Silvia		X	
3	Cruz Asacata Jessica Alexandra			X
4	Cuji Agualsaca Genaro Alex	X		
5	Galarza Guamán Sandra Stefanía			X
6	Guailla Cajo Alex David			X
7	Guamán Guamba Joffre David		X	
8	Guaman Ilbis Bryan Israel		X	
9	Leman Caiza Janneth Elizabeth			X
10	Lema Guebla Luis Alfredo		X	
11	Lemache Inga Luis Efraín			X
12	Malán Llibri Lourdes Lucia			X
13	Morocho Cocoango Doris Diana			X
14	Morocho Chicaiza Jhonatan Javier		X	
15	Morocho Tocto Luis Alfredo		X	
16	Moyon Ayme Sara Cristina	X		
17	Naula Quispi Deysi Veronica	X		
18	Nogales Tomarema Darwin Mesías		X	
19	Ortiz Atupaña Wilmer Paúl			X
20	Parco Delgado Angel Mario		X	
21	Paucar Tomarema Rebeca Elizabeth			X
22	Pilco Lema Ana Francisca		X	
23	Poma Curicama Johnatan Rodrigo		X	
24	Rea Chirau Marco Vinicio		X	
25	Roldan Guaraca Alex Cristhian			X
26	Tenenaula Morales Alex David			X
27	Villalva Cunduri Jenny Pamela			X
28	Yautibug Cajilema Norma Jessica			X
29	Yucailla Morocho Leydi Lizbeth		X	
30	Yuquilema Yuquilema Luis Isaac			X
31	Zuña Sislema Jenny María		X	
	Total	3	13	15

ATTACHMENT No 2- OBSERVATION GUIDE No 2

This observation guide was applied to develop listening skill level, trough **"The Ghost of Lord Farquad"** short film

	STUDENTS	Student development in Listening Activities		
		Satisfactory	Few satisfactory	No Satisfactory
1	Cajo Yasaca Janneth Marlene	X		
2	Cepeda Naula María Silvia	X		
3	Cruz Asacata Jessica Alexandra	X		
4	Cuji Agualsaca Genaro Alex		X	
5	Galarza Guamán Sandra Stefanía	X		
6	Guailla Cajo Alex David	X		
7	Guamán Guamba Joffre David		X	
8	Guaman Ilbis Bryan Israel		X	
9	Leman Caiza Janneth Elizabeth	X		
10	Lema Guebla Luis Alfredo		X	
11	Lemache Inga Luis Efraín	X		
12	Malán Llibri Lourdes Lucia	X		
13	Morocho Cocoango Doris Diana		X	
14	Morocho Chicaiza Jhonatan Javier	X		
15	Morocho Tocto Luis Alfredo		X	
16	Moyon Ayme Sara Cristina	X		
17	Naula Quispi Deysi Veronica	X		
18	Nogales Tomarema Darwin Mesías	X		
19	Ortiz Atupaña Wilmer Paúl	X		
20	Parco Delgado Angel Mario		X	
21	Paucar Tomarema Rebeca Elizabeth	X		
22	Pilco Lema Ana Francisca		X	
23	Poma Curicama Johnatan Rodrigo		X	
24	Rea Chirau Marco Vinicio		X	
25	Roldan Guaraca Alex Cristhian	X		
26	Tenenaula Morales Alex David	X		
27	Villalva Cunduri Jenny Pamela	X		
28	Yautibug Cajilema Norma Jessica	X		
29	Yucailla Morocho Leydi Lizbeth	X		
30	Yuquilema Yuquilema Luis Isaac	X		
31	Zuña Sislema Jenny María		X	
	Total	20	11	0

ATTACHMENT No 3- OBSERVATION GUIDE No 3
This observation guide was applied to develop listening skill level, trough **"The Pig who Cried Wolf"**
short film

	STUDENTS	Student development in Listening Activities		
		Satisfactory	Few satisfactory	No Satisfactory
1	Cajo Yasaca Janneth Marlene	X		
2	Cepeda Naula María Silvia	X		
3	Cruz Asacata Jessica Alexandra		X	
4	Cuji Agualsaca Genaro Alex	X		
5	Galarza Guamán Sandra Stefanía	X		
6	Guailla Cajo Alex David		X	
7	Guamán Guamba Joffre David	X		
8	Guaman Ilbis Bryan Israel	X		
9	Leman Caiza Janneth Elizabeth	X		
10	Lema Guebla Luis Alfredo		X	
11	Lemache Inga Luis Efraín	X		
12	Malán Llibri Lourdes Lucia	X		
13	Morocho Cocoango Doris Diana			X
14	Morocho Chicaiza Jhonatan Javier	X		
15	Morocho Tocto Luis Alfredo	X		
16	Moyon Ayme Sara Cristina	X		
17	Naula Quispi Deysi Veronica			X
18	Nogales Tomarema Darwin Mesías	X		
19	Ortiz Atupaña Wilmer Paúl	X		
20	Parco Delgado Angel Mario	X		
21	Paucar Tomarema Rebeca Elizabeth	X		
22	Pilco Lema Ana Francisca		X	
23	Poma Curicama Johnatan Rodrigo		X	
24	Rea Chirau Marco Vinicio	X		
25	Roldan Guaraca Alex Cristhian	X		
26	Tenenaula Morales Alex David	X		
27	Villalva Cunduri Jenny Pamela			X
28	Yautibug Cajilema Norma Jessica	X		
29	Yucailla Morocho Leydi Lizbeth	X		
30	Yuquilema Yuquilema Luis Isaac	X		
31	Zuña Sislema Jenny María	X		
	Total	23	5	3

ATTACHMENT No 4- OBSERVATION GUIDE No 4

This observation guide was applied to develop listening skill level, trough **"The Living Carrots"** short film

	STUDENTS	Student development in Listening Activities		
		Satisfactory	Few satisfactory	No Satisfactory
1	Cajo Yasaca Janneth Marlene	X		
2	Cepeda Naula María Silvia	X		
3	Cruz Asacata Jessica Alexandra		X	
4	Cuji Agualsaca Genaro Alex	X		
5	Galarza Guamán Sandra Stefanía		X	
6	Guailla Cajo Alex David		X	
7	Guamán Guamba Joffre David	X		
8	Guaman Ilbis Bryan Israel		X	
9	Leman Caiza Janneth Elizabeth	X		
10	Lema Guebla Luis Alfredo	X		
11	Lemache Inga Luis Efraín	X		
12	Malán Llibri Lourdes Lucia	X		
13	Morocho Cocoango Doris Diana	X		
14	Morocho Chicaiza Jhonatan Javier	X		
15	Morocho Tocto Luis Alfredo			X
16	Moyon Ayme Sara Cristina	X		
17	Naula Quispi Deysi Veronica	X		
18	Nogales Tomarema Darwin Mesías		X	
19	Ortiz Atupaña Wilmer Paúl		X	
20	Parco Delgado Angel Mario		X	
21	Paucar Tomarema Rebeca Elizabeth		X	
22	Pilco Lema Ana Francisca		X	
23	Poma Curicama Johnatan Rodrigo	X		
24	Rea Chirau Marco Vinicio	X		
25	Roldan Guaraca Alex Cristhian	X		
26	Tenenaula Morales Alex David	X		
27	Villalva Cunduri Jenny Pamela		X	
28	Yautibug Cajilema Norma Jessica	X		
29	Yucailla Morocho Leydi Lizbeth			
30	Yuquilema Yuquilema Luis Isaac	X		
31	Zuña Sislema Jenny María	X		
	Total	19	10	1

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ATTACHMENT No 5- OBSERVATION GUIDE No 5
Final Test
It was applied to verify if the listening skill level increase, **"Puss in Boots"** short film was used

	STUDENTS	Student development in Listening Activities		
		Satisfactory	Few satisfactory	No Satisfactory
1	Cajo Yasaca Janneth Marlene	X		
2	Cepeda Naula María Silvia	X		
3	Cruz Asacata Jessica Alexandra		X	
4	Cuji Agualsaca Genaro Alex	X		
5	Galarza Guamán Sandra Stefanía		x	
6	Guailla Cajo Alex David	X		
7	Guamán Guamba Joffre David	X		
8	Guaman Ilbis Bryan Israel	X		
9	Leman Caiza Janneth Elizabeth		X	
10	Lema Guebla Luis Alfredo	X		
11	Lemache Inga Luis Efraín	X		
12	Malán Llibri Lourdes Lucia	X		
13	Morocho Cocoango Doris Diana		X	
14	Morocho Chicaiza Jhonatan Javier	X		
15	Morocho Tocto Luis Alfredo	X		
16	Moyon Ayme Sara Cristina	x		
17	Naula Quispi Deysi Veronica			x
18	Nogales Tomarema Darwin Mesías	X		
19	Ortiz Atupaña Wilmer Paúl	X		
20	Parco Delgado Angel Mario	X		
21	Paucar Tomarema Rebeca Elizabeth	X		
22	Pilco Lema Ana Francisca	X		
23	Poma Curicama Johnatan Rodrigo	X		
24	Rea Chirau Marco Vinicio	X		
25	Roldan Guaraca Alex Cristhian	X		
26	Tenenaula Morales Alex David	X		
27	Villalva Cunduri Jenny Pamela	X		
28	Yautibug Cajilema Norma Jessica		X	
29	Yucailla Morocho Leydi Lizbeth	X		
30	Yuquilema Yuquilema Luis Isaac	X		
31	Zuña Sislema Jenny María	X		
	Total	25	**5**	**1**

ATTACHMENT No 6 - PREVIEWING ACTIVITIES PHOTOS

ATTACHMENT No 7 - VIEWING ACTIVITIES PHOTOS

ATTACHMENT No 8 – POST VIEWING ACTIVITIES PHOTOS