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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Modern Languages

EXPLORING THE FACTORS THAT AFFECT THE OTUCOMES OF A GENRE-BASED APPROACH TO LISTENING

by

Graciela Arizmendi Gonzalez

Thesis for the degree of Doctor of Philosophy

June 2018

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

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By Graciela Arizmendi Gonzalez

The aim of this research is to explore the factors that affect listeners when they are introduced to the generic features of texts. In this intervention study, learners in a Mexican university are introduced to the linguistic features, generic structure and context of spoken narrative texts about a film, in the first and foreign language (L1) and (L2), in order to better understand the development of L2 listening skills. On the basis of participants' stimulated recalls (SR) and semi-structured interviews, I analysed the listeners' thought processes and listening strategies, after they are introduced to the generic features of narratives. While initially set up as experimental study with an experimental (EG) and a control group (CG), the qualitative data reveals that different listeners' in both groups used different listening cognitive, metacognitive, affective and sociocultural strategies, during the intervention.

The participants in this study are 34 undergraduates studying for an English language teaching degree. Seventeen students are enrolled in the fourth semester and take part in the CG and another seventeen in the EG. The CG attended a regular class, whereas the EG received instruction from a genre-based approach for listening purposes in a scaffolded way, going from guided deconstruction to independent reconstruction of spoken narratives. Participants analyse the texts' social and textual elements including the context, language used, variations and organisation.

The findings show that listening at a discourse level is multidimensional. Participants in the EG elaborate and incorporate different types of prior knowledge. While listening, they attempt to identify and contextualize social situations as well as structural elements based on knowledge gained through a genre-based approach.

Findings unveil aspects affecting the outcomes of a genre based approach in listening and can help researchers appreciate the practicality of these findings for the understanding of listening from a genre-based perspective.

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Declaration of Authorship

I, Graciela Arizmendi Gonzalez

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

EXPLORING THE FACTORS THAT AFFECT THE OUTCOMES OF A GENRE-BASED APPROACH TO LISTENING .....

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
   Parts of this work were published in 'Emergence, vol. 9 (Autumn 2017)'

Signed: Graciela Arizmendi Gonzalez .....

Date: June 1st 2018 .....

Acknowledgements

I am very pleased to express my gratitude to all the people and institutions whose collaboration enabled this PhD thesis to materialize. I am very grateful for their invaluable assistance, constant encouragement and moral support.

Firstly, my sincere appreciation to my supervisor Dr. Karin Zotzmann for her insightful comments and suggestions about my thesis throughout my PhD studies. Her very wide knowledge daily inspired me to research 'listening' from different perspectives and to continue refining my project. I also extend my gratitude to my second advisor, Mrs. Vicky Wright who expressed invaluable comments along my research journey. I have also very much appreciated Dr. Alisdair Archibald, Dr. Alison Porter and Dr. Katrien L.B. Deroey, examiners. The support from all these academics motivated me to broaden my knowledge and grow as a researcher.

My special thanks also to all the staff in the Languages Faculty of the target Mexican University, study participants and English speaking narrators who are a central part of this project; without their participation, this thesis would not have been possible.

I would like to thank 'Consejo Nacional de Ciencia y Tecnologia' (CONACYT) in Mexico for awarding me a full scholarship enabling me to do my PhD at the University of Southampton in the United Kingdom. I also appreciate the Faculty of Humanities at the UoS for providing me some funds for complementing my data collection expenses in Mexico.

My thanks also go to all my colleagues and friends in the CLEAR seminar at the UoS for the fruitful discussions we had during each session and for all the time we spent together in study rooms 65/2107 and 65b/2009. All their support, enriching comments and insightful questions in the sessions helped to enhance my project and improve my confidence as a researcher. My dear Southampton friends, Hatty, Sevendy, Hiroko, Rima, Yasmina, Hanadi, Lilia, Coralie, Sonia, Palwasha, Mariam, Grace, Louise, Tella, Minke, Zahra, Elina, Phuong, Lanxi, Xinrong, Lauren, Sophie, Sara, Emily, Valencia also deserve my thanks for their support and friendship.

I would sincerely like to thank Mrs. Susan Morris for proof reading my thesis. Her valuable time during days spent reading the thesis together has been a great encouragement to me. I am deeply indebted to her.

My greatest appreciation is for my husband German and our son Alan, my parents, brothers, sisters and in-laws, for all their love, patience, tolerance, encouragement, listening and companionship throughout my doctoral studies and my life.

Abbreviations used

B-U= Bottom-up

CG= Control Group

EFL= English as a Foreign Language

EG= Experimental Group

EL= Extensive Listening

Eng= English

ESL= English as a Second language

FA= Framework Analysis

GB= Genre-Based Approach

L1= First Language

L2= Second Language

MALQ= Metacognitive Awareness Listening Questionnaire

MI= Metacognitive Instruction

PET= Preliminary English Test

QUAL= Qualitative methodology primarily

Quan= Quantitative methodology (secondary)

SI= Strategy Instruction

Spa= Spanish

SR= Stimulated Recall

SSI= Semi-structured interview

T-D= Top-down

WM= Working Memory

Chapter 1: Introduction to the study

Listening is a complex ability (Liubinienė, 2009) that often causes problems for language learners (Siegel, 2014). It is paramount in the acquisition of the first language (Celce-Murcia, 1995; Chen, 2017; Krashen, 1985; Vandergrift, 2004; Xu, 2011) and especially so, in second language learning (Bozorgian & Pillay, 2013). A striking indication of this is that people generally acquire languages through listening before they learn to speak, read or write (Anderson & Lynch, 1997; Sadeghi, Hassani, & Noory, 2014). Moreover, individuals engage with spoken communication every day and it has been argued that listening is the skill that is most often used (Cahyono, 2017; Celce-Murcia, 1995) in comparison to speaking, reading and writing. Listening gives us access to a language and prevails before language is produced (Anderson & Lynch, 1997, p. 15; Schroeders, Wilhelm & Bucholtz, 2010). Listening impacts upon the teaching and development of the other language learning skills (Gomez Martinez, 2010; Rost, 2002; Vandergrift, 2007) such as reading (Anderson & Lynch, 1988, p. 20), writing and speaking and thereby it is essential for achieving success in the language learning process (Xu, 2011). However, listening has not received the attention that it deserves, neither in the classroom nor in research (Chou, 2016; Field, 2008; Rahimirad & Shams, 2014; Vandergrift, 2007). Listening is thus considered the 'Cinderella skill' (Dixon, 2017; Vandergrift, 1997).

Similarly, in English as a Second Language (ESL) and English as a Foreign Language (EFL) contexts, the teaching of listening has progressed slowly, going from investigating patterns and strategies used by effective and less effective learners to the teaching of effective strategies and use of process oriented approaches to guide learners to listen so later they listen to learn (Vandergrift, 2004). Learners are often exposed to the oral language and receive input without being aware of what to do to complete a listening task or how to overcome difficulties (Vandergrift, 2007). The reason is that L2 listening is assumed to be learnt in a similar way to the L1 (Nix & Tseng, 2014). It is then unsurprising that the teaching of listening skills in the ESL/EFL classroom has been limited (Bozorgian & Pillay, 2013) and undervalued and thus not consider that many L2 learners often struggle (Chen, 2017; Siegel, 2014).

Listeners are also often unaware of how text types or genres are structured and how knowledge about generic structures could help in the listening process (Siegel, 2014; p.22). Anderson and Lynch (1997), for instance, argue that listening comprehension requires an understanding of the language system, organisation and context of texts (p.13). Genre pedagogy is thus a promising tool for the teaching of listening (Thompson, 1994). However, little research exists that focuses on how genre pedagogy can be applied for listening instruction (Chen, 2017; Thompson, 1994). Thus, the aim of this research is to explore the factors that affect listeners when they are introduced to the generic features of texts. In this intervention study, learners in a Mexican university are introduced

to the linguistic features, generic structure and context of spoken narrative texts about a film, in the first and foreign language (L1) and (L2), in order to better understand the development of L2 listening skills.

Knowledge of genres could ameliorate and develop listening skills which could help to manage listening and reduce the issues that L2 listeners often experience. For example, in some instances, learners feel less proficient and do not progress steadily in listening. Similarly, some of them lose track when listening to the speakers' messages, especially they want to understand every single word and rely solely on 'bottom-up' (B-U) strategies (Goh, 2000; Hasan, 2000). Alternatively, other learners do not understand the linguistic signals and over-rely on 'top-down' (T-D) strategies such as the use of prior knowledge (Yeldham & Gruba, 2014). This does not always work because learners' background knowledge, or the information stored in their memory, sometimes mismatches with the incoming words heard which can vary in each context and social situation. Others perceive the linguistic sounds, but cannot connect them with meaning (parsing), i.e. they cannot link them to other prior knowledge. Some learners have different short-term/working memory (WM) - "*the set of cognitive processes listeners use whilst they receive, store temporarily and process incoming information* (Bloomfield, Wayland, Rhoades, Blodgett, Linck, & Ross, 2010)" - and thus cannot store much information in their memory (Vandergrift, 2004; Yeldham & Gruba, 2014). Learners' WM can usually retain between four and seven units of information (Anderson, 1995, p. 173), but this can be expanded when these separate units of information are abridged into one, i.e. when they listen to a specific date '9-11-2001' as one item instead of seven numbers (Imhof & Schlag, 2016). There are great differences between individuals in their WM capacity: some listeners forget previous information, whereas others can handle a greater cognitive load.

There are also cases when learners know the language and use prior knowledge, but their affective factors cause them to lose interest and motivation when they do not understand certain aspects of information (Graham, 2006; Guariento & Morley, 2001; Rost, 2014). In some occasions, learners' metacognitive knowledge can be low as they are not only unaware of their actual and potential listening skills (Janusik, 2018). They might also listen to different types of texts being unaware of generic features such as why the speakers talk as they do in specific contexts (Siegel, 2014). Learners who have weak knowledge of genre structures of different text types, might not capture the speech organisation and purpose. All these text features are influenced by the context where the speaking occurs and according to the target audience. The lack of genre-based guidance and knowledge of texts features causes learners to listen without making the most of their listening experience. Therefore, in order to help learners manage their listening problems and make the most of their listening opportunities, it is necessary to explore and understand learners' listening processes (Renandya & Farrell, 2011) not only from a cognitive perspective, but in relation to the

social and generic features of specific text types. So far, research on listening has centred on the cognitive dimension without much attention to the actual nature of the texts in context.

Another of the factors or reasons influencing listeners' difficulties is the type of listening pedagogy applied in the classroom (Siegel, 2014). Listening pedagogy is intended to help learners in countries where there is limited direct interaction with speakers of the target language, i.e. in EFL contexts (Renandya & Farrell, 2011). Despite the effort put to find solutions that help L2 learners manage their listening comprehension skills, there are still some limitations. For example, in the Mexican L2 language learning context, listening is usually accompanied by asking and answering comprehension questions and in other occasions, listening is neglected completely, as other scholars such as Field (2008) and Blyth (2012) point out. This has led some L2 learners to use other means such as the Internet to expose themselves to other L2 (English) listening opportunities. They interact with the L2 using English texts such as their favourite films available in their target language context. Learners' interactions with these L2 texts help their listening, but they often prioritize reading subtitles and imitating speakers' pronunciation simultaneously over their listening. This means that learners practise reading and pronunciation, but they do not really develop their listening skills. These reading and pronunciation habits are not effective for their listening skills, especially because in real life face-to-face listening, we do not have access and cannot return to the written language as readers can (Neil & Chi, 2013). In these out of classroom listening practices, learners' listening processes and experiences seem to occur subconsciously or implicitly. Learners are unaware of and lack guidance of the different texts' features involved which affect listening (Chen, 2017). I start from the hypothesis that learners need knowledge and skills to deal with the variety of texts they encounter not only at university also in other L2 learners' contexts. Learners need help to become aware of the different features contained in texts so when they are exposed to other texts in different places they can transfer that knowledge and listen effectively and purposefully. Learners can learn to analyse text features so they adjust their listening processes and strategies according to their needs and the target text features. L2 learners need to be prepared, competent and ready to listen and communicate in L2 academic and real life communication, especially these days when communication in English is used in different parts of the world by different speakers. To that end, we need a listening pedagogy that goes beyond asking and answering decontextualised comprehension questions, a pedagogy that can be used in the classroom and practised beyond the classroom; a pedagogy that links the listener, the text and the context and goes beyond listening to separated words, phrases and sentences. It needs to integrate the textual and discursive level if we want to prepare our learners for real world communication.

The prevailing pedagogy in teaching listening skills attempts to enhance learners' individual listening skills and strategies. Learners have been taught strategies in an explicit way and trained to know how to use them, i.e. an explicit cognitive strategy instruction (SI). Teaching has consisted of listening to comprehend the language in the text (bottom-up) or of listening to comprehend using

prior world knowledge (top-down). The former promotes learning and using listening cognitive strategies while the latter is concerned with raising learners' awareness of different types of knowledge (e.g. the person, task and strategy). The aim is to make learners aware of *how* they process information when listening so they can participate more strategically and effectively in different academic and real life situations. Both bottom-up and top-down listening pedagogies are centred on learners' comprehension processes. Nevertheless, listening and strategy instruction has usually focused on the 'product' (the outcome of listening) or 'Comprehension Approach' as pointed out by Field (2008). Due to research and speculation on the limitations of the 'product' approach view, listening pedagogy has moved to encourage learners to listen iteratively to a great variety of comprehensible and enjoyable texts ('Extensive Listening' or EL). In EL, learners' listening is assumed to develop simply by exposure to the oral language used in the texts, similar to when acquiring the first language. However, learners do not receive sufficient instruction in genre features nor do they know *how* to listen to these variety of genres. Thus, learners listen to genres as they listen to others, similarly, without being aware of the embedded conventions (e.g. linguistic, structural and sociocontextual) which influence how the texts are structured.

Aspects of genre such as the structural and contextual elements of texts are important for learners' listening comprehension (Celce-Murcia, 1995, p. 366) because listening is an active process. For example, the speaker's thoughts, organisation of speech and purposes have an effect on the learners who might or might not have the appropriate prior knowledge in order to comprehend the message. Listeners comprehend by relating incoming information with prior information of the topic, context and/or knowledge of the world stored in their mind. This knowledge is generally known as 'schema'; i.e. the structures the learners have in their mind and which they rely on when interpreting genre/texts (Barta, 2009, p.66) and which can help them anticipate incoming information (Janusik, 2018) or '*to make inferences about instances of the concepts they represent* (Anderson, 2010, p.135)'. Even so, listeners do not always comprehend because some 'schema' may not be part of their background knowledge. This study aims to contribute to listening research by investigating the listening processes of a group of learners who were introduced to a genre-based pedagogy using a simple and common genre known as 'narrative'.

The texts I used in the intervention had a 'problem-resolution' pattern which is typical of narratives. The intervention attempted to raise awareness of the text features, the structural organisation, variations and socio-contextual elements of recounted films. The aim was to enable learners to better understand the listening text. 'Genre-based' instruction (GB) focuses on learning about the features of genres. It focuses on the text as well as the learner both through implicit learning and explicit instruction in which learners' awareness of genre' linguistic, structural and socio-contextual features is raised. That means that GB integrates cognitive and metacognitive skills, language in texts and beyond the text such as learners' contexts, participants' purposes and expectations.

There is now a considerable body of research which suggests that genre-based (GB) approach has been effective in writing (Carstens, 2009; Elshirbini & Elashri, 2013; Negretti & Kuteeva, 2011; Payaprom, 2012; Swales, 1990; Wang, 2013), in reading (Hazel & Hallam, 2000; Hyon, 1996; Minaabad & Khoshkholgh, 2012; Rahayuningsih, 2013) and in speaking (Herazo & Rivera, 2012). Surprisingly, not many articles have concentrated on listening (Manzouri, 2015; Medawattegedera, 2003; Thompson, 1994; Yasunaga, 2014; Zhou, 2014) in which GB can be effective as well (Cahyono, 2017; Cozma, 2014; Thompson, 1994). Thus, the question remains whether applying a GB approach would help learners to become more effective listeners.

Given that learners' listening is not only a mental process, but an ability influenced by external factors such as the features of genres and social context, I investigated listening from a GB perspective. Findings obtained from a GB approach in listening can contribute to listening theory integrating the cognitive and social dimensions and offer suggestions for further research and listening pedagogy. Thus the purpose of this study is to explore how learners listen to a narrative genre and the factors that affect the outcomes of a genre-based approach to listening from empirical research. To this end, the main research questions guiding this investigation are:

> What are the factors affecting the outcomes of a genre-based approach to L2 learners' listening ability?
>
> How do intermediate Mexican L2 learners listen following genre-based approach about narrative texts?
>
> What strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach?
>
> What are the benefits and limitations of a genre-based approach to teaching listening?

To answer these research questions a mixed method approach was used: qualitative techniques such as stimulated recalls and semi-structured interviews and a pre- and a post- listening task.

My study contributes in different ways to our understanding of listening theory, research and pedagogy. Regarding listening theory, I was interested in finding out what listening strategies and processes learners used after having made aware of genre features. The study can thus contribute to a refined understanding of how a genre-based pedagogy can be applied to listening I adopted a learner-centred listening pedagogy and scaffolded instruction going from guided to independent listening. Apart from these general aims, I wanted to investigate whether the narrative would be a useful genre to make students focus not only on the word or sentence but on the discourse level. The intervention also aims to bridge instruction in the classroom with the listening exposure that learners have beyond the classroom as the students see films regularly. As outlined above, they normally focus on reading subtitles and practising pronunciation.

Chapter 1

This first chapter outlines what is involved in listening. It discusses existing research on listening and argues for further research of listening from a GB perspective. In Chapter Two, I present the different perspectives on listening pedagogical theoretical framework. Chapter Three engages with genre theory. Chapter four then describes the methodology, a case study design - initially planned as a quasi-experimental study – as well as the materials and course plan linked to my pre-study conducted in 2015. Chapter Five provides the analyses of the data of the six participants or cases. The factors affecting the outcomes of a GB approach to listening such as for instance the listeners' prior knowledge about the text features and topic, listening processes, strategies, affective and social factors but also the limitations of the approach that I have adopted as well as its execution are discussed in Chapter Six, whilst Chapter Seven offers some conclusions, limitations and suggestions for further research and listening pedagogy.

Chapter 2: Listening

In this chapter, I provide a detailed discussion of listening comprehension processes, listening pedagogy and my rationale to adopt a genre-based approach. I begin by discussing research on reading as research on listening draws upon this literature to a considerable extent due to the similarities of both skills such as that both are receptive skills involving mental processes usually measured through comprehension tasks (Schroeders, Wilhelm & Bulchotz, 2010). Then I discuss research on listening cognitive comprehension processes which comprise 'bottom-up' and 'top-down' processes, an 'interactive process' and a 'three-stage sequential model - 'perception-parsing-utilization' proposed by Anderson (1985; 1995; 2010). In a third step, I discuss listening pedagogy including: Grammar Translation (GT), Natural or Direct Method (DM), Audiolingual Method (AM) and Total Physical Response (TPR), as well as post-communicative approaches and strategy instruction. This overview also compares the bottom-up and top-down pedagogical approaches; the Communicative and Task Based Approaches (TBA); and two types of Metacognitive Instruction (MI) centred on either cognitive or metacognitive strategies. Finally, I address Extensive listening followed by a discussion in terms of the suggestion that skills should be taught in an integrated way. Listening pedagogy has been mainly informed by research on second language acquisition (SLA), I argue that there are limitations to the cognitive view of listening and that therefore a text-based or genre-based approach that integrates the cognitive and social factors is more promising. Finally, I describe genre-based pedagogy and its suitability for listening purposes.

2.1 Reading vs listening

Listening has been treated by researchers like reading (Anderson, 2010, p. 358; Sadeghi & Zeinali, 2014) regardless of the fact that listeners rely heavily on memory due to the transient and abstract nature of spoken speech which makes it impossible to visualize the uttered words heard. According to scholars such as Anderson (1995; 2010) researchers have tried to understand how individuals comprehend language in use through reading and listening. It is believed that similar factors apply to the two skills. Anderson (2010) maintains that listening is considered basic, but language comprehension has been primarily studied from what is easier to investigate through experimentation, later applied to listening. Scholars hold that research has favoured language comprehension research from reading involving written material (Anderson, 2010, p. 358; Osada, 2004; Webb, 2017). This has been possible due to the similarities that they both share (Vandergrift, 2006). For example, receptive skills provide input that encourages knowledge through deliberate or unconscious processes (Krashen, 1985). They imply decoding skills which enable readers and listeners to arrive at the meaning of a message and involve interaction with the text, the receptor and the interpretive process. Another reason to apply findings from research on reading to listening is that the comprehension process was seen as a general concept and that the principles applied to

reading could be also applied to listening. Nevertheless, more research is necessary, given that written texts are usually more formal than speech (Mohammad, 2015). In reading, the text obeys grammar and spelling rules whereas in listening, learners encounter disfluencies, false starts, and pronunciation which may or may not resemble written forms (Bloomfield et al., 2010).

More recently listening has been recognised to have a set of different skills and distinctive characteristics such as the processing of oral information in real time and the exposure to phonological and particular lexico-grammatical features (Osada, 2004). Thus, it is clear that listening indeed deserves its own right place. For example, on the one hand, the reading process involves visual, linguistic and content processing (Minaabad & Khoshkholgh, 2012) whereas the listening encompasses *oral* processing. In other words, reading is a skill occurring in space involving the reception of input in a static and written mode while in listening the oral input is bound to time. Readers can control and return to the written text as many times as required to look for specific information, but listeners cannot do this due to the transitory nature of oral speech. The readers process the input via visual means while the listeners use auditory ones (Schroeders et al., 2010). The latter have to rely a lot on memory and processing performance (Wise, Sevcik, Morris, Lovett & Wolf, 2007). Having the input in a written form allows readers to notice the boundaries between words, whilst listeners are at a disadvantage in that sense as they can neither visualise nor identify the boundaries between words from the input alone (Vandergrift & Goh, 2012). In spite of the similarities of these two skills, readers and listeners rely upon different types of prior knowledge or 'schemata' which helps to develop interaction with the text (Minaabad & Khoshkholgh, 2012). However, regardless of the differences of the mode of input received, strategy pedagogy which has been effective in reading comprehension can be useful for listening pedagogy, as well (Webb, 2017).

2.2 Listening: the cognitive dimension in second language learning

2.2.1 Listening comprehension: from a passive to an active process

Comprehension is crucial in listening to a second language which is being learned although defining what listening comprehension actually entails is difficult. The main reason for this is that listening is a skill occurring in learners' minds so it is not possible to have empirical evidence of it due to its covert nature or hidden processes with no tangible product or outcome (Benglia, 2013; Fernandez Toro, 2005; Sadeghi & Zeinali, 2014; Vandergrift, 2007). That is why in the past, listening was considered a passive process, in which learners simply hear, repeat, imitate and practise linguistic signals. That simple exposure to the language was sufficient to provide adequate instruction in L2 listening comprehension. However, this listening approach generally enables the development of other speaking skills such as pronunciation (Chou, 2016; Flowerdew & Miller, 2005; Osada, 2004; Rahimirad & Reza Shams, 2014; Vandergrift, 2004).

Listening occurs not just by receiving and distinguishing words passively, but also other active factors are used in an active and intentional way (Vandergrift, 2004). Brown (2001) argues that as such listening is in fact an intentional, conscious, and progressive action that differs from hearing, which occurs unexpectedly and without requiring attention to occurring sounds. This means that in listening, learners' consciousness and full attention to the spoken language together with motivation (Rost, 2002) are crucial if comprehension is to be achieved. Listening is not seen only as a process occurring in the mind, but a process which is influenced by different internal and external factors, i.e. socio-contextual ones. Thus, apart from receiving oral information, learners need to match new and prior knowledge to build meaning and generate a response (Rost, 2002) indicating that listening is a process of interpretation in which the listeners match incoming information with what they already know (Vandergrift, 1999; Al-Qaraghooly & Al-Bermani, 2010; Liubinienė, 2009). Therefore, when listening occurs, different mental concepts to comprehend are activated and modified (Crosskey & Vance, 2011) and once these processes occur in a simultaneous, conscious and intentional way, learners can listen more effectively. Despite this, L2 comprehension processes occur and utterances flow very quickly in time so that it is not always possible to distinguish words or understand meaning effectively. Listening occurs differently in each individual mind due to the different social and contextual factors and filters involved. Therefore, listening can be regarded as an active and complex skill (Vandergrift, 1999; 1997) involving the recognition of incoming spoken language to which listeners assign meaning to while being influenced by their emotions, the type of text, knowledge of the topic, the context (Bidabadi & Yamat, 2014) they find themselves in and the prior world and personal knowledge they can draw upon (Gilakjani & Sabouri, 2016; Vandergrift, 2003). Hence, Vandergrift (2007) and Rost (2002) suggest that to manage such a complex skill, it is important to be aware of the different mental processes involved which impact listening comprehension. With this in mind, a presentation of different explanations of how learners process the oral language in their mother tongue and foreign languages follows.

2.2.2 Bottom-up, top-down, interactive and sequential comprehension processes

A bottom-up model was developed by behaviourism which states that comprehension occurs from interaction with the environment rather than innately (Barta, 2009, p. 66; Flowerdew & Miller, 2005, p. 24). In the bottom-up comprehension process model, according to Flowerdew and Miller (2005, p. 24) and Siegel (2013), learners comprehend by decoding information mainly using linguistic knowledge in a serial and hierarchical way going from sounds to sentence textual level. Bottom-up processing can be automatic for L1 speakers and for more competent L2 speakers, but not for beginners or less competent L2 learners (Celce-Murcia, 1995, p. 364).

By contrast, the top-down or macroprocessing (Celce-Murcia, 1995) comprehension process model goes beyond comprehension at a text level. It is based on the assumption that in order to effectively

comprehend, schematic and contextual knowledge must be activated. Schematic knowledge is existing, prior knowledge of the topic, the sociocultural context (i.e. content schemata) and the discourse conventions in different genres (i.e. formal schemata) (p.364). Learners comprehend by applying prior knowledge of linguistic and non-linguistic aspects such as socio-contextual factors, rather than just focusing on single sounds and words. Flowerdew and Miller (2005) argue that learner top-down knowledge activates expectations that help to interpret what is heard and they are thus better able to anticipate incoming input through prediction and inference (p. 25). Problems, however, can occur in both directions, as learners who use only bottom-up processes might not be able to cope with the continuous flow of sounds whilst listeners using top-down processes might also not have access to all prior types of knowledge needed.

These individual variations in linguistic processing according to Flowerdew and Miller (2005, p. 27) have contributed to the development of a further comprehension model called the 'Interactive' Model. This model suggests that comprehension occurs when the two types of processes, bottom-up and top-down, work simultaneously and interactively (Graham & Macaro, 2008; Siegel, 2013). Cross (2009), however does point out that factors such as proficiency level are also involved, with some studies finding that bottom-up processes are used more by low level learners and top-down by higher level learners (Macaro & Graham, 2009). It is important to note that these results are not generalizable as other studies, for example Vandergrift (1997) have found a mixture of bottom-up and top-down processes in lower and in higher learners' listening. In addition, most listening comprehension research tests listeners' performance with comprehension questions focusing on linguistic features at text level rather than showing or explaining learners' mental processes (Field, 2008; Macaro & Graham, 2009; Vandergrift & Goh, 2012).

A more in-depth and refined model is the three-phase sequential model developed by the cognitive psychologist J. R. Anderson (1985; 1995; 2010). This is a model which explains the comprehension process occurring in three sequential phases which are linked to a limited 'echoic memory', a 'short-term memory' and a 'long-term memory' (Masanori, 2003). The perceptual processing occurs at the text level attention being paid to sounds or words in order to store them in the "echoic memory" for a few seconds (O'Malley & Chamot, 1990, p. 130). This short retention time is because the listener continues listening to new incoming input, thereby needing to retain constantly new information in short-term memory again. This is a process in which past input is constantly replaced by the new information which is retained in the short term memory over and over again. During these seconds in which the information is retained, an initial analysis is activated transforming that information into meaningful representations. This perceptual processing is directed and selective centred on aspects such as the features of the task, context, pauses, acoustic noises and type of text (e.g. narrative) (Anderson, 1985; 1995; 2010; O'Malley & Chamot, 1990, p. 34).

Then, in the parsing process learners use fragments of linguistic knowledge, for instance, chunks of information, sounds or words which are stored in the short-term or working memory (WM) in order to form a mental representation of the original message (Anderson, 2010, p. 358). In other words, the listener decodes single words by matching the oral word uttered with its abstract representation in the declarative knowledge stored in long-term memory. It is like matching the sounds to words in the short-term memory with a type of dictionary in the long-term memory which allows listeners to recognize the meaning of the word (Anderson, 1985; 1995; 2010; O'Malley & Chamot, 1990, p. 34).

Finally, in the utilization process form propositions are consequently linked to prior knowledge which is stored in the "long-term memory". In other words, the utilization process consists of relating a mental representation of the text meaning to declarative knowledge in long-term memory (Anderson, 1985, 1995; 2010; O'Malley & Chamot, 1990, p. 35).

Nevertheless, Anderson (1995; 2010, p. 358) states that learner processes are by necessity ordered as sequential in time, and can be dynamic and recursive, i.e. processes may overlap, which sometimes may cause comprehension problems. A clear example of this is that of listeners not always being able to distinguish word boundaries or understand words due to fast speech rate (Renandya & Farrell, 2011). Listeners may forget what they heard or lack sufficient time to build a mental representation. During the parsing processing, listeners may not always comprehend, especially if the matching is inadequate or if new or unknown words cause more cognitive processes leading to cognitive overload. In the utilization process phase, as listeners integrate new and prior information to interpret the text, comprehension may not occur even if words are understood (Prince, 2013). Indeed, Celce-Murcia (1995) argues that comprehension at the discourse level happens only when background, contextual and linguistic information are processed simultaneously (p. 364).

What is clear here is that memory plays a key role in this three phase sequential model of comprehension. However, according to Bloomfield et al., (2010), research on listening along these lines is rare, and they argue that WM lacks the capacity to process words in the quantity as 'long term memory'. They emphasize that learners with a higher WM capacity comprehend more as they pay attention, store and process information. This means that when a text is complex learner efforts increase in order to better comprehend. They further make the point that unlike in the reading skill, revision of previous information is not a possibility with listening (pp. 6-11). Consequently, to diminish cognitive load and increase comprehension, both Bozorgian and Pillay (2013) and Vilmante (2009) advocate that learners should use prior knowledge of the topic as well as texts features.

In general, comprehension research has focused on the cognitive, linguistic and non-linguistic levels upon which bottom-up and top-down comprehension models are centred. However,

researchers have not always appreciated the interaction between listener, text and context (Vandergrift & Goh, 2012). The three-phase Comprehension Model allows us the capture of interaction between bottom-up and top-down processes, and additionally considers 'memory'. In this model, comprehension occurs at a discourse level as a result of the dynamic interaction between the learners' cognitive processes and social and textual elements involved in listening.

Oxford (1990) acknowledges that besides knowing *what* the learner learns and acquires, we need to know *how* the learning and acquisition occur. This emphasis implies a need to better understand among other factors, how a student interacts with the text and language in the classroom (p. 5) and how language in the classroom relates to language outside of it (Cozma, 2014). Cozma suggests that learners need instruction to participate actively in society where the target language is used. She recommends that learners need to develop competence that allows them to use and interact with oral and written language adequate to the context and different situations of communication (2014, p. 1). Hence, if learners are to interact with and understand spoken language, consideration of their needs and interests, their cognitive processes, as well as the texts, situations and contexts must be prioritised. This indicates that more listening comprehension research needs to be conducted on learner cognitive processes and the texts at hand.

Until now research in this area has mainly focused on cognitive processes, thus since the 1960s, research investigating how learning occurs (Vlčková, Berger, & Völkle, 2013) captured the attention of scholars such as Cohen (2000; 2007), Oxford (1990, 2011), O'Malley and Chamot (1990), Rubin (1981) and Vandergrift (1997).

2.2.3 Research on learning strategies

The identification of differences in language learner strategies to describe the strategies used by successful learners has been a focus for many scholars in the field. For example, O'Malley and Chamot (1990), Oxford (1990) and Rubin (1981), identified, classified and defined strategies that are necessary in learners' language learning. They all emphasize that strategies play a crucial role in language learning, namely the improvement and stimulation of communicative or discourse competence (Oxford, 1990, p. 8). Oxford argues of the need to be able to interact with others in the target language in authentic communication, for instance, by using socio-affective strategies, which are important given that students need to ask questions for clarification (1990, p. 8). She states that such strategies contribute to students' learning progress and self-direction, which is indispensable as learners are rarely accompanied by their teachers in real life communication. She suggests that learners need to build confidence, to become involved and proficient in their language use (1990, p. 10). This autonomy is built by adopting learning strategies which will foster management of their processes in a more deliberate manner (Hsiao & Oxford, 2002). Hence, in the following section the

identification of strategies are presented, classified and defined together with suggestions of how best to implement such concepts into listening pedagogy.

2.2.4 Taxonomies of learning strategies

a) Rubin's (1975; 1981) strategy taxonomy

Since the 1970s, Rubin (1975; 1981; 1987), Oxford (1990, 2011), O'Malley & Chamot (1990) have attempted to classify strategies. Rubin (1975; 1981; Wenden & Rubin, 1987, p. 23) identified strategies which were used by either successful or unsuccessful learners. She grouped these strategies into three types: (a) learning strategies: cognitive and metacognitive, (b) communication strategies and (c) social strategies. She regarded 'a' as being direct and 'b' and 'c' as being indirect, in terms of contributing to L2 learning. The direct cognitive strategies, contributing directly to language learning, included six types: clarification/verification, guessing/inductive inference, deductive reasoning, practice, memorization and monitoring. The communication strategies imply the creation of opportunities to participate in conversations, by using knowledge to remain in the conversation, or production tricks, and opportunities for practice such as contextualizing to clarify meaning and using synonyms and cognates, concepts supported by Wenden and Rubin (1987, p. 26) and O'Malley and Chamot (1990, p. 4). However, the production tricks is indirectly related to language learning. The social strategies refer to the activities learners engage in to practise the language (Wenden & Rubin, 1987, p. 27). Consequently, Rubin defined the concept of 'strategies' as 'behaviours, steps or techniques that language learners apply to facilitate language learning' (Hardan, 2013, p. 1719).

However, in Rubin's taxonomy some strategies overlap or can appear in more than one category. For example, monitoring can either be classified as cognitive or metacognitive. Identifying a problem is a cognitive process as it directly involves the analysis, transformation or synthesis of the learning materials and the action taken to resolve it, and yet it is metacognitive in the sense that it involves self-management (Wenden & Rubin, 1987, p. 25). Another limitation is that Rubin's taxonomy is not based on 'systematic' or controlled and connected empirical research into cognitive processes or information processing theory of memory which attempts to analyse the processing of information in a set of steps (Anderson, 1995, p. 12). Instead it is derived from observations of the investigator when studying videotaped learners' behaviour (Rubin, 1975; 1981) and psycholinguistic factors using tests, interviews, or other instruments. O'Malley and Chamot (1990) acknowledge that classroom observation was the least useful of her methods because it does not allow for observation of mental strategies inside and outside the classroom.

b) Oxford's (1990) taxonomy

Oxford's (1990) strategy taxonomy is considered one of the most consistent taxonomies, broadly used in research in language learning and teaching practice (Vlčková, et al., 2013). Her taxonomy of learning strategies, Strategy Inventory for Language Learning (Hsiao & Oxford, 2002) is regularly employed to improve the learners' communicative competence (Hardan, 2013, p. 1719). Her strategies attempt to integrate all the known ones concerning the four skills of writing, reading, speaking and listening into one classification. She classifies them in two primary groups: direct and indirect, which included six types with further sub-classifications. For example, 'memory' (e.g. imagery), 'cognitive' (e.g. reasoning deductively) and 'compensation' (e.g. using contextual clues for guessing) are put within the direct category whilst 'metacognitive' (e.g. evaluating your learning), 'affective' (e.g. lowering your anxiety) and 'social' ones (e.g. asking questions) within the 'indirect' one (Oxford, 1990, p.16). Metacognitive strategies allow learners to self-regulate their cognition and the 'social' ones to interact and cooperate with others (p. 8). The 'compensation' ones are necessary although they do not openly or directly contribute to L2 language learning as such. It is clear that Oxford classified the strategies by integrating linguistic abilities, psychological memory, plus cognitive and metacognitive functions, identifying which strategies aid information processing together with communicative (social) and emotional aspects (affective) (Vlčková et al., 2013). Oxford's (1990) initial definition of strategies was that they are operations used in order to acquire, store, retrieve and make use of information and as actions learners engage in to make learning easier, quicker, more enjoyable, self-directed and effective (p. 8).

Oxford's (1990) and Rubin's (1975; 1981) classifications are not based on systematic and controlled research, but on assumptions made by cognitive psychology, which is defined as - '*the science of how the mind is organized to produce intelligent thought and how it is realized in the brain* (Anderson, 2010, p. 1)' or information processing theory of memory. O'Malley's and Chamot's (1990) taxonomy, in contrast to Rubin's and Oxford's, is based on Anderson's (1985) research on perception, parsing and utilization and Brown's (1995) perception, recognition, understanding and utilization sequential models of *comprehension*. Both these models partially converge (Masanori, 2003).

c) O'Malley's and Chamot's (1990) taxonomy

O'Malley and Chamot (1990) worked with a socio-cognitive strategy paradigm (Vandergrift & Goh, 2012, p. 10). They define strategies as '*techniques, devices, special thoughts and behaviours that are used by individual second language learners to aid comprehension, learning, remembering, retaining new information, and organising samples of the second language (p. 43)*'. O'Malley and Chamot investigated ESL strategies with beginner and intermediate students and the use of strategies, as well as those used for different language tasks including listening comprehension strategies used by such ESL students. They produced 'a simpler taxonomy in

comparison to Oxford's (1990) by dividing strategies into three types: (a) "metacognitive", (b) "cognitive", and they merged "social" and "affective" into (c) "socio-affective" ones (O'Malley & Chamot, 1990, p. 45; Vandergrift, 1999). Metacognitive strategies play an executive role directing learning through orders such as planning, monitoring and/or evaluating, whilst the cognitive ones are operative and subordinate, receiving orders from the metacognitive ones. Cognitive strategies involve interacting with materials and applying techniques to a learning task through repetition, organisation, inferencing, summarizing, deduction, imagery or using visual images, transfer and elaboration (O'Malley & Chamot, 1990, p. 45). At a socio-affective level, social activities and interaction with other people are influenced through cooperation and asking for clarification, in addition to the role played by individual affective and motivational factors (Hardan, 2013, p. 1718; O'Malley & Chamot, 1990, p. 45; Vandergrift & Goh, 2012, p. 10). On a final note, this taxonomy includes specific descriptions for listening strategies employed by ESL students (O'Malley & Chamot, 1990, p. 128).

Based on their research, O'Malley and Chamot (1990) argue that the cognitive strategies most used by learners are ones such as 'repetition' - e.g. '*imitating a language model, including overt practice and silent rehearsal*, (p. 121)'. According to Chamot (1984), this is because, in contrast to alternative elaborations which require an understanding of lexical meaning in order to engage in a strategy, repetition can occur without necessarily understanding meaning, hence reducing mental active engagement for the learning task at hand. Additionally, metacognitive strategies are also crucial because the adoption of strategic processes leads to faster and more effective learning. Nevertheless, the main weakness of O'Malley's and Chamot's (1990, p. 150) taxonomy is the lack of distinction between 'learning strategies' which assist language learning and those that are actually 'used' for communication (Field, 2008; Hsiao & Oxford, 2002) which Cohen (1997) distinguished in writing compositions.

d) Cohen's (1997) taxonomy

Most taxonomies focus on the psychological characteristics of good language learners and the contributions of these to language learning. However, Cohen (1977), and Cohen and Aphek (1978) amongst others initiated investigations into actual classroom based activities with attempts to identify more clearly the isolated cognitive processes at play in such contexts, such as memory and associations, as well as general strategies used to enhance second language learning (Rubin, 1981). With time, Cohen (1996) identified certain conceptual issues and attempted to clarify the terms and concepts related to strategy language learning. Consequently, this led to a distinction between two types, those of second language learning strategies and strategies that are actually used. Cohen (1997) observed that the strategies used involved cognitive, metacognitive, social and affective, to be classified as cognitive as opposed to functional, practicing or communicative purposes. He argues that cognitive and metacognitive strategies are the actual learning strategies, which he

defines as the thoughts and actions deliberately selected and operationalized by language learners in order to find solutions to a variety of tasks from, low levels to the most advanced levels in the second language learning (Cohen, 2011). He acknowledges that most strategy taxonomies superficially take affective factors into account, arguing the need for further research in order to collect data on world knowledge along with that of the learning environment itself. Given the outline provided above of the varying taxonomies, an important observation is that clearly the taxonomies of Rubin (1975; 1981), Oxford (1990), O'Malley and Chamot (1990), and Cohen (1997) fail to distinguish between either the meta-affective or meta-social dimensions that Oxford's (2011) incorporates.

e) Oxford's (2011) metastrategies

Oxford's (2011) development and meta-level extension of a new taxonomy is innovative in that previously in other taxonomies this is limited to cognitive strategies only. Oxford (2003) defines 'Meta' level as an individual's preferred approach and technique to learning, which indicates her focus to be more on the learners and the processing and learning taking place, rather than on the teaching. As a result, she argues that the meta-affective realm is extremely influential in language learning and the strategies used, a concept ignored by previous strategy learning specialists. In addition, in the third sociocultural dimension, she aligns strategies with discourse and contextual elements and acknowledges that learning is related to communication. In contrast to examining the outcomes of the strategies used for learning, as past strategy specialists were doing, she examines the initial forces driving the use of strategies, i.e. '*the learner's underlying self-regulatory capacity that will result in strategy use* (Rose, 2012, p. 97)'. She classified strategies more specifically, making a hierarchical distinction. Her classification includes: (a) "meta strategies", (b) "strategies", (c) "tactics" and (d) "skills". Oxford (2011) extends the 'meta' level to the "social" and/or "affective" strategies which learners use in order to manage learning, as well as cognition. She insists on giving the eight meta-strategies 'Paying Attention, Planning, Obtaining and Using Resources, Organizing, Implementing, Orchestrating, Monitoring, and Evaluating' to each of the three 'meta' categories which she calls domains: (a) metacognitive, (b) meta-affective and (c) meta-sociocultural interactive. In general all the 'meta-strategies': 'metacognitive, meta-affective and meta-sociocultural interactive' help learners tackle 'cognitive, affective and social dimensions'. These meta-strategies manage and control language learning in a broader sense centring on learners' own needs and using and adjusting other strategies to satisfy these needs. The "meta strategies" are a precursor to cognitive ones, with the 'Metacognitive' ones dealing with cognitive aspects of second language learning. At the cognitive level, learners use the senses to understand and remember, activate knowledge, reason, conceptualise details, conceptualise broadly, and go beyond the immediate data. In the affective ones, learners activate supportive emotions, beliefs, and attitudes, whilst in social ones learners interact to learn and communicate, overcome

knowledge gaps in communicating, and deal with sociocultural context and identities (Oxford, 2011; 2013).

Oxford (2011) was inspired by Lev S. Vygotsky's (1978) 'Socio-cultural theory' and 'Zone of Proximal Development' (ZPD). She holds that learners are influenced by the sociocultural context and that we cannot generalize in saying that learners are always strategic. Learners need to develop individually and with assistance of mediated expertise (Oxford, 2003). Consequently, what they do with assistance they will be able to do themselves later (Vygotsky, 1978, p. 87). For Oxford, learners are *active agents* who can control their cognitive, affective, communicative performance according to the context, situations, purposes and awareness of the strategies used and learning performance as well as evaluate the success of the strategies used. Active learning implies learners' consciousness which is reflected in the awareness, attention, intention and efforts which facilitates easier, faster, more enjoyable, and efficient learning. However, as it cannot be guaranteed that learners are always strategic, awareness of prior knowledge should be raised by employing genre strategies that incorporate social and contextual elements that influence learning and which also play a role in their listening skills.

It is clear that the classification and definition of strategies vary, with some overlap and also some new concepts adding to existing theory. This variation is dependent on which psycholinguistic paradigm perspective or theory they emerge from. Examples of these include cognitive theory, Rubin (1981) and Wenden (1985), socio-cognitive theory, O'Malley and Chamot (1990), and socio-cultural theory, Oxford (2011). The psychological perspective explores how L2 learners resolve a task, how their minds work while resolving it, what happens in their minds between the input and output, i.e. perception, memory, learning, inference, concept formation (Wenden & Rubin, 1987, p. 4). Similarly, according to O'Malley and Chamot (1990) cognitive theory (CT) explores how an individual processes information and the thoughts involved in these mental processes. CT tries to explore and find answers about how second language acquisition happens through the interaction of language and the learners' minds. The principles of cognitive processing theory, or human thought and action, hold that the way the individuals behave can be better explained based on how they perceive and interpret their experiences. O'Malley and Chamot (1990, p. 1) also hold that the way in which individuals think and reflect is similar to the way computers process information. Socio cultural theory entails that learning occurs through interaction with others, is influenced by culture, varies across contexts and that learning occurs most in the Zone of Proximal Development, defined below:

> 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978, p. 86).'

The ZPD is the middle level between what an individual can do alone at a current point in time (i.e. actual development) and what he can do with adequate assistance (i.e. potential development). These three levels of development emerge as a result of the gaps in understanding knowledge and/or performing skills independently at a certain point in their lives and that with support and guidance of an expert or a more capable peer, can be learnt and/or developed (Fernandez-Toro, 2005, p. 4). Thus, learning in cognitive theory is considered to be mainly based on mental processes whilst in sociocultural theory it occurs through human interaction alongside the influence of social and cultural elements.

Strategy definitions can involve automatic or deliberate actions, specific or general procedures. For example, for some researchers strategies are 'processes' whereas others differentiate between 'processes' and 'strategies'. Others define them as 'skills' in contrast to other proponents who make further definitions to distinguish 'strategies' and 'skills' (Field, 2008) from 'tactics' and 'operations' (Oxford, 2011). In spite of such differences in terms of strategy classifications and definitions, the abstract and unclear boundaries between conscious and subconscious knowledge, for example, how learners learn or use the language to communicate, as processing may take place automatically (Purpura, 2014, p. 533), and a learner's simultaneous use of clusters of strategies (Rose, 2012), there is an overall agreement that strategies are conscious actions to achieve a learning goal.

Another issue of these language learning strategy taxonomies is that they are too general and not skill specific. This means that listening strategies are not addressed directly or in a broad enough manner, and the taxonomies used to classify cognitive strategies are in reality modelled on the speaking skill. Many of the strategies have been identified through classroom observation, questionnaires, and are often based on the learning outcomes rather than on the development of learner processes and sources leading the use of them. Field (2008) points out that listening is treated similarly to other skills without considering that "time constraints" impact highly on the strategies that listeners use.

2.2.5 Vandergrift's (1997) listening strategies

Therefore, language learning strategy investigation was redirected to find strategies in specific language skills such as listening (Vandergrift & Goh, 2012, p. 10). For example, after the 1980s, listening strategies were investigated in a more specific way by scholars such as Cohen and Weaver (2006, in Vlčková et al., 2013), Cross (2009), Graham and Macaro (2008), Macaro, Graham and Vanderplank (2007), Mendelsohn (2006), Richards (1983), O'Malley and Chamot (1990).

Listening strategy research was based on cognitive psychology and conducted in relation to conversational and academic contexts (Vandergrift & Goh, 2012, p. 8). Scholars refined and

classified the lists of strategies which were thought to belong to listening skills in the second language, and which were identified through the use of qualitative techniques such as verbal reports. For example, Vandergrift's (1997) research, in particular, classified listening *comprehension* strategies based on research with L2 learners of French aged 16-17 years at high school who listened to authentic texts (see Table 1). He used think-aloud protocols and based his classification on O'Malley's and Chamot's (1990) taxonomy.

Table 1: Strategies reported by L2 listeners learning French

	Strategy type	Definitions
Metacognitive	Planning	Developing awareness of what needs to be done to complete the task, developing adequate plan(s) of action or contingency to solve the problems that interfere with the successful completion of the task.
	Monitoring	Checking, verifying, and correcting our listening comprehension performance while listening to a task.
	Problem identification	Identifying explicitly the task's main point to be resolved, or identifying an aspect which inhibits the completion of a task successfully.
	Evaluation	Checking the results of one's listening comprehension against an internal measure of accurate completion.
Cognitive	Inferencing	Using information within the text, the conversation's context, to guess the meanings of the non-familiar language themes associated with the listening task, to predict the results or to fill in missing information.
	Elaboration	Using prior knowledge beyond the conversation's context and relating it to the new gained knowledge of the text or conversation to predict the results or fill in the missing information.
	Summarizing	Making a mental or written summary of the presented information of the language in the listening task.
	Translation	Rendering ideas from one language to another, word by word.
	Transfer	Using knowledge of a language such as cognates to ease listening in the other one.
	Repetition	Repeating a word, phrase or sentence while performing a listening task.
	Resourcing	Using sources of information available which refer to the target language such as dictionaries, textbooks, and prior work.
	Grouping	Remembering information according to groups of common attributes.
	Note taking	Writing key words and concepts abbreviated verbally, graphically, numerically to help the performance of the listening task.
	Deduction/induction	Applying consciously the learned rules or ones developed by ourselves in order to understand the target language.
	Substitution	Selecting alternative approaches, reviewed plans, words or phrases to accomplish the listening task.
Socio-affective	Questioning for clarification	Questioning ourselves, verifying, rephrasing examples about the language or the task, asking ourselves.
	Cooperation	Working together, with someone different to the interlocutor to resolve a problem, grouping information, checking the learning task, modelling the language task, receiving oral or written feedback about performance.
	Lowering anxiety	Reducing anxiety through the use of mental techniques that make us feel more competent to perform a listening task.
	Self-encouragement	Providing personal motivation through self-talk in a positive way and/or arranging rewards for oneself during the listening task and its completion.
	Taking emotional temperature	Developing consciousness, keeping in touch with our emotions while listening, with the aim of avoiding negative feelings and making the most of the positive ones.

The main pitfalls concerning strategy taxonomies are that they are created based on psychological factors rather than on second language acquisition theories and cognition. They were created based on observations of effective and less effective learners (e.g. Rubin, 1981), compiling an extensive list of strategies from other past studies (e.g. Oxford, 1990) and other classifications through teaching strategies to learn vocabulary giving instruction by the researcher to individual and/or complete groups of learners through the use of special audio equipment for each subject (Cohen, 1977). In such instances, it is the researchers themselves who instruct the participants in the classroom settings rather than the teacher, with the focus on the outcomes of the instruction and its effects on the tasks and learners, together with the comprehension of reading texts and problem solving tasks. The positives to be taken from this are that as a result learning strategies in an information processing theoretical model have been developed. This has allowed for the identification of executive and operative functions being identified for both metacognitive and cognitive strategies respectively. In addition, O'Malley & Chamot (1990), found that affect and social factors play a role in the learning process. However, there is a lack of research in aspects of listening comprehension processes (Vandergrift, 1997), and in the learner external sources leading to the use of specific strategies for specific spoken genres, at discourse level. Vandergrift considers the crucial role that listening plays in language learning is that of developing other skills and argues that if the listening comprehension process is to be clarified this lack of research needs addressing. Listening strategy instruction helps learners better capitalize on the input received, and to enable the selection of strategies based on personal needs in relation to the task at hand, and additionally to link this to other strategies. Oxford (2003) states as a consequence strategies are developed to the point where they are a useful toolkit for active, conscious, purposeful, and self-regulation of learning, which is transferable to other contexts.

This study adopts Vandergrift's (1997) strategy classification focused on listening to authentic texts under time constraints, which is a factor that impacts significantly upon learner listening strategies (Field, 2008). Vandergrift's taxonomy is linked to metacognition, 'thinking about our thinking' which is highly influential in learners' listening skills. That means that learners consciously control and regulate their actions and processes as through metacognition cognitive processing operates through interaction and manipulation of the materials to solve the listening task (Vandergrift & Goh, 2012). However, if L2 learners lack sufficient knowledge of the language then more conscious attention is required for specific parts of the spoken input, affecting comprehension as it cannot occur automatically in these situations. This is because such learners are much less able to consciously and simultaneously think whilst follow incoming information. As a result, Vandergrift and Goh (2012) argue that listening comprehension requires initial controlled practice before comprehension can become more automatic because it is through such metacognitive instruction specifically for listening that effective learning takes place.

Metacognitive instruction is common in approaches such as genre-based approach, which involves teaching learners through genres. GB pedagogy has the potential to raise awareness of particular genre features in writing and reading skills. Thus, this concept can also be used in the teaching of listening skills, engendering possible autonomous transfer and connections to other genres beyond the classroom, in EL for instance, later. Celce-Murcia and Olshtain (2014) hold the view that a discourse-based approach should provide exposure to a variety of different texts types (p. 433). Consequently, a genre-based approach can be linked to the different genres that learners may be exposed to outside of the classroom context. Moreover, listening involves both bottom-up and top-down processes, which learners typically use while listening and include either knowledge of the language or knowledge of the texts features. This knowledge of text features comprises either language used within the text or knowledge of the organisation and function of the language used in a specific social situation, i.e. bottom-up and top-down processes linked to the social aspect.

So far, this section has attempted to provide literature relating to the understanding of the cognitive dimension involved in listening (processes and strategies). Evidence shows the importance and value of understanding how listening skills occur and develop by gaining a clearer and deeper knowledge of how the comprehension processes themselves work, including acknowledging limitations. This study has so far presented strategy research from general language learning skills before later focusing on the listening skill. The following section considers that given the understanding that different pedagogical methods for the teaching of listening are both proposed and implemented, pedagogical decisions are a paramount factor that have a significantly influence on the possible development of effective listening skills. Consequently, an understanding from the perspective of language teaching staff of how listening comprehension works, and how these processes can enable or obstruct this from occurring is therefore essential.

A discussion on listening pedagogy from its beginnings to the present day will endeavour to provide the attention that it deserves in language learning teaching to date. This will start with traditional teaching methods, which their focus is on the production and comprehension of language, then move on to an extensive approach focusing on exposure to the language. Subsequently, the communicative approach will be presented, followed by a pedagogy centred on the learners and their processes, specifically, of two types of metacognitive instruction. The first, (a) the explicit teaching of cognitive strategies at a bottom-up and top-down level and then (b) metacognitive instruction to develop learners' abilities to help themselves listen more efficiently while involved with the spoken language. A discussion about the integration of different pedagogical methods will follow and the rationale to use a genre-based approach for listening skills for this study. The main arguments are: (a) that cognitive approaches have not considered the social aspect, (b) that extensive listening does not explain the features of the great variety of genres that learners listen to, which consequently impact upon their listening skills, and (c) that metacognitive approaches offer flexibility and thus enable learners to become more independent.

2.3 Overview of listening pedagogy

Traditionally, teachers were not instructed to actively teach listening. The listening skill was implicit and taken for granted. Prior to and in the 19th century, reading was used as a means to teach mainly grammar of Latin and ancient Greek for instance. Learners simply had no opportunity to listen to these languages in real life situations other than in religious contexts (Flowerdew & Miller, 2005, p.4). Later, the 'Direct Method' or 'Natural Method', no longer used literature to teach the language but emphasized vocabulary, (Rocha, 2005), correct pronunciation and grammar structures. Within the Natural Method, learners were assumed to learn best in a 'natural' way and so the instruction was monolingual. The students were exposed to the oral information and played a passive receptive role at first, but after a period of being exposed to input and remaining silent, learners started to produce the oral language when they were ready (Flowerdew & Miller, 2005, p.5). Later on, methods such as the TPR (Total Physical Response) recognized the importance that listening has in language acquisition and therefore learners were taught through a series of oral commands to be able to give an oral answer.

It is from the Direct or Natural method and TPR that researchers such as Krashen (1985) highlighted the importance of 'comprehensible input' in SLA. Learners should receive oral information that goes a little beyond the learners' present ability. The 'Natural Method' or 'Direct Method influenced the Audiolingual Method (Flowerdew & Miller, 2005) where learners' listening was thought to be similarly acquired to the L1 or by 'osmosis' (Osada, 2004), i.e. absorbing implicitly the oral information without systematic teaching or development of strategies. In the Audiolingual Method, there was an emphasis on repetition in an attempt to improve pronunciation (Rahimirad & Shams, 2014) based on the assumption that lots of exposure to the language improved comprehension (Osada, 2004).

It was then the influence of structuralism, which posits that language learning occurs in a linear way by the accumulation of separated skills, similar to how the first language is acquired, gained pedagogical traction. This takes the view that language learning begin with exposure to the oral listening and speaking skills and then progresses to reading and writing (Masanori, 2003). Nevertheless, the main weaknesses of these past methods is the teaching focus is on language through separated skills, on the production and comprehension of language rather than on developing listening comprehension itself. Additionally, such methods fail to prepare learners sufficiently to participate in real life communicative situations.

By the 1970s, language teaching shifted its focus to integrated skills. This was due to the assumption that learning a language is an integral process in which the four language skills should be integrated (Masanori, 2003). From this emerged the communicative approach with its embedding of communicative tasks, of real-time interaction with native speakers (Vandergrift,

2004) and for the first time listening is recognised as a complex skill. Listening becomes acknowledged as a skill in its own right and not just 'picked-up' by learners (Vandergrift & Goh, 2012, p. 8). In the communicative approach, scripted and semi-scripted authentic texts such as songs, films and contextualized conversations (Robin, 2007; Vandergrift & Goh, 2012, p. 8) replace the written-read-aloud texts. Listeners process spoken discourse for functional purposes, for example, learning how to give instructions or directions to arrive at an address. Students listen and interact with other students or the teacher (Flowerdew & Miller, 2005, p. 13) producing responses that would be similar to real life situations (Vandergrift & Goh, 2012, p. 8).

Nevertheless, the listening skill continues to come second to reading and writing skills, and is still often indirectly evaluated because speaking and writing were thought by many to be more important. In addition to this, Vandergrift and Goh (2012, p. 8) point out that the communicative approach fails to offer sufficient explicit support to learners on how to process and handle incoming oral information from the different texts that they are exposed to, both in and outside the classroom. In spite of the benefits of the communicative approach such as the use of purposeful tasks similar to real life situations, the focus on the discourse and functional level, the incorporation of language awareness, this approach is not sufficiently centred on the development of listening itself. Thus, when this approach is used, learners will almost certainly still face comprehension problems when listening to different types of texts.

More recently, extensive listening pedagogy has emerged from research on extensive reading practice, allowing learners ample practice in reading (Renandya & Farrell, 2011, p. 56). One of the aims of extensive listening is to provide exposure to varied, comprehensible and enjoyable texts, for example, films. This is based on the assumption that listening skills are developed in L1 through an almost constant exposure to input, which can be through engagement with the various types of texts encountered in everyday life. The ever wider availability of aural texts available online greatly facilitates the opportunity and access to extensive listening for many learners, as Vandergrift (2007) acknowledges.

However, although extensive listening promotes exposure to oral texts, Siegel (2011) argues that it does not explain "how to" listen to them. In addition, he emphasizes that learners might misunderstand parts of a text while listening and may repeatedly make the same mistakes due to lack of feedback given that teachers would simply be directing learners to available sources. He argues that an approach based on exposure to texts, that does not identify linguistic, lexical and cultural characteristics should not be the sole pedagogical approach to teach the listening skill. EL implies repetition, but as Field (2008) asserts in real life 'listening is not 'twice' or 'rarely we get a 'second chance' (Siegel, 2014; Taylor, 2013, p. 26)'. So, while learners may fail to capture what is said, going back to it is usually not possible as speech is processed in real time (Renandya & Farrell, 2011, p. 53). It is important to note that learners developing listening skills from the

extensive approach may find it challenging due to a lack of knowledge or awareness of the specific features in different listening texts. Therefore, guidance based on texts is necessary as we cannot assume learners have the knowledge or awareness of these specific features in the different genres, nor of the specific language incorporated within them, or the structure and purpose in a target context and situation.

To sum up, pedagogy has evolved and focused on developing effective learner communicative competence by advocating the need to teach strategies and provide exposure to authentic communication in an integrated way. To this point, Hinkel (2006) states that in real life communication, people use more than one skill in dynamic ways, without separating them. The next section addresses language learning strategy research that influenced listening pedagogy.

2.4 Metacognitive strategy instruction

According to Goh (2008), Metacognitive instruction (henceforth SI) plays an important role in comprehending spoken language and in the development of listening skills. Studies show that learners who are trained to develop an awareness of strategies, perform better than those who are not (Coskun, 2010; Field, 2008; Goh, 2008; Goh & Taib, 2006; Rahimirad & Shams, 2014; Ratebi, 2013; Vandergrift & Tafaghodtari, 2010). SI is encouraged (Chamot, 1985; Mandelsohn, 1994; 1998, in Vandergrift & Goh, 2012, p. 10) because learners' listening ability requires a series of strategies to comprehend meaning from texts (Mohammad, 2015). Field (2008, p. 287) argues that the time dedicated for SI enhances the use of learner strategies, ensuring a match between effective uses of such strategies to overcome problems.

Strategy instruction is basically the teaching of cognitive strategies in an explicit and systematic way by (a) introduction and explanation of the strategy, (b) naming it, (c) provision of a model to sample it (d) identification by students when dealing with a task through practice and discussion, (e) evaluation or checking its function (Bozorgian, 2014). As such, learners learn in a sequential, gradual way how to best deal with oral language. Teachers show learners how to initiate, engage, think, and empower their listening skills through an active and reiterative process. This process implies learner strategic actions, reflection and collaboration with others to maximize and develop listening in and beyond the classroom (Vandergrift & Goh, 2012). Teachers can model cognitive strategies through explanation and the use of think-aloud protocols to demonstrate the mental processes and choices of individual listeners (Field, 2008).

As outlined above, in the 1970s, bottom-up processes were favoured (Hinkel, 2006). Listening was not taught as a language skill in itself as meaning was assumed to be built gradually from individual sounds, words, phrases and finally a complete text (Vandergrift & Goh, 2012, p. 7). Hence teaching bottom-up decoding skills such as listening to sounds, memorizing, imitating,

learning grammar patterns and intonation were predominant (Vandergrift & Goh, 2012, p. 7). Learners progressed by identifying lexical segmentation skills and word boundaries and, by matching the sounds heard with the corresponding meaning. For example, the sound /sup/ identified corresponds to 'what's up'. The speaker dropped the question word 'what' and the vowel 'i' or its sound /i/ in the verb 'is' (Renandya & Farrell, 2011, p. 53). The problem of lexical segmentation and isolated word recognition skills is its difficulty for learners. Renandya and Farrell argue that speakers may add, delete, or change sounds when speaking leading to words sounding quite different from the way they sound when spoken in isolation or out of context.

However, research by Rahimirad and Shams (2014), Vandergrift and Goh (2012) and others, reveals that the 'teaching of cognitive strategies' has certain limitations, mainly because findings have been derived from research on the strategies of skilled listeners rather than the type learners with lower listening ability such as those they were teaching. Oxford (2003) suggests that one reason for this is that skilled listeners are believed to consistently use a distinct set of strategies, for example, that of guessing, plus the basic fact that they have more knowledge and experience in such matters. Another interesting limitation is that some learners do not want to be told *how* to listen. Cognitive strategies are quite abstract, used by skilled listeners subconsciously and good example of this from Bidabadi and Yamat (2014), is the strategy of inference, which can lead to misunderstandings if the learner infers incorrectly. Additionally, there are different opinions as to whether strategies are actually transferable across tasks, situations and contexts (Cross, 2009; Macaro, 2006). Strategies are effective if the answer is correct although they do not explain how learners reached that answer. Strategies are also not text specific.

To sum up, as Vandergrift and Goh (2012, p. 11) point out, strategy instructions simply focus on cognitive processes and do not therefore help sufficiently in the development of aspects concerning learner metacognitive awareness and self-regulated learning in different contexts. These metacognitive aspects are important because in the corresponding instruction, metacognition involves (1) knowledge about the person, the task and the strategy; and (2) regulation, i.e. learners' awareness and control of their cognitive skills, operations and strategies (Oxford, 2011). These aspects help learners develop awareness of context and text specific listening strategies (Flowerdew & Miller, 2005, p. 16-18).

In the 1980s, pedagogy centred on the activation of cognitive strategies, of top-down processes and the raising of learner awareness of how to listen more effectively (Hinkel, 2006; Vandergrift, 2004). The aim is to provide the learner with the necessary tools and strategies to better understand the language (Vandergrift, 2004). These strategies include use of prior knowledge of different cultural, familiar and world themes (Hinkel, 2006; Tomoko, 2012), plus and awareness of the person, the task and the strategies in order to help improve listening comprehension skills in different contexts (Vandergrift & Goh, 2012). This can be through metacognitive instruction which

is process-based (Webb, 2017), explicit, varied, creative, and systematic which can aid learners in task achievement. As a consequence, learners begin to understand how to listen which enables self-regulation of effective listening in different contexts later (Vandergrift & Goh, 2012). Therefore, metacognitive instruction provides learners with the opportunity to practise effective and/or identify ineffective strategies according to needs (Rost, 2002). Wang (2016) states that there is a pedagogical cycle for this type of instruction which involves planning, monitoring, resolving problems and evaluating. The learner is guided to learn how to use, monitor, resolve problems, avoid translation (Rahimirad & Shams, 2014), in addition to evaluate and transfer these strategies to other contexts in an effective direct way in order to deal with incoming information (Wang, 2016).

Overall, strategy instruction and metacognitive instruction involve the teaching of strategies and the awareness of processes to achieve more effective listening skills. However, Vandergrift and Goh (2012) point out that strategy instruction to enhance and extend knowledge of strategies and practice should not be the only pedagogical approach. They argue that strategy instruction has a narrower focus than metacognitive instruction (Cross & Vandergrift, 2015; Webb, 2017). Metacognitive instruction goes beyond cognitive factors and includes social ones and process aspects, which play a role in improving listening skills (Vandergrift & Goh, 2012, p. 97). In other words, metacognitive instruction incorporates a greater variety of activities to aid the development of necessary knowledge and reflection on the social cognitive processes of listening comprehension, rather than merely explaining strategies to employ when listening at a textual level (Cross & Vandergrift, 2015). Along similar lines, Wenden (1998, p. 529) points out that whilst strategy instruction can provide strategic tools to use, it fails to raise awareness of the issue of addressing knowledge of the person and task at hand (e.g. language used in context and organisation) which the metacognitive instruction approach is able to do.

Vandergrift and Goh (2012) hold that implementation of metacognitive instruction to support task-based listening practice, gives learners the confidence to select more challenging texts thus stimulating more efficient learning. This confidence can then be extended to listening outside the classroom, where an individual can set his/her own pace. These challenging texts can be equally meaningful and enjoyable when learners use meta-knowledge gained, such as identification of task/genre features, and skills like processes/strategies, to better deal with them.

It is clear that pedagogy has evolved from teaching/teacher-centred methods to that of metacognitive learning/learner-centred approaches. This evolution is, according to Hardan (2013, p. 1717) a result of the recognition of both the usefulness and value of a more explicit cognitive strategy instruction approach, one which focuses on building strategic knowledge in order to raise awareness and insights into how learners process oral information, both strategically and contextually. Nevertheless, Field (2008) holds the view that a major limitation to the process approach is that learners have usually been tested without having been previously taught how to

process information. Testing the listening skill involves asking and answering comprehension questions (Anderson & Lynch, 1988), for example with short answer or multiple choice questions, to check if the right answers are chosen (Vandergrift, 2004). The teaching of listening is similar to that of the teaching of reading skills regardless of the fact that readers have the advantage of being able to visualise, return to words, and identify word boundaries, unlike listeners in listening (Schroeders et al., 2010). Normally, a teacher will select the audio to be used and ask the questions, making it teacher-centred rather than learner-centred, with artificially designed and recorded texts from the class textbook most generally used to learn the target language. However, such texts do not prepare learners to listen in real life situations as they lack the authenticity of natural speech and of face-to-face oral exchanges. Indeed, Halliday (1985, in Vandergrift & Goh, 2012, p. 7; Mendelsohn, 2006, p. 76) have found that written read-aloud texts are more grammatically dense than the oral ones. A further issue is that listening tends to be taught as a whole class activity regardless of individual listening strengths or weaknesses within the group. Vandergrift (2007) asserts that testing listening is of little real value in terms of better understanding the processes at play in achieving comprehension or reasons for breakdowns in it. Testing, he argues, fails to reveal such insights.

Another limitation of the process approach is that it assumes that L2 learners already possess L1 listening competence. This means that function of the language used in the L2 listening practice does not incorporate new components; instead it adapts the L1 skills already acquired to the L2 language situation. Nevertheless, as Flowerdew and Miller (2005) point out, the L1 is already contextually acquired and the reception, decoding and building of meaning occurs automatically and effortlessly, while in the L2, language learners struggle with processing it as language is still in the process of being learned. That is, decoding, receiving and building meaning do not always occur automatically in the L2 (Vandergrift, 2007).

Finally, deciding on whether to either adopt an explicit strategy instruction or to adopt metacognitive instruction in order to raise learner awareness of their own way of learning should be done cautiously. This is because it is questionable whether instruction should be explicit or implicit (Blyth, 2012), or whether it should be used to explain strategies or to raise learners' awareness of the genres. Further, the duration of such training is debatable and if tasks used should promote strategy usage or focus on specific strategies. Finally, Field (2008) questions the quality of teacher instruction in the use of strategies.

Considering that pedagogy is centred on the learner, that strategy instruction and metacognitive instruction have some issues to be still resolved, and that learners want to understand and be exposed to the language using other texts at their disposal, the integration of approaches is suggested for teaching listening skills in order to alleviate many of the limitations that previous approaches present. Siegel (2011) suggests an approach that integrates teaching strategies in the

classroom with outside classroom exposure to oral speech and practice of learned strategies. He points out that strategy training has a model, method and direction. Despite this, an emphasis on listening multiple times and to increasingly more complicated texts, as extensive listening approach recommends, requires guidance. Furthermore, Vandergrift (2004) argues top-down and bottom-up processes should be incorporated, together with the integration of communicative skills, and of joining metacognitive and cognitive strategies to improve the learning process (Hinkel, 2006). This is due to the fact that it is not understood how learners develop procedural knowledge nor how spoken language is processed, i.e. if spoken language is processed easily, automatically and subconsciously, and whether learners absorb the language quickly and effectively without paying much attention to particular forms and achieve understanding instantaneously (Brown, 2011). Additionally, Mohammad (2015) argues that most foreign language learners are basically unaware of how to listen.

Thus, it is here where genre-based teaching approaches come into place. Renandya and Farrell (2011) argue that time devoted to strategy instruction decreases time for language learning. Ridgway (2000) suggests that teaching listening from "text (s)" is a more valuable approach than explicit strategy instruction. The main weakness of Ridgway's suggestion is that no empirical evidence in the listening research context is presented to support this idea. Basically, he is implying that instruction from texts is necessary in the development of effective listening skills, a concept which overlaps with Vandergrift and Goh's (2012) argument that familiarization with texts and structure can help to anticipate the general discourse structure and to use strategies to comprehend.

Given that 'Listening is a strategic meaning-building process (Vandergrift, 2007, p. 198)' the 'text-based' or 'genre-based' approach (Hinkel, 2006) appears to be highly suitable for teaching listening skills. A genre-based approach such as the Systemic Functional Linguistics perspective (Halliday & Hasan, 1976) integrates different language learning skills at a bottom-up and top-down level without prescribing specific texts or tasks. The flexibility offered by genre-based pedagogy means that it can be adapted to learner needs and to better prepare them for participation in real life listening situations. A genre-based approach delivered through the SFL pedagogical cycle encourages scaffolded deconstruction and reconstruction of texts, with analysis of texts features such as language, structure and socio contextual elements. This investigation focuses on listener processes and strategies when exposed to genre-based listening activities. Observation of these mental processes comes from learner explanations for the strategy choices made to maximise comprehension and management of difficulties encountered. Such explanations inform researchers who can then utilise these accounts to support other learners (Field, 2008).

To sum up, Chapter Two argues that in the field of listening research, there is a lack of conclusive findings for either L2 learner listening processes/strategies or for teaching methods and approaches that best engender this skill. It also reveals that listening pedagogy is evolving. Initially, the focus

in listening pedagogy was on specific language within the texts, before the consequent incorporation of communicative tasks similar to real life listening situations. This evolved into the adoption of the approach of strategy instruction, of extensive listening and metacognitive instruction. However, the main issue is that learner listening processes/strategies and pedagogical approaches are frequently generalized to include all learners and genres. Therefore, there is a failure to acknowledge the fact that genre conventions vary and that listening is an 'individual' active process influenced by cognitive processes, different contexts and different learner-centred approaches such as extensive listening and metacognitive instruction.

More recently, there are calls to teach listening by integrating different approaches. A genre based approach therefore is central to this study for understanding how learners listen and of the importance of how best to integrate learners, language and genre into a workable, effective way forward. I argue that the different listening pedagogical approaches are useful, despite some limitations. Therefore, it is necessary to continue researching the development of listening skills from a different perspective, and although there are several alternatives, one that goes beyond cognitive processes and that incorporates sociocontextual elements is needed. Whilst genre-based pedagogy, may seem to address many of these issues, the problem is that it mainly focuses on the writing rather than on the listening skill (Manzouri, 2015). However, I assume that increasing learner awareness of genre features will help the development of more successful listening in learners.

In Chapter Three, given the comments above, 'genre' theory is discussed in the context of writing research and attempt to apply insights of this research to listening. Different definitions of genre are clarified, with a justification for the one adopted in this study, together with an explanation of the pedagogical intervention designed.

Chapter 3: Genre theory

I will begin contextualising the origins of the term 'genre' and how it became of interest in the field of Applied Linguistics. 'Genre' is a word of French origin, meaning 'kind' or 'type', which has existed for centuries. In the 1980s 'genre' began to be of interest in the Applied Linguistics field, language teaching and learning (Minaabad & Khoshkholgh, 2012; Paltridge, 2001, p. 2) when linguists shifted from analysing the language at the sentence level to the analysis of language as 'discourse', i.e. language structures above the sentence level (texts) and sociocultural contextual elements (Bhatia, 1993; Bhatia & Nodoushan, 2015). From a social perspective, there are three schools that study genre, the New Rhetoric (NR), the English for Specific Purposes (ESP), and the Systemic Functional Linguistics (SFL). Genre scholars from the three schools share some common views. They analyse language in use and the way texts are structured according to specific purposes, expectations and situational contexts (Johns, 2013). ESP focuses on a conventionalized descriptive analysis of linguistic patterns, communicative purposes and rhetorical organisation of texts in a static and isolated way. In contrast, SFL additionally focuses on texts in a more dynamic way considering as a starting point their context of production and interpretation (Paltridge, 2001) as the context influences how the language is produced and mutually understood (Bhatia, 1993; Paltridge, 2001).

In the following section, I discuss the NR, ESP and SFL conceptual terms, texts analysis and pedagogy. I discuss them with regards to their contributions for the teaching and learning of a language and also in relation to the influence they had on the design of this listening study. By the end of the chapter, I explain my rationale to adopt the SFL perspective for the aims in this research considering that it deals with the features of the genre used in this study, the narrative. I also explain that SFL offers a text-based pedagogical cycle which can be applied to the teaching of listening skills. Therefore, in the subsequent part of this paper, I will begin by describing the conceptual terms used in these NR, ESP and SFL genre schools.

3.1 The concept of genre from three different perspectives

The New Rhetoric (NR), English for Specific Purposes (ESP), and Systemic Functional Linguistics (SFL) emerged in different countries where English is spoken as a first language. The NR emerged in America and Canada with composition studies and English as a medium of instruction at university level (Carstens, 2009). NR was developed by scholars such as Carolyn Miller (1984), Bakhtin (Hyland, 2007, p. 36; Paltridge, 2001, p. 2); it was influenced by socio-cultural theory (Johns, 2013), post-modern social literary theories (Hyland, 2007, p. 36), post-structuralism, and English composition. In the NR, genre is regarded as events and social actions that influence how texts are interpreted and created. The NR focuses on the social contexts where genres are used (Hyland, 2003). Language is seen in relation to cultural and situational contexts which influence

the selection of grammar and vocabulary for the text instead of texts' formal features (Carstens, 2009; Paltridge, 2001; Wisut, 2010).

English for Specific Purposes (ESP) was developed by scholars such as John Swales (1990), Bhatia (1993) and Elaine Tarone (1981). ESP is influenced by Communicative Language Teaching (CLT), Pragmatics and SFL. Bhatia (1993) and Swales (1990) define genre in similar ways but they differ in relation to 'how' meaning is built. Fundamentally, Bhatia's definition sees genre as a more dynamic process, flexible and as a 'resource of meaning' as opposed to Swales who supports a more static view or views it as a 'system of rules' (Swales, 2002, p. 25, in Paltridge, 2012; p. 67).

For Swales (1990) genre means:

> A class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realised, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation. (p. 58)

For Bhatia (1993) genre is defined as:

> A recognisable communicative event characterised by a set of communicative purposes identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalised with constraints on allowable contributions in terms of their intent, positioning, form and functional value. The constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognised purpose(s). (p. 13)

For Swales (1990), 'texts' are any piece of oral or written language; they are "communicative events" with a "communicative purpose" or function. However, his framework has some weaknesses. For example, a non-oral or non-written linguistic event such as 'doing exercise' is unable to be considered as a communicative event, as well as 'incidental conversations' due to the lack of a pre-established communicative purpose. This means that only oral and written linguistic

communicative events with a shared purpose can turn into a genre, i.e. the communicative event and the communicative purpose are more important than the form (Guowei, 2010). Another issue with the communicative purpose is that genres can have additional functions without modifying its original and official purpose (Hyon, 2008), i.e. they can be 'multifunctional' (Askehave & Swales, 2001). One example is the 'shopping list' which can be used to remember necessary products or to restrict buying what is unnecessary (Askehave & Swales, 2001; Paltridge, 1995). Another flaw is the Swales' (1990) discourse community which may not be known or be secret as presented in occluded or non-public genres such as 'suicide notes' (Abaalkhail, 2015).

In addition, according to the formal view, a genre refers to a language unit which comprises of two or more sentences. Although genre in a specific context can equally just be a single word such as "stop", a two-word phrase like "no smoking" or can even be a very long text, such as a novel (Celce-Murcia & Olshtain, 2014, p. 324). Finally, Swales' definition is relatively descriptive and focuses on the content and communicative purpose within the text (Bhatia & Nodoushan, 2015). This contrasts to Bhatia's (1993) view which sees genre not as a static process containing meaning only within the text, but as a dynamic process in context on which meaning is constructed from constant negotiation between the interlocutors. Thus, Bhatia's complements Swales' genre definition by integrating Swales' linguistic and social factors with that of the psychological factor as Bhatia's (1993) definition indicates below:

> A recognisable communicative event characterised by a set of communicative purposes identified and *mutually understood* by the members of the professional or academic community in which it regularly occurs (p. 13)

Bhatia (1993) argues that the sociological element does not explain why people used the language in the way they did and also that the text does not have meaning in itself. This is because genre is a dynamic process, as said above, and encompasses social roles, group purposes, organisational and professional preferences, the prerequisites and cultural limitations (p.18). Bhatia explains that this psychological factor is important because it reveals the cognitive structure and the strategies chosen by the individual to achieve the communicative purpose.

The Systemic Functional Linguistics (SFL) perspective was developed in Australia by scholars such as Michael Halliday and Ruqaiya Hasan (1976) (Hyland, 2007; Zhou, 2014), and J. R. Martin (1992; 2011). SFL is centred on semantics or the construction of meaning through the combination of language function or purposes and context (Zhou, 2014). This respective approach acknowledges that language conventions vary across contexts and studies language variations from context to context by identifying patterns which organise the texts so that they are recognised socially and culturally as fulfilling a particular function (Hyland, 2003). In this approach, the term 'genre' is used rather than 'text' because 'genre' and 'text' study the language in different ways.

For the SFL, genre is a 'kind of text' or 'units' of texts with pieces of language longer than a sentence and linked to each other to form discourse, or a complete text such as a narrative (Martin & Rose, 2008, p. 22). Genre is a social phenomenon (Herazo Rivera, 2012), goal-oriented, that is structured through moves and fulfils a communicative purpose in a particular context. SFL holds that to achieve language purposes, we use specific conventions to organise messages and these conventions can be described and taught (Hyland, 2007, p.5). In this perspective, Halliday and Hasan hold that 'texts' are any written or spoken, short or long passage, prose or verse, dialogue or monologue with unified meaning, i.e. "a unit of language in use". They are not just a grammatical unit (e.g. a clause or a sentence) or a group of unrelated sentences (1976, pp. 1-2). For example, 'news stories' (macro-genre) are encoded with 'narratives, explanations and descriptions' or single parts which when integrated constitute the target 'macro-genre' (Paltridge, 1996). Nevertheless, seeing genres as "a unit of language in use" is too broad a theme to be helpful (Celce-Murcia & Olshtain, 2014, p. 324). Murcia and Olshtain suggest another definition which merges the formal and functional views together with context:

> A piece of discourse is an instance of spoken or written language with describable internal relationships of form and meaning (e.g. words, structures, cohesion) that relate coherently to an external communicative function or purpose and a given audience or interlocutor. (2014, p. 324)

In Murcia's and Olshtain's (2014) definition, it is clear that they are giving us a hybrid definition of genre referring broadly to genre as a piece of 'discourse' with no specific word-length or purpose-number, but broadly specifying language as an oral or written discourse combined with form, function (social element) and a target audience. However, they do not consider the psychological factor that Bhatia (1993) addresses in his definition:

> 'A recognisable communicative event characterised by a set of communicative purposes identified and *mutually understood* by the members of the professional or academic community in which it regularly occurs. (p. 13).'

Thus, Bhatia's (1993) 'genre' definition is adopted for the aims in this study due to its interactive and psychological elements. The main reason is that listening is an active skill involving interaction with different factors to build meaning. Meaning is also socially constructed through the interaction between the listener's psychological element, the texts conventions (language, organisation and sociocontextual elements embedded) and strategies chosen to achieve comprehension in the context where the listening situation unfolds.

Overall, the three approaches to genre theory converge in studying language in use, but they differ in how they define genre. It is clear that there is not only one way to define the term 'genre' as for some, it is a 'type of text', so defining it is difficult and on occasions, confusing. In general, genre

is an abstract term, whereas texts are real units of language with particular patterns that may or may not conform to the respective ideal genre. Genre is not a static concept, but a dynamic one, changing and evolving all the time according to the contexts and communicative needs (Paltridge, 2001; 2012). In ESP, 'genre' is a set of communicative events such as lectures and academic essays, whereas in SFL genre is a 'kind' or 'type of text' such as a description, exposition, and procedure. In the NR, genre is seen as 'events' or 'social actions' that help to interpret and create specific texts (Paltridge, 2001). These 'type of texts' and 'genre' can be distinguished based on the internal criteria for the 'type of texts' such as narrative and the external features and differences related to the extra linguistic context for the 'genre', for example novels (Johns, 2002, p. 20). Nevertheless, the boundaries between 'genres' are unclear, given that one genre may presuppose or require another as demonstrated in academic lectures and academic essays (Paltridge, 2001). Thus, the next section explains briefly how texts are analysed in the SFL in order to be considered members of a specific genre.

3.2 Genre analysis

The section begins with a brief definition of genre analysis and then it explains the ESP and SFL genre analysis. Afterwards, it gives details of what genre theory adds to the cognitive view and how genre relates to my listening project. Specifically, I explain how genre analysis helped me define texts and why I selected the SFL pedagogical cycle for the teaching of listening skills. Later on, genre pedagogy and its importance is addressed followed by its relevance in my listening research.

In ESP, genre analysis is a way to study, to analyse, and to interpret the language used or the discursive actions in an academic and professional setting. It takes into account the context which influences the understanding of the genre (Bhatia & Nodoushan, 2015). Genre analysis in ESP has mostly described the rhetorical structure in texts such as scientific reports and research articles' introductions (Paltridge, 2001). Nevertheless, genre analysis in ESP is quite limited as it focuses upon professional and disciplinary settings and does not address why, on a daily basis, people use language in a certain way or write as they do (Bhatia & Nodoushan, 2015). In that respect, the SFL genre analysis is a broader perspective because it takes into account the language used, rhetorical structure, and the situation, which influences what language is chosen to perform successfully in a genre (Paltridge, 2001). *'The choices are described in functional, rather than grammatical terms, hence the term systemic functional (Paltridge, 2001).'*

Whilst research has shown that identifying texts as members of a specific genre is possible in various ways such as through the analysis of purely generic elements, or through of both generic and optional elements, and through alternatively the linear sequential way, in which generic elements unfold in a specific situation, I believed that there are some limitations. This is due to the

fact that these analyses have primarily focused on written texts and/or with relatively considering the fragility of the rhetorical organisation of oral texts which may omit or insert elements of other genres, without compromising the intended genre. These partial alterations emerge from the influence that the context, relationship between the producers and receptors, and oral or written mode of delivery have on the evolving genre. It is important to bear in mind that these analyses address genres in light of general patterns that they are produced, but they seemingly fail to examine how listeners reconstruct the meaning behind the text, whether genre conventions are helpful in this process or more specifically what are the elements which somehow affect the reconstruction of meaning, all of which will be addressed in my research. To do so in this section, I shall use the aforementioned genre analysis theory to define the type of text used in this research, which is a recount of a film plot which shares narrative elements.

In SFL, Halliday and Hasan (1976) classified the texts based on the generic structure, i.e. the specific features that identify texts as members of a specific genre. But Hasan explains that genres share a generic structure potential including obligatory and optional elements in addition to the context, relationship between the interlocutors, and the mode of delivery (field, tenor, and mode). The obligatory and recursive elements define the genre, whilst optional define the variations within all the texts pertaining to a specific genre (Guowei, 2010; Hasan, 1984, in Paltridge, 1997, p. 72). Martin's (2008) analysis is close to, but narrower than Hasan's (1976). Martin's analysis of texts is schematic, 'staged-goal-oriented' or 'step by step', 'a way from A to B' e.g. question-answer or problem-solution (Martin, 2011), but he does not distinguish between Hasan's obligatory and optional elements (Guowei, 2010; Martin & Rose, 2008). Martin's analysis maintains that the "language is a purposeful activity in which speakers engage as members of our culture" (Paltridge, 1996, p. 238). However, neither Martin nor Hassan studied the dynamics of associated optional and elaborative attributes in interactive texts which Ventola (1987) studies, e.g. 'service encounters'. In the interactive texts the participants may skip (optional attributes) some elements which pertained to that specific social process or may produce (elaborative attributes) structural elements of a different social process.

Ventola (1987) explains that structural elements are more complicated in interactive texts where they are likely to happen in a non-linguistic rather than in a linguistic form. Ventola clarifies that the lack of any element in a text such as in 'service encounters' does not modify it to be considered as an incomplete text, which Hasan's theory failed to clarify. For example, in service encounters 'the greeting', 'sale initiation' and the 'finis' (e.g. saying 'good-bye') do not always occur, but obligatory elements do occur and determine the type of genre to which they pertain (p.42). Ventola agrees with Hasan's (1976) view that the language is linked to the structural elements within the genre addressed. In other words, Hasan's 'mode', 'tenor' and 'field' determines the global structure and the impact on how language unfolds and that when these (mode, tenor and field) three

contextual configurations are produced in the same social context, the texts will resemble each other in purpose and language used so they can be classified as part of the same genre (Ventola, 1987, p. 42). Thus, similarly to Hassan, for Ventola 'texts' are not just one unit of meaning, but include 'register' and 'genre'. Register refers to the different ways of using language according to (a) the context, (b) the relationship between the participants and (c) the channel of communication – i.e. 'field', 'tenor' and 'mode' (Ventola, 1987, p. 12). Although genre and register have some similarities such as the description of the communicative purpose and context of the situation; the analysis of language in the 'register' is centred on the description of the language based on the situation, while the analysis of language in the 'genre' is centred on the description of the language based on conventionalised or standardised patterns used which constitute the text (Biber & Conrad, 2009). Finally, Ventola's (1987) analysis is broader than the analyses of Halliday, Hasan and Martin because it surpasses non-interactive texts and studies interactive ones which are not just seen as 'a unit of language in use', but oral language in use together with register and genre. In other words, the context, the relationship, and the mode of delivery oral (i.e. field, tenor and mode) determine how the conventionalised patterns will unfold. However, these scholars do not study genre from the perspective of listeners, how receptors of spoken narrations analyse the language produced recounting a film plot in order to understand a target genre, which is the aim of my research.

This paragraph attempts to use genre analysis theory in order to describe the characteristics of narratives and recounts which are involved in the design of the text used for this listening study. In terms of genre analysis, according to Bhatia (1993), it is important to understand the structural and functional elements of the language used to communicate meaning. Genre analysis theory helped me define and distinguish the genre that I used in my intervention, narrative vs. recount. Narratives are partially different, for instance, from "accounts". A narrative usually includes a "resolution" to a "problem", an account does not. According to Coffin (2013), narratives and recounts are members of the story family. They both unfold events over time. But in the background of recounts there is a summary of events significant to the whole text followed by a set of past sequential events presented in a chronological way and end drawing out the relevance of the events. For Coffin, narratives and recounts are different not only in the rhetorical organisation, but also in the personal emotional charged involved in narratives vs. recounts' flat impersonal and generic way to present the people involved (e.g. 'the main character' rather than providing a name like 'Monica'). In narratives, feelings can be remarked (e.g. Monica stood in horror), whereas in recounts the emphasis is on the behaviours (e.g. 'the mother was discovered') (pp. 39-40). Thus my texts can be called narratives, but more specifically, film recounts. From a pedagogical view, genre analysis can help teachers to convey what is expected in a communicative event linked to a specific situation and how to interact and engage with a specific community (Paltridge, 2001). Knowledge of these structural differences can help teachers to make explicit to students (Coffin, 2013) and raise their

students' awareness of the texts' specific features they are going to listen to. Therefore, I adopted a SFL pedagogy for this study and the reasons are explained in the following section.

3.3 Genre-based pedagogy

Systemic Functional Linguistics (SFL) is theoretically and pedagogically the most developed perspective in language learning and teaching (Hyland, 2003; Hyland, 2007; Johns, 2008; Zhou, 2014). SFL influences most genre theory and pedagogy as it was from educational linguistics research that the theory of language was translated into practice (i.e. SFL) (Wisut, 2010). SFL assumes that the mastery of an L2 language entails different genres, language in context, and pre-chosen and pre-sequenced grammar and function. This SFL pedagogy can be adequate for novice students with varying levels of education and equally for immigrant students (Johns, 2008).

In SFL pedagogy, L2 learners are empowered through a step by step instruction on the structure of the text and functional textual elements. Learners are provided with knowledge of genres in English, are also offered a framework to learn grammar and discourse features, gaining experience of different types of genres. It gives generic models of English culture and initiates learners in the knowledge of how to interpret valuable nuances of communication from L2 communities. Consequently, learners acquire knowledge about the way information is structured in English in order to perform effectively in specific contexts and situations (Paltridge, 2001).

One of the strengths of the SFL is its pedagogical cycle which can be applied for the teaching of different language learning skills including listening. The SFL pedagogical cycle emerged from genre theory and the sociocultural view of Lev Vygotsky's (1978) scaffolded Zone of Proximal Development (ZPD) (Herazo Rivera, 2012). This pedagogical cycle aims to improve learning in schools as language learning is the outcome of individual guided participation. Instruction is flexible and recursive, enabling it to start at any time and recommenced if needed. The systematic cycle (see Figure 1) involves (a) a contextual "exploration of text", (b) "building knowledge of the context, 'field', (c) "modelling" or "deconstruction of texts", (d) "joint construction" , (e) "independent construction" (Zhou, 2014) and (f) comparing (Hyland, 2007, p. 128-129). In 'joint deconstruction' and the 'joint construction' the learners and the teacher work together to pull apart or rebuild a text of a target genre (Rose & Martin, 2012, in Sagre & Herazo, 2015). Learners solve a learning problem (a task) and receive gradual assistance through the stages. The interactions are instructor-class or student-student. The learners learn the text's structure and do a task on their own. Later, they can transfer this knowledge to other situations - i.e. by comparing (Hyland, 2007, p. 128). This is because higher thinking processes (e.g. top-down) are believed to come about as a consequence of human interaction (e.g. a specialist and the learner) while solving a learning problem (Da Moita Lopes, 1995, p. 350; Paltridge, 2001, p. 31) - e.g. how to write a letter - that is

beyond the learners' competence level (Paltridge, 2001). To sum up, the pedagogy is explicit, purposeful, interactive and systematic.

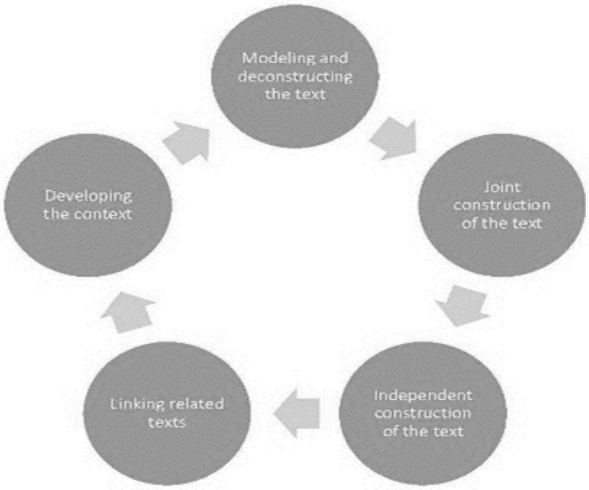


Figure 1: SFL Pedagogical Cycle (Feez, 1998, p. 28, in Hyland, 2007, p. 129).

On the other hand, although ESP pedagogical principles are similar to SFL and is a highly influential perspective worldwide for second language teaching (Zhou, 2014), in ESP, language is studied at a grammatical level and its pedagogy is focused on learners' specific skills required to communicate in academic contexts as its linguistic orientation is framed from research on education, needs' analysis and genre analysis (Paltridge, 1997). That means that genre analysis from the ESP perspective contributed to the development of language teaching, design and implementation of programmes for learning how to write academic English and in other contexts where English is learnt (Bhatia & Nodoushan, 2015; Paltridge, 2001).

In terms of similarities with SFL, ESP is also explicit, systematic and purposeful (Swales, 1990). It is scaffolded and allows learners to be empowered by raising awareness of different text structures and key features (Hyland, 2007). However, ESP does not focus on teaching the language system, but rather on providing knowledge of texts to non-native learners of English at university level, to make them aware of text features and help familiarise them with texts that they need to know in their academic context. ESP focuses more on the texts' form and structure with meaning seen within the text itself (Johns, 2008), rather than on meaning and function (Coffin, 2013) which is one of its limitations in comparison to SFL. The reason is that building meaning involves more than exclusively grammatical rules. The SFL is a broader perspective than ESP in that sense because SFL incorporates the function of the language where it is used (Zhou, 2014). On the other hand, the SFL limitation is that the social element does not explain how the authors selected the

language or why the receptors interpret it as they do. That is a reason to study how the interaction of the social and the cognitive elements work when listening to oral texts.

New Rhetoric scholars such as Carol Berkenkotter and Thomas Huckin have reservations towards the teaching of genres. The New Rhetoric is neither interested in the teaching of texts structure and grammar, nor in studying Second Language Acquisition (SLA) or language teaching. This explains why there is a minimal impact on L2 instruction (Hyland, 2003; Paltridge, 2001). NR scholars maintain that genre knowledge is gained through our participation in specific situations in our L1 context so the teaching of genres, is assumed to be unnecessary as we are aware of specific genres (Johns, 2002, p. 164; Paltridge, 2001). In contrast, functional linguists such as Jennifer Hammond (1987) advocate the explicit teaching of genres, otherwise learners are likely to fail when working out themselves how language functions (Paltridge, 2001, p. 5; Johns, 2002, p. 164). Finally, NR does acknowledge that learning occurs while integrating the *cognitive* and *social* aspects (Zhou, 2014).

Thus, I considered adopting the SFL pedagogy for the purposes of this listening research for several reasons. First, both SFL and ESP pedagogies emphasise rhetorical and linguistic factors to analyse genres, description about different structures and the language features of different genres. However, in ESP, descriptions of texts structure and form are not sufficient because genre based descriptions need to consider meaning, function and variations due to intercultural differences. Instruction needs to go beyond structural and stylistic examination of texts to understand the genre's social and contextual features.

Second, Johns (2008) acknowledges that 'genre acquisition' (ESP) and 'genre awareness' (SFL) pedagogies diverged. ESP instructs learners in specific text features while the SFL is concerned with 'educating' learners to develop rhetorical flexibility so later they transfer that knowledge to other contexts. In that respect, 'genre awareness' can be more effective because some learners who are trained in genre acquisition have failed when exposed to different texts from the ones that they used during the training. Finally, teaching from genres is not to reproduce a similar discourse or focus on grammar, but to unveil the contexts and communicative purposes in order to make learners aware of the way genres were created with variations in the purpose, audience and messages (Hyland, 2007, p. 12).

Thus, teaching knowledge of genre is beneficial because it helps learners to interpret and to learn skills that provide them with the ability to know how to communicate and respond effectively inside and outside of the classroom (Paltridge, 2001). This is important because in L2 listening in the classrooms, the focus is typically on comprehension questions without much attention being paid to texts' context, purpose and natural communication. Teaching according to a genre approach may enable learners to acquire knowledge of authentic oral texts, give them access to different types of oral discourse, and allow them to transfer this knowledge to texts outside of the classroom.

Other advantages are that genre-based pedagogy implies support for learners while developing the management of the target genre (Hyland, 2007, p 13), moving from control to independent performance. The instruction is adequate at any proficiency level. The instruction improves learners' understanding of difficult genres, develops awareness of how genres work, and the kind of language used in different genres.

Genre pedagogy principles include explicitness. Raising learners' awareness of how texts are structured and how texts work in specific contexts, the social nature of language use (Herazo Rivera, 2012). Instructors play an important role because they expose learners to the larger context, zooming in on texts' features so that learners can analyse, practise and acquire the linguistic and sociocultural knowledge embedded in the discourse. Therefore, in the design of my listening intervention, I analysed the features of one oral genre, the narrative, with learners to give them insight into the text structure, language used and purpose conveyed in context. The selection of narratives was for different purposes which are explained in the following section.

Narratives are used every day and in genre pedagogy, it is recommended that we teach learners by using texts of everyday life because these genres will remind learners of the acquired or implicit knowledge of genre which learners themselves have (Johns, 1997, in Wisut, 2010, p. 119). It will help them analyse other everyday or familiar genres; which in turn can become a habit and be transferred to other more complex texts later on (Johns, 1997; in Wisut, 2010, p. 119). Narrative genre occurs every day and is adequate for teaching (Alsop, Moreton & Nesi, 2013). In the Mexican context, learners have narrative listening experiences not only in their L1, but also when they engage in English through different texts such as films available on the internet and TV. The plot of a film is a narrative which can be useful so learners raise awareness of the implicit knowledge they already have about that genre. Later on, they can transfer that knowledge to other English oral texts they encounter through different means of communication. Therefore, to understand the narrative genre, it is necessary to identify the genre elements (Rost, 2016, p. 150). This is due to the fact that the analysis helps us distinguish what specific text we are talking about and which obligatory elements are contained within a genre such as "narratives".

In addition to Coffin (2013) describing the features of narratives in comparison to recounts, this section offers another point of view about narratives and recounts. Narrative is a highly recognised member of the 'story' family which is one of the most studied genres in various disciplines such as literature, philosophy, psychology, sociology (Martin & Rose, 2008, p. 49) and in arts and humanities (Alsop, Moreton & Nesi, 2013). The story family members may converge in commencing with an "orientation" and ending with a "coda" element (Martin & Rose, 2008, p. 52). In the orientation move, the reader or listener learns about the characters and the specific situation they are in. In the complication, narrators usually move on to a problem and the actions that are taken in response to the problem. The resolution marks the end of the narrative whilst the 'coda' is

a functional device to return to the present moment (Alsop, Moreton & Nesi, 2013; Martin & Rose, 2008, p. 52, & p. 68; Wisut, 2010, p. 80).

Members of the story family converge and/or diverge based on the obligatory elements or structural stages, evaluation and social function. For example, “recounts” and “narratives” are similar in that they refer to past events and are to entertain. “Recounts” are focused mainly on experiences or events including “what”, “who”, “where”; and “when”, whereas “narratives” involve “complication” as a mandatory element as well. “Recounts” inform within their structure about forthcoming events and imply a timeline (Martin & Rose, 2008, p. 22). The events in the recounts, for instance, are unproblematic whereas in narratives, there are issues to be resolved which builds and releases tension (Alsop, Moreton & Nesi, 2013). What is important here is that these genre analysis help us distinguish what specific text we are talking about and which are the obligatory elements that genres such as “narratives” and ‘recounts’ have (Martin & Rose, 2008).

In general, According to Martin and Rose (2008), the narrative refers to past events and hence uses the past tense. They are focused on experiences or events including ‘what’, ’who’, ‘where’; and ‘when’ together with obligatory elements such as the complication or disruption of the expected subsequent events ‘resolved by a return to order’. Narratives may end with an evaluation, or the narrator’s attitude to some of the narrative units or the importance of the events for characters (p. 50). Narrative’s discourse structure is episodic in nature (Grabe, in Johns, 2002) as they have causal sequences connected which help to interpret the narrative coherently. Some other typical features of narratives are time, events, varied sequence and degree of complexity (Rost, 2002). Although there are many communicative purposes and formal language characteristics associated with the most common narratives (Grabe, in Johns, 2002, p. 252), they are usually ‘to entertain and to instruct via reflection on experience, they also have goals and meanings, i.e. the singular meaning of the story (Rost, 2002).’

As was mentioned, narrative texts are members of the story family, ‘stories’ have a beginning, middle and end (Martin & Rose, 2008, p. 22) and when telling a story, individuals use different words to tell the same story, which is known as ‘narration’. ‘Narration’ is how the story is told by the speaker (Vassiliou, 2006). In order to create a written or spoken “narrative”, we can use “films”, which entail a story, i.e. a “plot”. For Vassiliou (2006) the story itself is not the “narrative”, but the story told by a narrator’s own words and including the complication obligatory element within the narration. “Films” recount a story (plot) with a series of interconnected and sequential events similar to “narrations”, “stories”, or “accounts” and are affected by characters’ performances and interactions (Vassiliou, 2006).

To conclude, although genre analysis has advanced our understanding of genres, it is difficult to say whether a text is part of a specific genre. This is because different scholars may categorize genres in alternate ways to others. Thus, it is important to consider the communicative purpose as

part of the criteria to decide which type of genre the text belongs to. It is also problematic to identify it because the text does not necessarily need to coincide in all its characteristics or properties to put it in a specific genre, but at least it must have similarities in order to be denominated (Swales, 1990; Paltridge, 2012, p. 68). In addition, it is challenging to define it because the absence or change of an element in a face-to-face interaction, for instance, where the language unfolds according to the situation, does not cause the text to be considered as part of a specific genre (Ventola, 1987). Furthermore, I will add that it is hard to define because a genre can be perceived or interpreted as another type, especially when it was produced to be heard in an L2 listeners' context where the face-to-face interaction is substituted by a one-way listening task. A task in which listeners do not have direct interaction with speakers and understand discourses based on communicative purposes (Vandergrift & Goh, 2012; Chou, 2017, p. 53). In other words, the listener is introduced to a speaker who is recorded and unobserved. This latter point was one of the reasons to consider Bhatia's (1993) 'mutually understood' element of his genre definition to define my texts as narratives, together with Coffin's (2013) recounts descriptions as an impersonal summary of a set of sequential events ordered over time. Moreover, Hassan's obligatory components together with Martin's and Rose's (2008) story family features were taken into account to define my texts as narratives and more specifically, recounts of film plots. The film plots were recounted including problems and resolutions as well as the optional elements of orientation and evaluation. The L2 speakers and L2 listeners understood the texts as narratives of film plots, in their respective contexts. Finally, the texts were created with the aim of researching listening skills from a genre-based approach.

In regards to this, genre-based approach involves metacognitive instruction by teaching learners through genres. The genre-based approach has been used in reading and writing language skills, whether they are used together or not. In listening skills, the literature identifies that there are not many studies addressing the effect of a genre-based instruction in listening in comparison to writing and reading skills. Most studies addressed strategies, practice, and texts used in those studies without paying too much attention to the genre or text type as a whole. Generally, research on listening has been quantitative with a focus on the product rather than on the process. Graham and Santos (2015) remark that most research on listening has been carried out in the context of learning English in Asian contexts, like in Japan with scholars such as Siegel (2014), in Singapore as demonstrated by academics such as Goh (2008), and research in Canada on listening to French with researchers such as Vandergrift (Graham & Santos, 2015, p.56). Studies investigating listening and genre have been conducted in different countries such as in the USA, Iran and Sweden to cite just a few. These studies have been conducted mainly with adults of both genders learning English as an L2 at university level and with varying degrees of proficiency in English. The studies have used different types of texts such as research articles, narratives, and macro genres such as news (e.g. Kılıç & Uçkun, 2013). The studies also include learning Spanish with scripted and non-scripted texts (e.g. Wagner & Toth, 2014).

3.4 Genre in reading and writing

Minaabad and Khoshkholgh (2012) showed that teaching from genre approach contributes positively to the understanding of text structure and learners' reading comprehension. Teaching from genre in this study showed that learners' reading comprehension achievement in ESP interacts with learners' general English proficiency. Nevertheless, findings should be considered cautiously as the instruction was short (six sessions), with a specific sample size (150 students), discipline (computer engineering), and two proficiency level groups (low and high) in Iran. Minaabad and Khoshkholgh (2012) however, do not tell us how the learners were able to answer well. Their test scores exhibit their progress, but do not demonstrate how the genre instruction contributed to learners' comprehension and indeed how that occurred, as Vandergrift (2007) questions. This research could be more fruitful if qualitative data had been collected concerning specific genre features which learners drew upon to understand the text, as well as detailing the method involved in this thought process. Therefore, I considered the suggestions and the positive results of the genre-based approach for reading comprehension and I applied this pedagogy for listening. In contrast to Minaabad and Khoshkholgh, my focus was on the understanding of the listeners' procedures. Hence, stimulated recalls were used rather than tests to explore the listeners' thoughts.

Negretti's and Kuteva's (2011) case study explored eight homogeneous pre-service teachers in a Swedish University to raise awareness of genre in L2 writing and reading. The texts were academic research articles in linguistics, literature and pedagogy. Findings from different data collection instruments exhibited that participants raise awareness of genre and how to use it, but less so of when and why to use it. These scholars suggest that the genre-based approach is useful and that the when and why are important so learners can understand and transfer that knowledge to other texts. This genre based study was useful as it can be readapted to other contexts. Even so, one of its limitations is that there was not a reading measure to show the effect of the genre based approach on reading comprehension. Similarly, I decided to implement a genre-based instruction to raise learners' awareness of the features of spoken narrative film plots, rather than academic texts in English. The aim was to explore how the listeners use that genre knowledge when listening to a common genre such as narratives.

Paltridge (2001) recommends the combination of genre and process approaches rather than regarding them as rival approaches. Equally, Badger and White (2000) suggest the combination of a genre-based approach with a process approach for writing in which the instruction begins with models, descriptions of language features, discussions of context and analysis of structural patterns. Zhou (2014) acknowledges that when too much time is dedicated to the explanation of structural and communicative elements in a language, a learner's creativity may be passive, learners may not capture the real purpose of the text and learners may not understand unfamiliar genres. In addition, selecting texts and editing them is difficult as many types of genres exist. Thus, for the purposes of

this research, the genre-based perspective was combined with a process approach to raise awareness of how listeners listen to narratives. Listeners were introduced to the spoken narratives using a model text and were asked to analyse the context, the situation, the language and organisation of film plots recounted by speakers of English with a narrative structure.

In relation to writing genres, Artemeva and Fox (2010) suggest that we conduct research on prior genre knowledge with the aim of identifying learners' weaknesses and strengths. In reading, Grabe (in Johns, 2002) points out that promoting the awareness of text's structure improves learning. While the authors mainly refer to the reading of expository texts, I believe that they apply equally to listening, but using a different type of text. The reason is that, expository texts (i.e. texts that inform or provide new knowledge) can provide challenges for readers when learners lack content knowledge. Expository texts cannot provide visual mental representation as narratives do (Brown, 1995, p. 235). In contrast, the use of narrative texts is closer to everyday life and hence closer to the learners' prior knowledge which, in turn, can facilitate comprehension (Johns, 2002, p. 261). Comprehension at a text-based level refers to summaries of textual information without much elaboration, whereas the situational implies combining strong interpretation from prior knowledge and from a reader's purpose and attitude (Grabe, in Johns, 2002, p. 260). Therefore, for my study, I used spoken texts recounting a film plot with a narrative structure.

3.5 Genre in listening

In the following sections, I described some research in the field of L2 listening (e.g. Kılıç & Uçkun, 2013; Manzouri, 2015; Sadeghi, et al., 2014; Takaesu, 2013; Wagner & Toth, 2014) which has investigated the effect of the text type on listeners' affective states such as anxiety and on how listeners deal with specific types of texts such as podcasts (e.g. Cross, 2014; Kılıç & Uçkun, 2013). Manzouri (2015) and Sadeghi, et al (2014) used texts to uncover the effect of a genre-based pedagogy on listening proficiency and comprehension. These studies in general have used pre- and post-tests to measure comprehension and also questionnaires to identify strategies. Others have used qualitative techniques such as journals, interviews and think-aloud protocols. Self-report strategy and think-alouds, as well as using one instrument to support another, e.g. journal and interview (e.g. Cross, 2014). Regarding quantitative measures, the analysis of data has been done using statistics (e.g. Wagner & Toth, 2014) whilst in the case of qualitative data, the analysis has been thematic.

For example, Wagner and Toth (2014) suggest that learners should be explicitly instructed to listen to natural speech texts and to teach them how to process unscripted speech and regulate their learning as Vandergrift and Goh (2012) suggest, following the metacognitive approach to listening instruction. Wagner and Toth investigated listening comprehension using a scripted text (textbook texts) and an unscripted spoken text in Spanish as a foreign language. The study was experimental

with two variables: a scripted group (n=85) and an unscripted group (n=86). The dependent variable was the learners' test listening comprehension scores. The subjects, whose ages averaged 20-24 and 20-45, were randomly assigned to either the scripted group or the unscripted group accordingly. Comparisons were made between the groups who were at an intermediate level of Spanish as a foreign language at an American university. Wagner and Toth found that the group who listened to the scripted texts performed better than the group listening to unscripted texts. The materials were specially designed for this specific study with speakers from Peru. The texts were 572 words long and lasted 3:36 minutes, with 2.42 words per second. The comprehension test designed was with multiple choice answers and piloted in advanced. The statistical results displayed that unscripted texts with natural speech features were more difficult for the listeners in comparison to the scripted group who listened to the texts containing more planned discourse. The results were statistically significant in the scripted group, but did not present considerable differences in comparison to the unscripted group. For my study, using a genre-based approach which has been influenced by the communicative approach, I designed semi-authentic texts as they are suggested in these perspectives. One of the texts in my study was scripted and read aloud in Spanish. Thus, my findings can contribute to our understanding of listening to scripted texts in Spanish and the factors affecting the outcomes for the listening skills.

Manzouri's (2015) experimental research with a pre- and post-listening comprehension test involved male and female Iranians majoring in teaching English as a foreign language. Group A's fourth-semester participants were divided in CG and EG and Group B's third and fifth-semester members were divided in proficient and less proficient groups. Group A's partakers listened to documentaries whilst Group B listened to stories. They answered comprehension questions and also they transcribed files during the sessions. Results suggested that genre-based pedagogy contributed to learners' listening proficiency and was suitable for both proficient and less proficient learners at university level. Despite this, results should be considered cautiously as the study was mainly quantitative and does not account for individual differences. Manzouri does not explain in depth the way in which instruction took place and how learners came to improve. This researcher's study should be complemented with qualitative data to know how the learners listened and came to specific conclusions in the pre and post-tests. He fails to explain the characteristics of the test; whether it was related to the two types of texts taught (documentaries and stories) or if it was a test that learners were already familiar with. In my study, a genre-based pedagogy was implemented using recounted film plots with a narrative structure after a genre-based instruction. The pedagogical cycle was developed in a scaffolded way and the task designed based on the stages of the pedagogical cycle specifically to construct a jumbled-up film plot recounted with a narrative structure, i.e. the SFL 'independent construction' stage and to know how the participants reconstructed it and/or how they arrived at their conclusions.

Sadeghi, et al., (2014) researched a small sample of intermediate, Iranian EFL learners. They used four types of genres including narrative texts and a genre-based approach for listening. The genre features were introduced as a warm-up and results indicated that texts' features lead to learners' activation of prior knowledge which facilitated their listening comprehension. In addition, the different genres had a positive effect on the improvement of the learners' listening skill. Sadeghi et al., (2014) point out that teaching learners through genres can be an easier and more meaningful way to teach listening. This teaching can be suitable for learners from different backgrounds, with different skills and with different expectations from a specific kind of listening text, type of listening and listening genre. One of the weaknesses of their study is that they do not exhibit whether narratives promoted comprehension more than the expository, descriptive, and informative texts. Additionally, their study does not provide any qualitative data showing us in what way the genre features were used while listening. As these scholars suggest, I decided to explore the factors affecting the outcomes of a genre-based approach by using only one genre, narratives.

Kılıç and Uçkun (2013) argue that listeners may be challenged by the type of listening text. Different text types require diverse interpreting schemes which some learners might not have. This, in turn, produces anxiety and consequently learners' listening comprehension is affected. Therefore, these scholars investigated listening using conversations, lectures, and media texts. Results disclosed that learners' anxiety increased with authentic listening texts when they were not prepared. And indeed, the participants in this study usually listened to conversations and rarely to lectures. Another exploratory case study was conducted by Cross (2014) to investigate meta-textual skills (e.g. knowledge about text organisation) of Japanese learners of English who listened to news podcasts (Bull & Anstey, 2010; Cambourne, 2005; Rouet & Eme, 2002, in Cross, 2014). Cross (2014) found that after guiding and giving feedback, the participant began to use metacognitive knowledge and developed meta-textual skills successfully which in turn improved her listening ability. Cross' findings should be considered cautiously as it involved only one participant. The participant's journal entries may have been done because she knew that she would be interviewed and provided with feedback weekly. It is not known whether she kept listening independently and wrote diary entries afterwards. Findings can help to introduce learners to meta-textual skills, activities for metacognitive instruction and to listen to other podcasts. The evolution, progress, and refining use of metacognitive processes by the female participant throughout Cross' study can be applicable to other L2 learners who seek to listen to authentic podcasts. These metacognitive skills can be applied to predict the organisation of the genre before the listening by breaking down the story into segments at points where there is a long pause or where there are transition words. They can be applied to give headings to segments according to the participant's understanding in order to grasp the listening. Similar to Cross, I explored the procedures of L2 learners' listening while they were reconstructing a jumbled-up recounted film plot with a narrative structure. The narrative was broken down into several extracts at points where there were transition words or at times where a communicative purpose of the generic structure was addressed (e.g. an introduction, an opinion, a

problem, and a resolution). By contrast to Cross, the participants in my study received a genre-based pedagogy for listening and then retrospectively recalled their thoughts using the genre task at their hands.

Listening implies different factors to build meaning such as processes, strategies, knowledge of language, and context. We do not only need knowledge of the language or of the context in a separate way, but understanding of different factors interacting in an integral way. Secondly, instruction from texts implies different texts' features that enable them to be seen as a unit. These features include the type of text, the structure, the language used, the interaction, negotiation between the interlocutors, and the situation, all of which together make up the text. Thus, it seems suitable to adopt a genre-based instruction for listening as texts can be seen as one unit involving linguistic, contextual and social features similar to what listeners need to consider when listening to spoken language in real life. Therefore, the present study will attempt to fill a gap in research in the listening field with the implementation of a genre-based approach for listening skills using recounts of film plots with a narrative structure. In order to investigate the factors that affect listeners when they are introduced to the generic features of texts, I will use 'stimulated recalls'.

Thus far, in Chapter Two, I argued that the comprehension approach (CA) to listening has been widely used and that listening pedagogy has often tested the skill without teaching learners how to listen. I have discussed that we need to understand the listening processes so we can give informed pedagogic suggestions that can help learners become better listeners in daily life. I have maintained that listening is a cognitive process influenced by linguistic and non-linguistic factors such as language in the text, prior knowledge of the topic and the text features which are influenced by socio-contextual factors.

In Chapter Three, I have discussed that genre theory goes beyond cognitive theories and studies the language in use, i.e. the social aspect of the language. I have discussed that meaning does not exist only within the text, but is constructed through the interaction of the speaker and the listener together with the context and social situation and therefore I suggest that knowledge of the genre conventions can be useful for listening. On the basis of this discussion, I would argue that applying a genre-based approach to listening is promising. I have designed a genre-based pedagogical intervention using a recorded recount of a film plot with a narrative structure and instructed a group of intermediate language students at a public university in Mexico in the linguistic features, generic structure and context of this genre in the L2 to understand the L2 listening skills. Thus my primary research questions are to investigate:

What are the factors affecting the outcomes of a genre-based approach to L2 learners' listening ability?

How do intermediate Mexican L2 learners listen after they are instructed about the structure of a narrative?

What kind of strategies do learners use when they listen to a narrative text after a genre-based instruction?

What are the benefits and limitations of a genre-based approach to teaching listening?

It is clear that genres have similarities and variations and, in the end, it is only the learner who decides how to perform and how to express himself according to what he wants to achieve in that specific context (Hyland, 2007, p.19). This means that if learners do not distinguish texts and consider the social context, genre-based approaches take the risk of being an extension to the product approach. The reason is that genre-based approaches share a focus on language (vocabulary, grammar and cohesive devices) and production or imitation of a similar input or text (Badger & White, 2000). Nevertheless, as we are creating texts to facilitate language learning, we also have to raise learners' awareness of language variations as Hyland (2007) asserts. Bhatia with Nodoushan (2015) also hold that we are underestimating the value of providing hybrid texts which mostly occur in real life communication. However, in a classroom context, hybridity is difficult to teach. For pragmatic reasons, I therefore simplified what genres are in general and the recount of a film plot with narrative structure in particular. I am aware that outside of the classroom genres are more complex and learners should be aware of genre variations.

Chapter 4: Methodology

In this chapter, the rationale for the choices in the methodology section and data collection is presented for the research questions, reiterated below:

> What are the factors affecting the outcomes of a genre-based approach to L2 learners' listening ability?
>
> How do intermediate Mexican L2 learners listen following genre-based approach about narrative texts?
>
> What strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach?
>
> What are the benefits and limitations of a genre-based approach to teaching listening?

Firstly, a pre-study was conducted, as some scholars such as Siegel (2014) suggest the need for pre-investigation of what is currently happening in the teaching and practice context. Consequently, based on emerging insights and empirical findings, researchers should then be able to determine directions for improvement (Siegel, 2014). The focus of this investigation is based on a Mexican public university, referred to henceforth as the 'target faculty' to ensure institutional anonymity.

Permission was sought at the initial stages from the University of Southampton's review board (ERGO 20094), which led to the approval of accessing students in the target institution, once consent from volunteer participants was acquired. Upon obtaining the necessary authorisation, explorations of the participants' current listening strategies were explored in order to establish what texts were being used. Quantitative (e.g. questionnaires) and qualitative methods (e.g. diary, semi-structured interview, observation, stimulated recall) were used to gather empirical data from a convenience sample of around 190 subjects at different levels of English proficiency in the pre-study, and from 34 participants in the main study. To begin with, participants are contextualised together with the texts which engendered most engagement based upon data collected in both the pre-study conducted from February to March 2015 and the current study one year later.

4.1 Context

The target faculty had a population of 823 students enrolled in 2015's first semester, when the pre-study was conducted. In this faculty, learners study to obtain a Bachelor degree in learning, teaching and/or translating the English language. Therefore, English is a compulsory subject learned as a foreign language.

Table 2: Population at the target faculty in Mexico

Groups	Students	English	Class hours per week	Level of proficiency
8	20	II	5	Pre-intermediate
8	20	IV	5	Intermediate A
1	17	V	5	Intermediate B
5	20	VI	5	Upper-intermediate
2	15	VII	5	FCE training
4	20	VIII	5	FCE training
1	10	IX	5	CAE training
1	15	X	5	CAE training

The number of English learning groups varies based on students' pre-registration to the following semester as students usually follow what is known in this target university as 'the ideal trajectory' (i.e. in semester 1 English I, in semester 2 English II accordingly). Engagement in autonomous learning is encouraged by exposure to English outside the classroom for more than six hours a week, which is facilitated by access to the faculty's wireless internet connection; and also to a computer laboratory and a self-access centre available 7:00 am to 9:00 pm.

In order to best triangulate data, quantitative questionnaires together with qualitative techniques at two separate times helped to contextualise this study. Results showed that listening pedagogy lacks sufficient pedagogical attention, leading to learners feeling particularly challenged in this skill area. As such, although learners wish to be able to listening more effectively, they perceive it as a difficult skill (e.g. Hasan, 2000). In part, this difficulty can be attributed to the fact that in this particular faculty, listening practice, when it takes place, lasts for a relatively shortly time; on average a mere 15 minutes. Typically, top-down processes such as predicting, inferring, and guessing in the pre-listening stage predominate the sessions, with learners then performing tasks such as gap filling and answering True/False questions. On other occasions, the focus is mainly on grammar, as teachers feel under pressure due to time restrictions to keep abreast of the curriculum demands in this area. A further perceived difficulty with the listening skill from the learners' perspective is the use of some texts of five minutes in length, which many consider to be too long. To add to this sense of frustration (e.g. Graham & Macaro, 2008), following such listening exercises the instructors will insist on asking for the answers to the given questions even though many students have not successfully answered them all. As such, this becomes little more than a listening test, of focusing on a product or comprehension approach which involves right answers and individual work, as pointed out by Field (2008). Listening anxiety emerges from the fact of being tested (Buck, 2001, in Webb, 2017).

Listening activities in classes obviously varies according to the teacher, but there seems to be a recurrent pattern of how listening is dealt with. These findings are in agreement with other scholars

such as Gobel and Makimi (2013), who argue that listening in the regular language class is scarce or neglected. Even when it does take place it seems that in most cases the listening skill develops mostly due to the techniques learners themselves develop while listening to the teacher and their peers, combined with textbook activities. A typical sequence in such listening activities would include learners listening once, twice, or sometimes three times to a given text from the course book in use, reading the questions before listening and then followed by time to answer the given questions. At no time is there an opportunity to discuss the task or to work collaboratively when answering the questions at hand. The first listening is basically listening for gist, the second for more details.

Such textbook audios, when used, usually consist of perfect language without natural speech features such as pauses, hesitations, repetitions, or speaker's corrections. Textbook activities typically involve reading, writing and speaking skills whilst for listening, for example, taking notes, ordering jumbled-up sentences, classifying sounds and responding to questions are often the type of activities learners are asked to do. They are also frequently asked to listen in order to pronounce correctly, to hear phonemes, and to repeat sounds and words. In this respect, I agree with Deroey (2017) who states that listening activities in textbooks do not offer explicit structure of texts such as 'lectures' and that textbook listening activities are usually simplified (short, clear and slowly spoken).

In the case of listening outside of the classroom, listening is ubiquitously and frequently accessed through watching films that learners enjoy, find interesting, funny and entertaining. Such resources are available on TV and the Internet and can be watched individually or in company with others, with the advantage of providing authentic listening and not testing of comprehension. This allows an individual to listen to something enjoyable and offers the opportunity to better understand speakers of English from different cultures. Thus, films are a means of learning informal language, gaining cultural knowledge and listening to different accents which can train the ear to distinguish between them.

In terms of genre features to aid listening skills, in the context of this investigation the participants receive no additional instruction from their regular class teachers regarding such features. In listening outside of the classroom and in other social situations, the participants do not share information about 'genres'. In general, participants rarely talk with teachers, other classmates or friends about how they listen, instead they talk about what they listen to and/or why. For instance, some converse to corroborate and compare exam answers, to share information about music and bands they like/dislike or listen for specific information.

With regard to learners' listening strategy awareness, in this target context, it varies across listeners, proficiency level and type of text. For example, the MALQ questionnaire answered outside of the classroom hours after listening to one of the learners' selected texts, revealed that listening awareness in about 14% of the sample participants (n= 190) varies amongst candidates

and across their English proficiency level. Listening strategy awareness also differs in relation to Vandergrift's (2006) five factors which measure self-regulation on L2 listening comprehension. Participants' results are here presented in descending order: (1) problem solving, (2) person knowledge, (3) direct attention, (4) planning/evaluation and finally (5) mental translation. Variation was also found in listening comprehension awareness in another 45% of the sample participants, being four groups of learners of English (one in semester IV, two in VI and one in VIII) who completed the paper version of the MALQ, after a textbook listening activity in class. Finally, variation was also seen from 25 % of the sample size who answered an online questionnaire adapted from Oxford's (2011) list of meta-strategies and tactics, outside the classroom. On the whole, from the MALQ (Vandergrift, Goh, Mareschal and Tafaghodtari, 2006) and a metacognitive strategy questionnaire (Oxford, 2011), listening comprehension awareness varied between individuals (male/female), text (free chosen/teacher chosen), task (with/without a specific activity) and context (inside vs. outside the classroom). Additionally, the percentages identified being under 50% suggest that learners' listening awareness is low.

As far as learners' use of metacognitive, cognitive and socio-affective strategies is concerned, participants use images and read textual information when listening to films. Their listening strategies are clustered and situational, dependent on the learner and technology used (e.g. personal mobile phones with internet access, TV, DVD and a remote control). Some listeners when watching a video used prior knowledge (elaboration) on the topic to understand it better, and others used images and contextual sounds (context) within the film. Stimulated recalls unveiled some processes and strategies, however, although they are useful, the chances are that not all the processes and strategies the listeners used were possibly recalled (in the SR) because images and texts seemed to govern comprehension, rather than listening itself.

It seems that films are useful outlets to practise listening and fast comprehension due to the relation between images and sound. Nevertheless, it is not clear to what extent listening comprehension occurs from listening to the dialogue itself, as listeners see the actions on the screen and read the subtitles altogether. This is an integrated skills practice, i.e. viewing, reading, learning vocabulary and listening simultaneously rather than listening on its own. Thus, to have findings specifically from listening, we need to remove the visual and textual information. Additionally, it infers that listeners are in their comfort zone, i.e. visual and textual sources solved their listening difficulties instead of more effort being put into understanding the oral input. This means that listening skills are not being appropriately managed in order to be developed and for greater understanding in the spoken language rather than from the visual sources which apply to reading skills or which could be transferred from reading.

In summary, the target learners generally receive limited instruction in learning how to listen as well as scarce support when listening to texts outside the classroom. Listening skills and texts features are taken for granted or are acquired or absorbed by learners themselves rather than

receiving guidance to raise awareness of 'how' to listen to texts' characteristics. This would strongly suggest that given the variety of genre textual features and their definite influence on listening skills, learners need guidance to capitalise more on their listening experiences.

4.2 Participants

Due to access and availability, a convenience sample of volunteer students participated in the main study, which consisted of two entire classes. The participants were male and female, aged over 18 and enrolled in the fourth semester. Although the majority of students agreed to participate (42 students), only 17 in each group signed the consent letter and attended almost all the sessions. Thus, each CG and EG numbered 17 students learning English (34 participants in total and representing over 80% of each class) at intermediate level, i.e. two homogeneous groups. Learners' proficiency level is usually evaluated through the institution's parameters given that many have not taken an officially recognised English exam previously. Students are promoted to a higher level upon successful completion of previous one, with an overall score of at least six out of ten, which is not obtained exclusively from a listening test. Language proficiency is a factor to consider in listening comprehension and studies have defined it differently, e.g. per age of acquisition, per course level and per in house tests rather than per performance on standardised tests, hence the proficiency level varies from research study to study (Bloomfield et al, 2010.). Cross and Vandergrift (2015) suggest that researchers conducting experimental designs use a standardised test to gather reliable data, i.e. to know that the impact of the intervention on the listening skill was not for mere task familiarity. Whereas others such as Siegel (2015) suggest to complement an in house tests with a test designed by the researcher. However, although standardisation of listening proficiency continues to evolve, a standardised test across languages (Bloomfield et al., 2010) has not yet been provided.

In the target context, instructors prepare learners for a certification exam, and they are constantly guided as to the format of these tests. One such test is the Cambridge Preliminary English Test (PET) which is a standardised low intermediate level exam that enables learners to demonstrate their ability in using English skills in the areas of work, study and travel (http://www.cambridgeenglish.org/exams/cambridge-english-scale.

In the Common European Framework of Reference (CEFR), the listening component of PET is B1 level (Lim & Khalifa, 2013, p. 313). A listening test at B1 level is passed when at least 60% of the candidates' answers are correct, e.g. in a test of 40 items, 24 right answers are required as a minimum (Geranpayeh, 2013, p. 266). Thus, according to the official criteria a candidate at a B1 level can identify key and specific information, state opinions, understand and interpret information, listen for detail meaning and identify the attitudes and opinions of speakers in different types of texts such as short, long, neutral and/or informal monologues, dialogues and interviews (Elliot & Wilson, 2013, p. 159). Despite continuous preparation of these learners to pass

an English proficiency exam, there was little or no awareness by each individual of their proficiency level prior to sitting the exam. However, in choosing the Preliminary English Test (PET), this need for continuous testing preparation was an advantage for the researcher, given that the listening section of the PET was an appropriate test to measure the participants' proficiency level in a more objective way.

Additionally, it conveniently homogenised the listening proficiency of the groups of learners, in the pre-stage of the quasi-experimental study. Applying only the listening section facilitated the gathering of more reliable, focused results about learners' listening proficiency, without added complications and potential confusions. It meant that the other skill areas were not part of the final equation in terms of participants' overall proficiency level and thus provided data solely on the skill in focus. The PET listening exam results showed an average listening score within groups of 69/100 in the EG, 64/100 in the CG and 67/100 between both groups, i.e. a quite homogeneous B1 independent listening proficiency level in both groups based on the CEFR.

At this point it is necessary to describe the research design, instruments, materials and course plan employed in order to best address the research questions for this investigation. Considering listening research and target participants, the methodology is designed based on the primary aim of exploring factors affecting the outcomes of a genre-based approach to listening. The design was initially planned as a quasi-experimental study, but to date most research on listening has been quantitative and pays insufficient attention to the incorporation of listener's voice. Quantitative instruments such as 'tests' and 'tasks' scores may well allow us to better understand such areas as listening progress, product (listeners' task scores) and the effect of the intervention on listening skills, but quantitative results prove to be inadequate by themselves in terms of visualising how an individual listens to answer tasks, or to gain insights into procedures followed while listening. Observation of such procedures can only be observed through different methods of data collection, not limited to only quantitative approaches. Many researchers advocate the necessity of conducting more studies in which researchers use multiple methods such as diaries, questionnaires (Vandergrift & Tafaghodtari, 2010) interviews and stimulated recall to aid an understanding of what and why students focus on particular aspects, and the difficulties encountered in the listening skill (Cross, 2015). Others such as O'Brian and Hegelheimer (2009) suggest that to research a complex skill and the strategies involved, a 'mixed methods' approach is of value.

4.3 Mixed Methods (MM)

Mixed methods approaches were first developed in the 1950's by scholars such as Campbell and Fiske (1959; in Creswell, 2007, p.14). This methodology has expanded among different disciplines encompassing social, behavioural and health sciences (Creswell, 2007, p. 184) and linguistics (Creswell, 2014) and has progressed significantly in current years (Creswell, 2007, p. 184). Mixed methods refer to the use of two or more methods in a single study integrating or combining two

types of data quantitative and qualitative, to gain a better understanding of the phenomenon studied and to strengthen the two types of data together, with the idea that one method could not do or explain alone (Creswell, 2013; Creswell, 2014). A simple example is that quantitative data does not provide explanations of outcomes (Creswell, 2007, p. 34).

Thus, a sequential dependent-explanatory study was designed for this investigation, with tasks followed up by stimulated recalls and semi structured interviews (quan → QUAL). In other words, quantitative data was collected (e.g. listening task product) before conducting the qualitative stimulated recalls, which were based on the listening task. Following analysis of the quantitative data, the analysis guided by qualitative data aimed to explain, illustrate and explore the aspects that affected the listening process. This process of triangulation of data is generally believed to provide more convincing and accurate findings (Yin, 2009, p. 116).

4.3.1 Quasi-experimental design

As said earlier, the research design was initially planned as a quasi-experimental study. The reason is that it is very difficult to conduct completely experimental studies so quasi-experimental designs are acceptable in language learning and teaching to research the effect of a treatment on learners' behaviours and processes (Lee, 2012). According to Cross and Vandergrift (2015), Quasi-experimental designs are necessary to investigate listening skills, being suitable for a convenience sample because randomisation is usually not plausible in language educational settings (Rost, 2016, p. 250). One of the most common quasi-experiments and one that allowed me to identify the impact of genre-approach on the learners' listening skills, is the 'untreated control group design with dependent pre- and post-test samples, also called non-equivalent comparison group design' (Shadish, Cook & Campbell, 2002, p. 136). This design involves at least two homogeneous groups; one that is identified as the experimental group (EG) and the other as the control group (CG). The EG receives instruction or a specific treatment whilst the CG is given an instruction unrelated to the EG's treatment due to ethical reasons (Lee, 2012). This design administers a pre- and a post-test and has a cause and effect conclusion derived from the measure of an 'X' variable on a 'Y' one (Bell & Waters, 2014; Mackey & Gass, 2005). Comparisons are computed through statistical methods (Wisut, 2010) meaning that in this study, a genre-based instruction is established as an independent variable (IV) with two levels: with and without genre-instruction, whereas the scores of the listening genre-tasks constitute the dependent variable (DV). The CG was exposed to its regular class hours but the EG received genre-based instruction using a Systemic Functional Linguistics pedagogical cycle (SFL) which was through the analysis of oral texts which were adapted to three scaffolded phases: (a) setting the context, (b) deconstruction of texts and (c) independent reconstruction of texts as a strategy for improving learners' listening skills.

The 'untreated control group design with dependent pre- and post-tests is illustrated below based on the scheme of Shadish, Cook and Campbell (2002, p. 137):

A Group O _____X_____ O

B Group O _____ O

A Group = Experimental group. B Group = Control group. 'O' = pre- and post-tests. 'X' = treatment applied. Dashed line = 'non-randomised groups'.

4.3.2 Case study design

Case studies seek to generalize or expand theories rather than to generalize populations based on numerical frequencies (Yin, 2014, p.21). In order to answer the research questions: How do intermediate Mexican L2 learners listen following genre-based approach about narrative texts? And what strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach? A case study design was used. Case studies are useful in that they explain 'how' or 'why' an intervention produced the observed results. The reason for a case study approach to be used here is that quasi-experimental designs address group differences rather than explanations (National Research Council, 2004, pp. 167-168; in Yin, 2014, p. 216). Such 'how' and 'why' questions help either to explore, explain or describe the phenomena studied, with 'How' questions helping to explain how things happened over time rather than relying on frequencies or incidences which are better answered by using a 'survey' method (Yin, 2014, p. 10).

Case studies can be of two types: single-case and multiple cases. A single-case presents the major themes of the phenomena studied, illustrated by specific topics within particular cases which appear not as separated individual chapters. Multiple-case studies allow us to treat cases independently or separately thus allowing for comparison later when writing a synthesis or conclusion in a separate section (Yin, 2009, p. 156; Yin, 2014). This process is referred to as cross-case synthesis and requires at least two cases. By having two or three cases instead of one single case, the findings will be more robust (Yin, 2009, p. 156).

When considering how many cases to report, Stake (2006) holds the view that there is no specific number of cases to be selected and that the researcher selects the cases based on specific criteria. For example, the selection of less than four cases will probably not show sufficient interaction between the programmes and situation, whereas more than 15 or 30 will almost certainly provide more interactivity than the researcher can realistically understand. Stake suggests selecting the cases based on relevance and whether such selection provides the desired diversity across contexts,

or their potential for learning about certain complexities and contexts. Stake further explains that multi case studies allow investigation into how a program or phenomenon performs in different environments. This involves the choice of cases in both typical and atypical settings (2006, p.23).

Case studies also allow for the use of different sources of information to arguably provide more convincing and accurate findings, through a process called 'triangulation'. We can triangulate data sources, and also data among different researchers, different theories and methods. Triangulation occurs when events are supported by more than one source of evidence, thereby increasing construct validity to the analysis and the case study quality (Yin, 2009, p. 116).

Given the above, this paper reports on the findings obtained from two groups of learners at a public university studying English at intermediate level in Mexico. The three cases studied per group answered the following data collection activities: pre-and post-tasks in English and Spanish and the stimulated recall before and after the experiment. The task-produced answers, stimulated recalls and semi-structured interview data are triangulated to support findings from each other.

My hypotheses were that listeners would use meaningful strategies; would anticipate the incoming information based on genre macro structure; would listen and use text features, analyse the structure and identify the context where it occurred; and would draw upon genre features from L1. It was hoped that if these variables were supported with evidence, I could convincingly go on to argue that the intervention had an impact on learners' listening skills.

4.4 Research instruments

In the pre-exploratory study, quantitative and qualitative instruments were applied to the L2 target participants, being questionnaires and diaries respectively. The aim was to explore the texts and topics which learners listen to in the given context in order to design a more informed experiment based on what learners have access to and are interested in, as interesting materials motivate and keep them listening (Chang & Millet, 2014). It is important to remember that it cannot be assumed that learners have access to the same resources in a foreign context where English is taught, as some resources may be restricted in such FL/L2 contexts. In addition, in the case of a variety of texts actually being available it cannot be assumed that learners will understand the conventions embedded within them or have any interest in them given that learners are naturally selective in what is listened to. The surveys included questions about the kind of oral texts learners listen, for example lectures, documentaries, films, music, dialogues, monologues, formal and informal spoken language. Additionally, information was sought concerning aspects such as whether listening occurred in connection to reading, speaking or writing skills, as well as where and with whom listening took place and through which means.

In addition, questionnaires about listening strategies and awareness were applied to explore the strategies in use and the degree of learners' metacognitive awareness regarding listening skills. To that end, listeners answered the MALQ (Vandergrift, 1997) which is used with learners from different cultural backgrounds (Rahimirad & Shams, 2014). Another questionnaire was answered based on the Oxford's (2011) extensive list of metastrategies, which was narrowed down for this investigation and adapted just for listening skills. Oxford's metastrategies, strategies and infinite tactics complemented the research in listening strategies as it includes the metalevel for the social and affective factors. Finally, a questionnaire was used to attempt to better see what most motivates L2 learners in terms of improving listening skills. This is considered to be especially insightful because the listening skill can be seen as not only a cognitive process, but also a skill influenced by affective factors thus requiring both attention and motivation (Rost, 2002; Vandergrift & Goh, 2012;). Indeed, Bloomfield et al., (2010) point out that motivation enhances learners' use of metacognitive strategies, leading to improve listening performance, and the questionnaire facilitated the identification of the kind of texts learners feel most motivated to listen to.

However, the main pitfall from the use of so many quantitative instruments was a consequent lack of any real insight into individual listeners' thoughts, decisions and differences. The results did not provide a deeper understanding of how a specific proficiency level of learners listen to a specific genre, topic, with listening guidance and the forces driving them to listen as they do. The results were quite descriptive, highlighting broad generalizations of the whole population's listening trends. Consequently, the strategies identified were too broad, ranging from different types of language proficiency learners, the use of diverse technologies, and the variety of texts, locations, and different times. The use of strategies employed in the classes, and those which they already employed during the data collection through online questionnaires about metacognitive strategies, suggests that there is an awareness of listening strategies used both in and outside the classroom, but not specifically for listening to a specific genre. In other words, results were not learner-and genre-specific which was further confirmed in the qualitative data obtained from diaries.

Therefore, the quantitative methods for the main study were limited to a pre- and post-listening task, while the qualitative methods were narrowed down to the use of individual stimulated recall and semi-structured interviews. These two qualitative techniques are useful in terms of knowing what each participant is paying attention to and why (Cross, 2013). Similarly, diaries and process-based discussions can show rich data of learner awareness and difficulties encountered when listening (Vandergrift &Tafaghodtari, 2010). Stimulated recalls and semi-structured interviews were used in the exploration of the participants' listening and to answer the research questions: W*hat are the factors affecting the outcomes of a genre-based approach to listening? How do L2 learners listen after having received instruction from texts? What strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach?*

4.4.1 Stimulated recall

This section addresses the stimulated recalls and procedures followed in order to collect more reliable data. According to Vandergrift (2007) and Yeldham (2017), stimulated recalls can be employed to investigate the unseen mental processes linked to listening, and the recalling of them at a later stage. Stimulated recall (SR) is a type of 'Verbal report' or research enquiry instrument whereby individuals are asked to remember their ideas or thoughts after having resolved an activity (Gas & Mackey, 2000; Mackey & Gas, 2005; 2013). With the use of a stimulus, be it either a prompt, a task, a questionnaire or a recorder used for listening purposes, listeners are more likely to recall the mental processes involved whilst participating in the given task (Meier & Vogt, 2015). Training for participants needs to be simple and clear. The researcher needs to therefore model the procedure to follow and explain expectations (Gass & Mackey, 2000; Mackey & Gass, 2005).

Sometimes learners only partially verbalize their thoughts and when they are asked to articulate the mental processes at play it may affect an individuals' mental effort, and thereby interfere with memory recall. Therefore, to avoid the event becoming distant in time and memory, it is important to apply SRs within 48-hours of the activity being completed in order to maximise accuracy (Gass & Mackey, 2000).

Given this, each individual's SR was conducted within two days of the pre- and post-genre task. Each session was scheduled according to participants' availability and was recorded, and conducted in the self-access centre, a quiet and private room free from distractions or the risk of being overheard. Printed and recorded instructions were used equally for all the participants as suggested by Gass and Mackey (2000, pp. 59-60). Learners listened to the following, read-aloud, by myself, instructions in English and clarified orally in Spanish.

> 'What we are going to do now is listen to a text. I am interested in what you were thinking at the time you were listening to complete the task. I can see what you answered by looking the task completed, but I don't know what you were thinking. So, what I'd like you to do is tell me what you were thinking, what was in your mind at that time while you were listening to complete the task. I'm going to put the recorder on the table here and you can pause the listening any time that you want. So if you want to tell me something about what you were thinking, you can push pause. If I have a question about what you were thinking, then I will push pause and ask you to talk about that part of the listening.'

Participant recalls were in their L1 to avoid problems in the expression of their ideas and to facilitate maximum recall, even in English if the participant wanted. A laptop was put at the participant's disposal to play/pause/rewind the audio as necessary and at intervals while listening, in order to recall their thinking processes about the already completed listening task. The task and

the laptop recorder were used as prompts to listen to the text followed by a series of questions which I asked, for example:

> 'What was happening in your mind at that point? What were you thinking here/ at this point/ right here? Can you tell me what you were thinking at that point? I noticed you're kind of confused/ listening to something there, what were you thinking then? Do you remember thinking anything when you listened to that? Can you remember what you were thinking when you listened those words? Can you tell me what you thought when you listened to that?'

Participants were reminded to stop the audio recorder before starting to speak and also that vocalization here was referring to past events as they may have talked about task processes used in current time. Occasionally, it was necessary to remind a participant to stop the recorder while responding to questions. This was to avoid the participants talking and listening at the same time in order to focus only on recalling thoughts. When recall was not forthcoming or thoughts lacked clarity, it was either accepted or in some cases followed up with questions, such as 'Could you give me some examples?' Each SR lasted approximately 20 minutes or as long as it took learners to check responses. In total, 44 stimulated recalls were conducted at the two different times, from the different individual participants out of the 34 from each of the two groups in question as described below.

Ten volunteer participants in the CG recalled their thoughts about the pre-Spanish task, and another ten about the pre-English one. In the post-stage there were seven recalls about the English task. By contrast, in the EG pre-stage, thirteen participants recalled their thoughts about the Spanish task and seventeen about the English one, whilst in the post-stage there were fourteen regarding the English task. Merging the number of recalls of the two groups in the two stages and two tasks, there were 13 recalls about the Spanish task and 17 about the English one in the pre-stage, whereas in the post-stage the total number was 14 in relation to the English task, thus 44 retrospective recalls in total. Transcription of the data recalled from all 34 participants was then carried out and analysed. However, for illustration purposes, only three participants per group were found to have complete data sets at the two stages, providing six participants' full data sets which are presented in the case analysis section.

4.4.2 Diary and semi-structured interviews

This section explains the rationale for implementing a semi-structured interview instead of using diaries for the main study. It is generally accepted and acknowledged the diaries are useful for researchers to investigate listening strategies (Cross, 2015: Rui & Oxford, 2014); listening comprehension (Cross, 2015) and awareness of listening (Vandergrift, 2007). They can be structured with headlines which facilitate the analysis (Bryman, 2004). Listening entries and

frequency can be counted, together with start and finish dates for writing (Kemp, 2010). They can include open-ended questions, request examples and/or supporting details (Curtis & Bailey, 2009; Lopera, 2013), and written in L1 (Gass & Mackey, 2007) for expressing thoughts freely. However, in spite of such positives, it is difficult to obligate participants to actually write them. In contrast to the entries in the pre-study diaries, the lack of them in the main study diaries led to the decision to implement a semi-structured interview as a workable and necessary alternative.

Interviews similar to diaries, give access to participants' unobservable mental processes (Masanori, 2003) when recalling listening experiences (Vandergrift, 2007) and can provide insights into the effectiveness of new strategies or approaches to listening and how they are dealt with (Goh & Taib 2006). Semi-structured interviews are useful for addressing specific topics in that they allow for open-ended questions that require detailed answers. The interviewee can talk freely on the themes that the interviewer is leading on which are essential for the aims of the study (Noaks & Wincup, 2004, p. 80, in Silverman, 2013. p. 158). On a practical level, the use of good quality equipment and microphones are essential when conducting interviews, as well as the establishment of protocol such as not switching off the recorder too soon, as often essential information can be added at the end of an interview. It is also important that an interviewer is appropriately trained to deal with unexpected events that may arise during the interview. Paltridge (2001) points out that interviews may often not disclose what learners actually do, so it is strongly advisable for data to be triangulated, with for example observation and collection of real texts. To triangulate, first it was necessary to analyse all the data gathered, and a useful method advocated by Gale, Heath, Cameron, Rashid and Redwood (2013), is to analyse qualitative data using what they refer to as the 'Framework Analysis' (Gale, Heath, Cameron, Rashid and Redwood, 2013).

4.5 Data storage and organisation

All collected data was stored and organised using the newest version of NVivo. It is one of the newest versions of software distributed by QSR International in Australia. It integrates the characteristics of the software program N6 (or NUD*IST6) and NVivo 2.0. NVivo helps to organise, merge, manipulate, shape qualitative data, search concepts and to analyse data in different languages (Silver & Lewins, 2014). It enables the storage of data in one location, displaying codes and categories visually (Creswell, 2013, p. 204). All pre- and post-stimulated recalls (SR) and semi-structured interviews (henceforth SSI) were recorded, transcribed verbatim and saved in Word files. The SR transcription files about the task in Spanish or the task in English from the CG and EG were uploaded one by one to NVivo10 and then updated in NVivo11 software to organise them for subsequent analysis. NVivo software aided the management of qualitative data as suggested by Lichtman (2014) and Creswell (2013, p. 204). Thus, all data in this study was organised hierarchically with parent (metacognitive, cognitive and socio-affective strategy taxonomies) and child (problem identification, elaboration sub-strategy classifications) folders

considering the data stage (pre- /-post), the qualitative technique analysed (SR or SSI), the group (EG or CG) and the task version (Eng. or Spa.).

4.6 Qualitative Framework Analysis (FA)

For analysing the stimulated recalls and interviews, the qualitative data needs to be organised and analysed, before being reduced into coded themes, enabling it to be represented in tables, charts or a discussion (Cresswell, 2013, p.180). 'Coding' is essential as it allows the combination of codes, thus deriving broader categories or themes to emerge, which can then be displayed and compared (Creswell, 2013, p. 180). For this investigation the framework analysis was used, which is a member of the family of 'Thematic analysis' and 'Qualitative content analysis' developed by Jane Ritchie and Liz Spencer in the late 1980s (Gale et al., 2013). FA can be used to identify similarities and differences within the data before searching for relationships in order to describe or give explanatory conclusions based on the themes. Basically, Rahanuyingshih (2013, p. 29) states that FA allows researchers to organise, manage, summarize or reduce the qualitative data by grouping and developing codes (i.e. conceptual tags for the pieces of raw data) categorized or clustered into interrelated ideas or concepts. The FA helps the transformation of the original accounts into a new structure in order to answer the research questions (Gale et al., 2013). This qualitative analysis is systematic (Lacey & Luff, 2009) and flexible (Gale et al., 2013), showing the stages of the analysis process from which findings emerge. The procedure begins by familiarization, identifying a thematic framework, indexing, charting by theme or participant, mapping and finally interpreting. Thus, in this study the FA was employed as the quantitative data did not provide insights into the learners' listening processes behind the quantitative answers. The SR and SSI data of each participant was read and re-read, then coded with annotations added to link with the coded data. Findings were identified, noted, and followed up by a further review of the literature to ensure clear analytical focus, as suggested by Cresswell (1998) and Miles and Huberman (1994, in Kalaja & Barcelos 2006). Thus, the next section presents the procedure followed for the analyses, together with some of the salient limitations and a concluding summary.

The analysis began by coding in an inductive way or directly from each of the participant's SR and SSI data in order to identify repeated actions, processes, strategies, words, phrases, or sentences. This enabled me to better attempt answering the research questions on how learners listen. The coding was centred on two themes: (1) genre features (language within the text, structure of the text, purpose or function of the language in the text, and socio-contextual elements such as listening, to know who the speakers were, where they were, what the situation was) and (2) strategies according to Vandergrift's (1997) taxonomy of metacognitive (e.g. planning, monitoring), cognitive (e.g. inferencing, elaboration), and socio-affective strategies (e.g. lowering anxiety). Vandergrift's taxonomy shows the strategies which listeners can access when exposed to

spoken texts (Celce-Murcia, 2014) and has been used widely in listening comprehension research (e.g. O'Bryan & Hegelheimer, 2009).

During the first analysis data was coded that related to learners' listening processes linked to genre features. For example, bottom-up and top-down processes were stored in a code entitled 'structure' as Figure 2 shows: percentage of data stored per participant who recalled having used sequential time markers while listening, in the two groups' pre- and post-stage tasks.

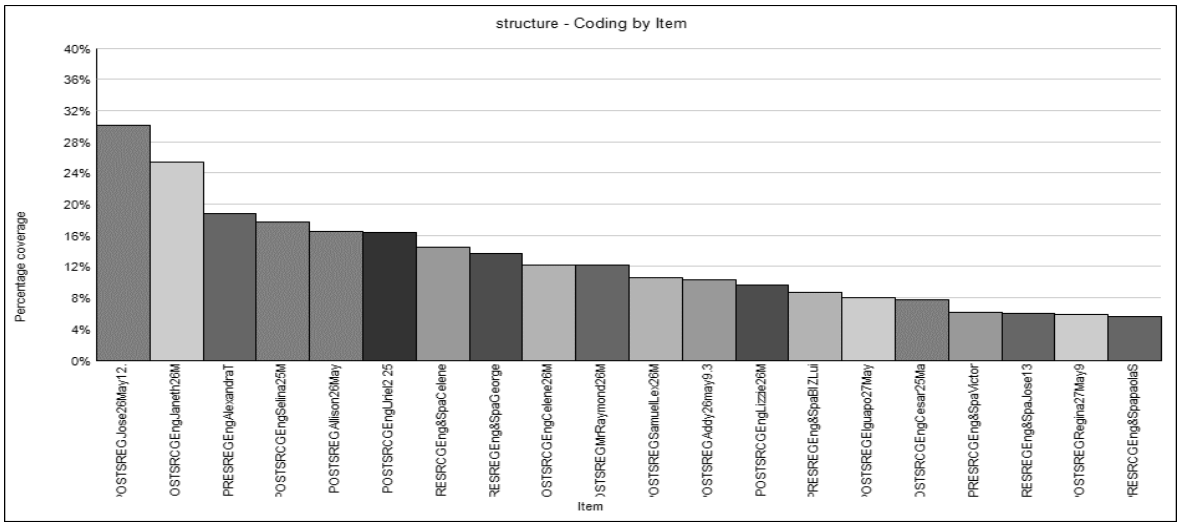


Figure 2: Structure code

In contrast, I created a code entitled 'reflections' which stored a few occurrences of data showing the reflections of learners' listening in both the Spanish and English tasks. The analysis showed that the 'structure' of the type of text in question plays a role when listening, that learners' reflections about listening were minimal based on the number of counted entries from the recalled data analysed.

In the SR about the pre-task in Spanish, the first analysis showed a list of processes, strategies and other topics which were addressed by the Mexican L2 participants. Some of them were the 'structure of the text', 'identification of problems', 'imagining the events', 'sequencing of the events', 'note taking', 'identifying repetitions', 'identifying discourse markers', 'identifying the purpose of paragraphs', 'engaging', 'speculating' and 'using prior knowledge'. (See Figure 3)

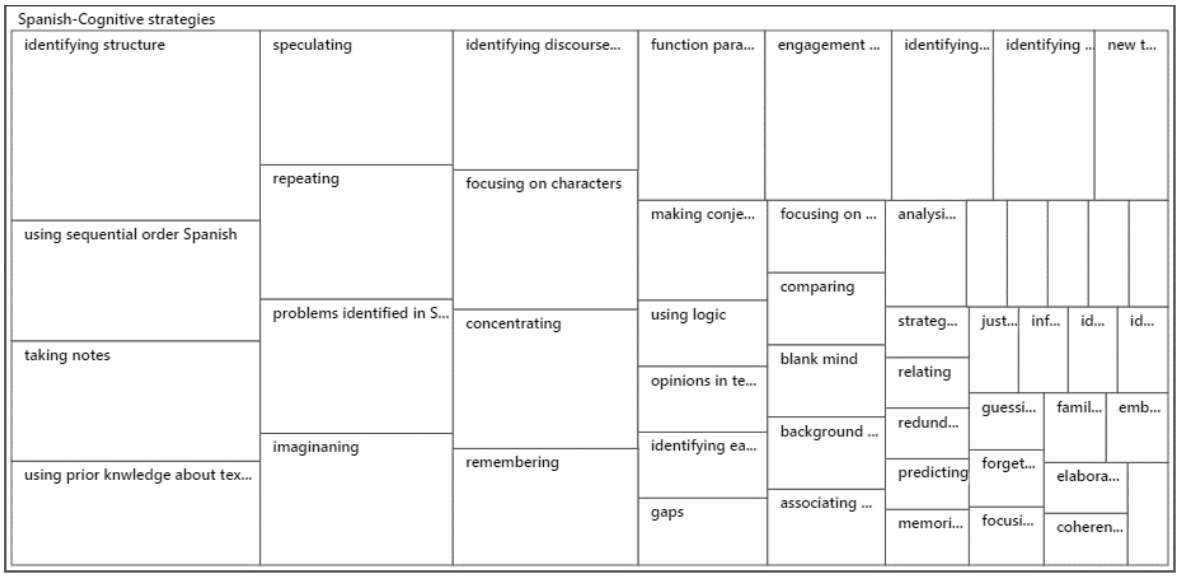


Figure 3: Cognitive strategies about the pre-task in Spanish

On the other hand, in the SR about the pre-task in English, other processes, strategies and topics such as 'identifying the structure', 'identifying discourse markers', 'identifying the accent' 'using prior knowledge' were predominantly identified. (See Figure 4)

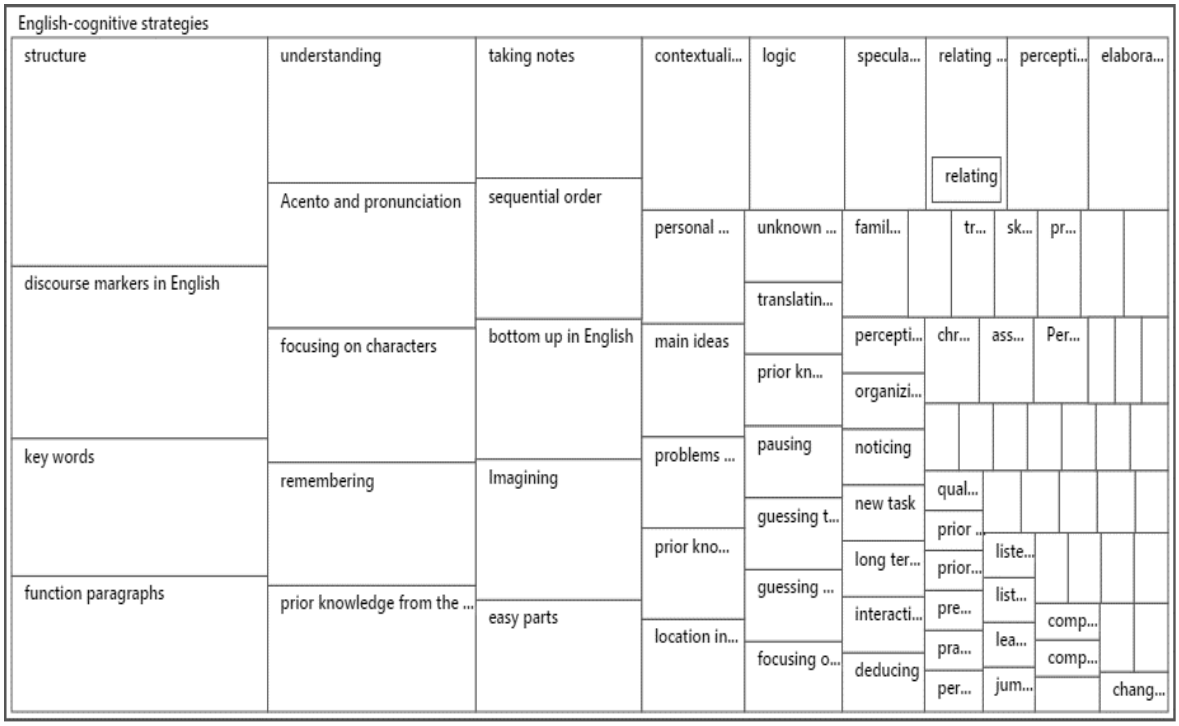


Figure 4: Cognitive strategies about the pre-task in English

This indicates that when learners listened to a Spanish translation of an oral English text sharing similar features, some processes (e.g. bottom-up and top-down) and strategies (e.g. identifying markers and using prior knowledge) are used similarly, occurring in learners' brains in both L1 or L2 version tasks.

The analysis gave me an overview of most recurrent strategies addressed by students in the pre-stage tasks, as shown in the Figure 5 below.

First analysis Stimulated recalls NODES horizontally

Name	Sources	References
English-cognitive strategies	32	644
English- other strategies	30	133
English- Metacognitive strategies	22	55
English-socio affective strategies	17	37
Spanish-Cognitive strategies	16	264
Spanish- Other strategies	15	75
Spanish- Metacognitive strategies	8	20
Spanish- socio affective strategies	7	11

Figure 5: Parent strategy codes overview

Creswell (2013, p. 185) argues that some researchers count codes to predetermine their frequency, however, this counting is linked more with quantitative research. Instead, Creswell (2013) counts the number of passages occurring within a specified code because it reveals the participants' data stored in a target code. For example, the code tagged as 'structure' which stored data referring to parts about generic organisation of the text, gave me the different references and percentage of talk coverage to a CG participant, Cele, when using genre structure while listening. This means that Cele on three occasions identified generic parts of the text.

Table 3: Recurrences of data in the code structure

structure <Internals\\DATA COLLECTION MAY-JUNE 2016 MAIN STUDY FIRST ANALYSIS\\First Analysis Stimulated recall data\\POST-Stimulated recalls First analysis\\Control Group\\POSTSRCGEngCelene26May10.30> - § 5 references coded [12.30% Coverage] Reference 1-2.52% Coverage
Reference 2-2.78% Coverage
Reference 3-2.19% Coverage

Thus, the analysis conducted per whole group and then per individual participant was in relation to the percentage of the oral contributions of the participants per code category in the SR. It was also done per number of individuals who addressed each specific theme. This latter decision was made

to deal with the issue of overinflated percentages as a result of participants who were highly verbal or who kept repeating ideas as suggested by Creswell (2007, p. 139). The aim was to identify strategies and other themes in both CG and EG groups that indicated which strategies were most used to complete the task.

To that end, regarding the CG pre- and post-stages English task, a CG comparison was made of each of the strategies used, themes identified and the number of participants who talked about them in the pre- and post-SR regarding this English task. Results of a Control Group comparison of each of the strategies used, themes identified and the number of participants who talked about them in the pre- and post-stimulated recall regarding the English task are described here. The totals showed a compiled percentage of talking according to a specific number of participants out of a total of nine in the pre-stage or seven in the post-stage in this CG. Results showed that the majority of learners used top-down cognitive processes regarding language, structure and world knowledge (world elaboration) in both stages. The majority of students used these top-down processes in the pre-stage, but the majority of occurrences seemed to happen in the post-stage. More learners and more types of knowledge were used during the pre-stage than in the post-stage. The majority of learners found more problems in the pre-stage task than in the post-stage. Imagination was quite a similar process, used in both stages and memory seemed to play a role. Inferencing and self-questioning were used in the pre-stage by a minority of students. Taking notes was almost nil in the pre-stage, but more notes were taken in the post-stage. Key words and main ideas were used in the pre-stage, but learners diminished their usage in the post-stage. In general, learners experienced problems in both stages, but they tried to solve them using text structure and communicative purpose or function, different types of prior knowledge and imagination in both stages. It is also evident that learners listened differently in both stages and that data about cognitive processes used was more evident in the pre-stage than in the post-stage. Affective factors were higher in the pre-stage than in the post-stage.

On the other hand, with respect to the EG Pre- and Post-Stage English task, I present an Experimental Group comparative content analysis of each of the strategies used, themes identified and the number of participants who talked about them in the pre- and post-stimulated recall regarding the English task. The totals showed a compiled percentage of talking according to a specific number of participants, out of a total of seven in both the pre-stage and post-stage in the EG. The results showed that the majority of learners used different cognitive processes in the pre-stage and more metacognitive strategies in the post-stage. The majority of students used text structure and function in both stages with more occurrences in the post-stage. Learners had more problems in the pre-stage than in the post-stage and a larger number of them used more prior knowledge in the post-stage than in the pre-stage. More learners took notes, used main ideas, had cognitive load and used organisational skills during the pre-stage, but almost none of the learners

showed these aspects in the post-stage. Memory was used more in the post-stage than in the pre-stage. Learners used more imagination in the pre-stage than in the post-stage.

Counting the number of recurrences and codes was not the right path as the study was not looking for generalizations. Therefore, a compilation for each CG individual participant in the pre- and post-stages was made. The reason is that listening is a skill that occurs in each learner's brain in a dynamic way, so the results above cannot be generalized. Thus, an analysis was also made of each of the strategies used, other themes identified and the percentage of talking per participant in the pre- and post-SR regarding the English task in the CG and then the EG. The numbers were taken visualizing each participant's data coded in NVivo 11.

On the one hand, as far as each of the CG individual participants is concerned, I present a CG comparative content analysis of each of the strategies used, other themes identified and the percentage of talking per participant in the pre- and post-stimulated recall regarding the English task in the CG. Results showed that in the pre-stage, Cele used mostly imagination, prior knowledge, text structure and function, and experienced problems. Whereas, in the post-stage, Cele mostly used text structure and function, prior knowledge and still experienced problems. In relation to Uri, in the pre-stage, he used more prior knowledge, key words and did not show many problems occurring. Whereas, in the post-stage, Uri used mostly text structure and function, prior knowledge and imagination and did not experience many problems. In the case of Vicky, in the pre-stage, she made a lot of usage of text structure and function, had many problems and used much imagination. Whereas in the post-stage, Vicky experienced more problems, used some prior knowledge and made little use of text structure and function.

On the other hand, I present an EG comparative content analysis of each of the strategies used, other themes identified and the percentage of talking per participant in the pre- and post-SR regarding the English task. In the EG, results showed that in the pre-stage, Jos used more text structure and function, thought a lot about how to organise it, used many key words and main ideas. He experienced some problems. Whereas in the post-stage, Jos used mainly text structure, and some prior knowledge. In relation to Ray, in the pre-stage, he had many problems, tried to identify the type of text, and used some text structure and function. Whereas, in the post-stage, Ray used extensive text structure and function, was engaged, planned and used key words. Finally, in the pre-stage, Sam had many problems, used many key words, text structure and function and was partially engaged. Whereas, in the post-stage, he used more text structure, much prior knowledge and memory, still engaged and had less problems.

Creswell (2013, p. 185) argues that counting codes implies giving them equal emphasis without the consideration that the coded passages may show contradictory opinions (p. 185). Similarly, from a qualitative analysis perspective, these lists of codes are not necessarily significant (Saldaña, 2016, p. 41) or do not mean anything (Gale et al., 2013 p. 6). Their frequency does not explain at all how

the participants processed the information, although their numbers provided me with some frequent factors addressed by learners when they were listening. Code frequency is not an accurate indicator of importance and the item with the higher frequency does not always deserve the first place in the writing-up (Saldaña, 2016, p. 287). By contrast, Harding (2013 in Saldaña, 2016, p. 25) suggests that a code which was addressed by around a quarter of the participants deserves consideration in the analysis and could contribute to the research findings.

Later, I continued analysing the data as the previous analysis had some limitations in the classification of the processes and strategies. This time, a pre-set list of strategy thematic codes was created. Creswell (2013) argues that predefined codes limit the analysis rather than opening up the codes to reflect the participants' views, so Creswell (2013, p. 185) and Saldaña (2016, p. 750) suggest we are open to other emergent codes. I pre-established some theme codes entitled 'bottom-up processes' 'genre theory', 'metacognitive strategies' at the same time that other theme codes were emerging such as 'cognitive load' and others sub-theme codes such as 'identifying the introduction', among other strategies (see Figure 6).

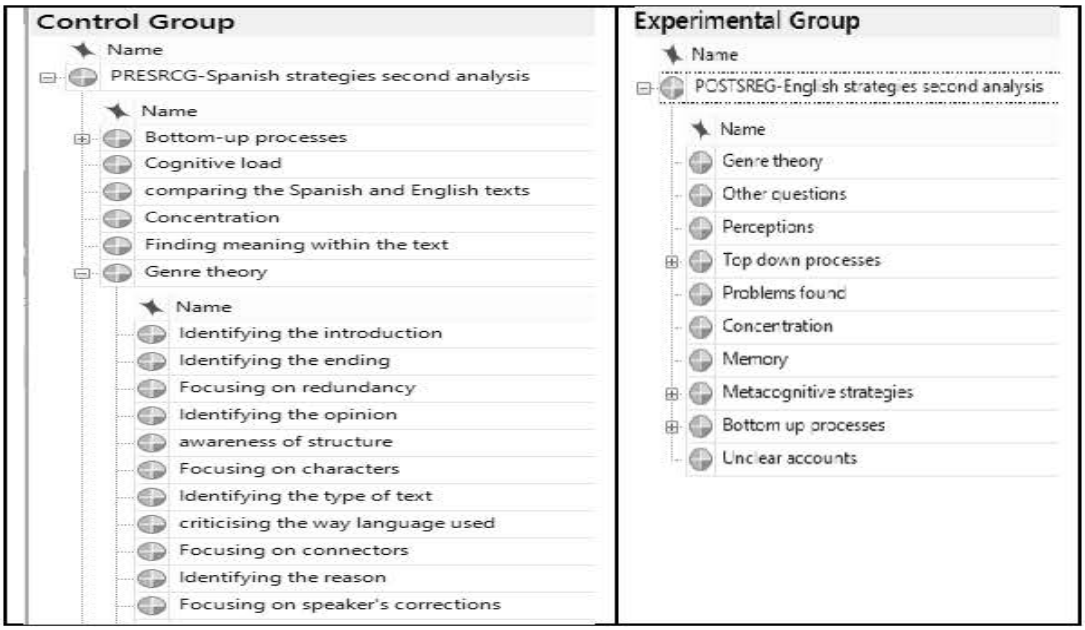


Figure 6: Created and emergent sub-categories of strategies

This latter coding was based on the actions, strategies, processes that students did to understand how their listening occurred, which is adequate for answering the research question 'how does?' (Saldaña, 2016, p.73). The sub codes were tagged with names ending in '-ing words' according to a 'process coding' (Saldaña, 2016). Emerging codes were grouped in categories and later a similar procedure was used to create new categories in a deductive way (i.e. 'axial coding'), related to listening processes and strategies. In other words, the emerging processes and strategies were organised in a hierarchical order going from two 'parent themes' to three 'sub-themes'. The parent themes are: (1) Anderson's (1985; 2010) three phase model of comprehension – which according to

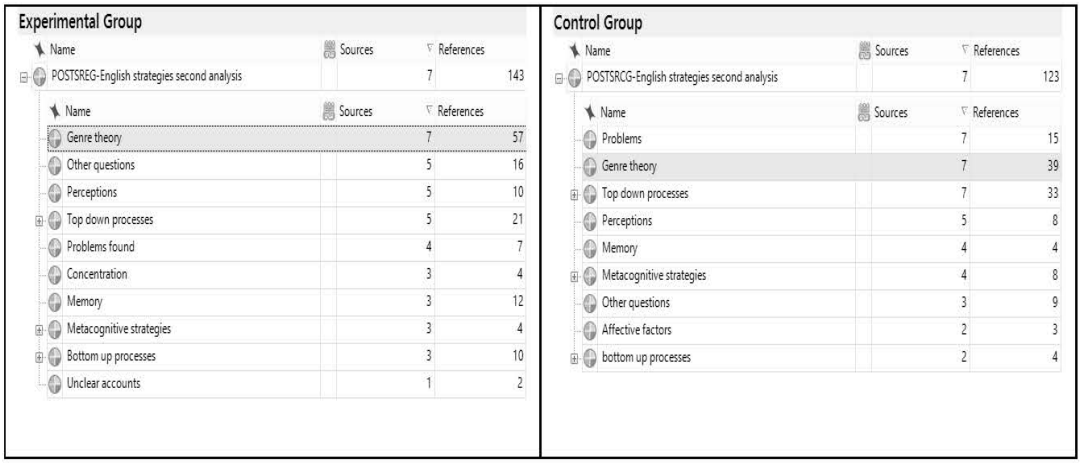
Graham and Santos (2015) address listening at a discourse level - and (2) Vandergrift's (1997) listening strategy taxonomy. The three sub-processes and sub-strategies per each of the two parent themes are: perception, parsing, utilization processes and metacognitive, cognitive and socio-affective strategies. Figure 7 illustrates a sample of a compilation of results. Specifically, it presents the pre- and post-stage (St) strategies (S) and processes (P) identified per participant (Par), per group (G) and task language (L), either Spanish (Sp) or English (En) from the analysis of the stimulated recalls (SR) and semi-structured interviews (SSI). The results are presented as follows: in the first column a classification in relation to genre theory elements such as language used (L), function of words (Sf) and sociocontextual elements (SC) involved within the genre conventions are presented. In the second column we can observe the taxonomy of strategies (S) categorized as cognitive (Co), metacognitive (MC) and socioaffective (SA). The processes are presented in the third column according to Anderson's comprehension model: perception (Pe), parsing (Pa) and utilization (Ut). The fourth column shows the stage (St) which is distinguished as before (Be) or after (Af) the experiment, while the language (L) of the addressed task (English –En- or Spanish - Sp) is presented in the fifth column. The sixth column describes the strategies identified. The groups are either control (CG) or experimental (EG). Finally the study cases or participants are identified from the seventh to the ninth columns with the experimental participants' initials: (R) for Ray, (S) for Sam, (J) for Jos, whilst the control cases are presented from column ten to twelve with the initial (V) for Vicky, (C) for Cele and (U) for Uri. The numbers indicate the number of times the strategy categories were observed per participant.

Themes					Categories	EG			CG		
G	S	P	St	L		R	S	J	V	C	U
L	C-C	Pe	B	En	Natural speech features: accent, pauses, repetitions…	7	1	2	4	0	0
L	MC-MC	Pe	A	En	Natural speech features: accent, pauses, repetitions…	0	1	0	4	0	0
L	*C-C*	*Pe*	*B*	*Sp*	*Natural speech features: accent, pauses, repetitions…*	*4*	*5*	*2*	*2*	*1*	*0*
L	C-C	Pe Pa	B	En	Listening to words, key words, connectors, short phrases	3	7	5	1	3	2
L	MC-MC	Pe Pa	A	En	Listening to words, key words, connectors, short phrases	1	5	5	0	3	1
L	C-	Pe Pa	B	En	Listening and taking notes	1	0	0	0	0	0
L	-MC	Pe Pa	A	En	Listening and taking notes	0	0	0	0	0	1
L	MC-	Pe Pa	B	En	Listening and reading notes	1	0	0	0	0	0
L	-	Pe Pa	A	En	Listening and reading notes	0	0	0	0	0	0
Sf	C-C	Pe Pa	B	En	Listening to signal words/markers and function	8	9	5	1	5	1
Sf	MC-MC	Pe Pa	A	En	Listening to signal words/markers and function	18	9	6	4	8	11
Sf	*C-C*	*Pe Pa*	*B*	*Sp*	*Listening to signal words/markers and function*	*2*	*4*	*1*	*2*	*0*	*2*

Figure 7: Strategies and processes identified per participant

This procedure helped me identify how learners' listening comprehension processes occur and overlap, how listening strategies are used and how the socio-contextual factor plays a role. In this second analysis, I compared the pre-SR and post-SR processes and strategies coded to identify differences. Findings showed that the post-SR processes and strategies were a more restricted list. It showed a higher recurrence of text features used while listening in the EG than in the CG.

The Figure 8 below shows that in the EG, the participants listened and used genre features in 57 occasions whereas in the CG 39 references were identified.



Experimental Group

Name	Sources	References
POSTSREG-English strategies second analysis	7	143

Name	Sources	References
Genre theory	7	57
Other questions	5	16
Perceptions	5	10
Top down processes	5	21
Problems found	4	7
Concentration	3	4
Memory	3	12
Metacognitive strategies	3	4
Bottom up processes	3	10
Unclear accounts	1	2

Control Group

Name	Sources	References
POSTSRCG-English strategies second analysis	7	123

Name	Sources	References
Problems	7	15
Genre theory	7	39
Top down processes	7	33
Perceptions	5	8
Memory	4	4
Metacognitive strategies	4	8
Other questions	3	9
Affective factors	2	3
bottom up processes	2	4

Figure 8: References identified related to genre features

These findings were attributed to the genre knowledge that participants gained in the EG during the intervention sessions as the CG did not have the training. The second analysis also allowed me to discover whether listening was affected by other factors, such as the sharing of information by participants with students of the CG, whether they had listened to additional materials in the language classroom and had been exposed to or engaged in other listening experiences. This was possible through the analysis of the face-to-face SSI data codes created and entitled 'listening outside the classroom', 'listening within the classroom', 'perceptions about listening', and 'sharing listening with classmates' which are stored in the 'other question' parent node.

As the analysis is an iterative process which goes from the specific actions identified to the general and abstract themes of interpretation, I decided to conduct a third analysis of 'axial' type. I classified the occurrences of coded data into categories or themes – i.e. larger chunks of information which consist of several codes combined to form a similar idea (Creswell, 2013). That process described by Creswell (2013) can reduce data to between five or seven themes in order to write the final narrative (p. 186). The existing codes with data samples derived from the second analysis were printed, re-read and manually tagged based on either the Anderson's (1985) three-phase model of comprehension processes, Vandergrift's (1997) and Vandergrift and Goh's (2012) metacognitive, cognitive and socio-affective list of strategies occurring across many of the taxonomies of listening (e.g. planning, focusing attention, monitoring). Finally, I analysed learners' SR occurrences with a focus on language used, the organisation of the text, the purpose and socio contextual factors (see Figure 7 above).

There were some limitations during the deductive analyses. For example, the boundaries across the comprehension phases was an issue as well as classifying strategies. One reason is that learners do not always totally explain all their decisions made when listening and sometimes they do not

remember. As the following example from Cele's post-stimulated recall of the task in English shows.

> **08:44- 09:02 Cele:** and this one, I put against number two, it was the letter B, because this one was like 'the reason' for the G, well I related it to the one that went before, the letter G, because he says 'that the mother…', and the G was the beginning… and he gave a brief description, well, that was what I remember.

Another major problem was the analysis of learner actions as some of them could be part of different overlapping categories. For example, learners identifying words and phrases such as 'eventually' and 'the reason' demonstrate overlapping comprehension processes: (a) perception of linguistic sounds, (b) parsing of linguistic sounds with words and (c) utilization, as those words were already known, stored in their memory and retrieved while listening, i.e. use of prior knowledge of text features. These three comprehension phases lack a clear delimitation as they actually overlap. Utilization in this case is attributed to prior knowledge and/or metacognitive knowledge of functional words indicating the ending or explanation of an event.

Similarly, the usage of markers such as 'the reason' and 'eventually' demonstrates they were key words indicating a purpose or a function. If they were consciously and intentionally identified they could be categorized as metacognitive strategies, whereas if they were used apparently subconsciously or unintentionally, they could be categorized as cognitive skills. If the listener knew that 'eventually' will lead to an ending or just knew that it means 'ending' of a plot, for instance, without precisely knowing that its function indeed is to signal that 'ending' part, it could help the researcher know whether it was a strategy or a subconscious process. Thus, to make this analysis clearer, I followed my own criteria:

All the occurrences of identified data referring to sounds (hesitations, accent) or data that did not illustrate the exact oral words heard were categorized in the 'perception' process. The data with specific words parsed, recalled or restated were put in 'parsing', whereas recall data showing deliberate knowledge of 'function' were categorized in the 'utilization' process.

In the case of strategies, actions to solve the task were put in 'cognitive' strategies, others referring to knowledge of the task, the person and strategy were put in 'metacognitive' ones, whereas those involving social interaction with others and affective factors or emotions were categorised as socio affective skills. To categorise whether the actions were cognitive or metacognitive, the categorisation was based on the data context of each individual participant. Especially because in the CG, instruction was not provided so the reading of participants' actions was analysed in order to establish any awareness of performed actions. For example, Ray followed a sequential order by identifying some explanations, a problem and a solution, whereas Uri's sequential order was based

on time markers indicating which goes first, in the middle or at the end. Ray's wording showed analysis of obligatory elements and function of language use in those extracts heard.

> **20:36-21:03 Ray:** at that point, I heard 'eventually the mother said', he was trying to give an explanation as to why the mother was hiding herself, then I took it as if it was the solution or the explanation to a problem, and I put it inside these two squares five and six…

> **09:23-09:58 Sam:** with the words … 'at the end' like in that order, or for example with the facts narrated, if the mother appeared then probably afterwards the mother did something else and at the end she is discovered, … he gave them randomly, and capturing which goes first and then which goes in the middle and at the end, that is how I helped myself, I listened to the words to be able to order them

In relation to the analysis of data from a genre theory perspective, i.e. texts' features such as language used, structure and socio contextual factors, other similar problems emerged. For example, one learner seemed to have listened paying attention to the language used, such as those key words or functional words (e.g. 'the reason' and 'eventually') indicating the use of structural features such as communicative purpose or function of 'the reason' meaning 'to explain' or of 'eventually' signifying 'the end of the story'. Some learners also used the co-text, i.e. some of them contextualized a previous event in the text to locate 'the reason' as an explanation for that previous event and some others used prior knowledge of genres and conventions based on similar situations that they had experienced.

To sum up, the procedure was a constant and iterative process going from general to specific data analyses. I analysed the whole data from all the participants, storing and merging all the occurrences of a specific strategy or process into single codes regardless of the participants' individuality. Analysis and emergent codes happened simultaneously and directly from recurrent strategies or processes identified in the data. The axial analysis was carried out with a set of pre-established strategies as codes. I read the data from all the participants to identify information related to those pre-established strategies and stored it within these pre-set strategy codes. These two analyses were quite general, all the information about a theme from all the participants of the two groups was merged and stored in specific strategy codes. This analysis allowed me to see the recurrent strategies and processes in a descriptive, numerical and quite generalised way. However, I needed to analyse exactly what was happening within each single strategy or process code content, based on each individual participant. Counting the strategy or process codes did not allow me to see whether the stored information within a specific strategy code was contradictory or whether there were variations within the stored information or more importantly from each specific participant. Therefore, I did another analysis; I analysed case by case and also did an open and axial coding as before. This analysis allowed me to see in detail the strategies and processes of

every single case rather than generalizations from all the participants. I analysed case by case to find out whether the data confirmed or contradicted the three perception processes' linearity, overlapping or recursive occurrence of processes, if the metacognitive strategies led the cognitive ones to work, and whether data showed unexpected strategies, processes and related listening themes.

A) The general analysis steps were as follows:

1. I created codes about emergent strategies or processes and listening themes directly from the complete huge data set. 2. I pre-established a set of strategy or process codes. 3. I reported general strategy and processes' trends. 4. I reduced the data (it was cleaned up).

B) The more specific analysis was per single case in quite a similar procedure:

1. I started analysing the already reduced or cleaned up data. 2. I analysed case by case separately rather than merging all participants' data in single strategy or process codes. 3. I created strategy or process codes directly emerging from the data. 4. I pre-established other strategy or process codes and stored strategies and processes from each specific participant in question. 5. Then, I presented strategy trends per each case. 6. I analysed the strategies and processes stored in each of the specific codes and of each specific listener to explore every participant's listening and the factors affecting the listening outcome.

From general data to specific data reduction, from inductive, deductive to abductive, and from all participants to individual cases. This final analysis findings are presented in the individual's case study section (5.3).

4.7 Materials and course plan

This section gives an explanation of the different aspects taken into consideration in order to design the text and task as well as the lesson plans and intervention sessions designed for the participants in the quasi-experimental study. Based on the pre-study results, the 'film' genre was selected as listeners expressed an interest in this area. Rather than designing a listening intervention to provide learners with lists of potentially unsuitable strategies for some, a text and task were designed which aimed at fulfilling both learners' listening needs and enjoyment. The design of such activities facilitated the learning of how to listen and to identify effective communication skills: a task which implied mainly listening itself rather than integrated with other skills such as writing responses or reading questions. The texts were recorded and recounted with two obligatory and two optional elements of narrative structure and everyday English. The narrated texts and task in English were created to raise awareness of genre features for listening purposes and to explore the factors affecting the learning outcomes of a genre-based approach to this particular skill area. These self-

created materials were used for the intervention sessions, initially to take place over twelve days, but due to time constraints reduced to six sessions.

Learners find 'films' enjoyable, a crucial factor in extensive listening because they benefit from listening to varied texts (Renandya & Farrel, 2011, p. 56). However, enjoyment alone is not sufficient and the varieties of available texts is certainly too broad to assume that listeners know how to address comprehension issues that such text variations undoubtedly bring. Texts vary in language, organisation and contextual features with speakers talking about the same film in different ways such as providing a narration of the plot, reviewing the film or simply describing some of its main features. Oral genres tend to be interactive and occasionally some of the typical conventions are optional, such as responses to salutations in 'service encounters' (Ventola, 1987). Genres are dynamic, constantly changing to reflect the unfolding situational context. Considering that interactive spoken texts vary, and the scaffolded nature of genre-based pedagogy's use of simple model texts, film plots were adapted to be only recounted orally in a narrative structure for the purposes of this listening research with the aim of better achieving more homogeneous model texts. Narratives occur on a daily basis and can arguably be considered useful for pedagogical purposes as the act of learners listening to a common genre, such as daily narratives, can have a positive impact on improving listening skills. Eventually, by listening purposefully to narratives as a whole in order to focus on language features used, rhetorical organisation, communicative purposes and variations, can engender useful and practical listening skills, which can then be transferred to other more challenging listening texts such as lectures.

To teach through a genre-based approach, the texts used should be clear models that present a clear example of particular generic structure (Johns, 2002; Paltridge, 2001; Swales, 1990). Nevertheless, it is not easy to identify a text only by its structural elements or by its communicative purpose, as Hasan and Swales (1990) propose due to the fact that if an obligatory structural element is omitted, the texts will represent a different genre (Askehave & Swales, 2001). It is also difficult to find texts of a specific genre because many texts are multifunctional, having different communicative purposes. For example, the purpose of narrating a film-plot might be used to dissuade people from seeing it, or alternatively to simply give an opinion about it. Therefore, genre categorizations should always consider the in-text context (co-text) which clearly holds the view that a text's description, interpretation and explanation is more than just a textual or text-based analysis exercise (Askehave & Swales, 2001). Celce-Murcia and Olshtain (2014) suggest that in a genre based approach, selected texts should either be of authentic discourse or designed to best reflect learner interests, ideally anticipating and resembling future real life situations. However, the selection, creation and/or use of model texts and authentic language is challenging in a foreign context as it is difficult to encounter texts that converge all the necessary or desirable generic features to allow them to be considered as clear models or part of a specific genre, especially when talking about authentic spoken language. One reason for this difficulty is the dynamic, hybrid nature of natural

speech, which often means that it does not resemble or follow the social conventions that strictly adhere to specific genre. Despite this, it is possible to create texts that converge language features, rhetorical organisation and context in use together for language pedagogical purposes. This can be best achieved through analysis of obligatory features of created model texts with the aim of exemplifying that they belong to a specific genre such as 'narratives'. The main challenge is the creation of model texts for genre-based instruction that avoid a consequent presentation of a very prescriptive type of genre as this then risks limiting learner creativity. Hyland (2007, p. 19) argues that genres should not be presented in class too prescriptively. However, this problem can be addressed by explaining the existence of variations and optional elements in genres.

This section explains the importance of minimising reading question and of the need for lengthy written answers to listening tasks. Due to the hidden mental nature of listening, usually the focus has long been on listening as a product based on right or wrong answers (testing) rather than actually showing how listeners make sense of the information. Listeners are usually required to use multiple skills such as reading or writing while listening. Selection of incorrect answers may be due to a misunderstanding of the question or lack of linguistic knowledge to express the desired positive response, i.e. a reading and a writing problem. Katz (2014, p. 327) holds that when other skills, such as 'reading', are needed in order to complete a given listening task learners may find the instructions confusing, leading to not being able to successfully complete the listening task. Therefore, it is recommended that instructions themselves should be written at a competence level slightly below the target one. Field (2008) suggests that to alleviate these problems and to check understanding, it is preferable to set tasks rather than questions, using oral rather than written prompts or non-linguistic responses, e.g. organising images to specifically measure listening (Siegel, 2015, p. 41; Vandergrift, 2006, p. 16).

The creation of tasks for listening purposes needs to consider different aspects such as (a) task setting, (b) linguistic demands: task input and output, and (c) speakers. All these aspects influence the context validity of a task, which according to Khalifa and Weir (2009) means *'the appropriateness of both the linguistic and content demands of the text to be processed, and the features of the task setting that impact on task completion (p.81, in Elliot & Wilson, 2013, p. 152).*' Thus, the following section discusses how the text and task for this particular study were created.

4.7.1 Creating the listening text and genre task

To best create texts suitable to genre-based teaching, Bhatia (1993) highlights that genre analysis should be seen as a holistic activity. Hence, we should be flexible when selecting and applying all or some of the seven steps, which are in the context of any text as a whole (i.e. discourse). Considering this suggestion, partial adaptation was made of some of the seven-step guideline suggested by Bhatia and which generally have been used in writing and reading research (e.g. Bråten, & Strømsø, 2011). The adaptation for this investigation/study consisted firstly of the

creation and selection of a set of recorded oral texts to which the items of the comprehension task refer. This was followed by a process genre-based listening pedagogy in which participants monitor strategies being used to allow subsequent questions to be asked about the processes involved. A listening comprehension task was then carried out to measure comprehension, finishing with participant-stimulated recalls conducted immediately after task completion, in which the 'what' questions referred to recent strategic processing. The seven steps of Bhatia's genre model are centred on a process of analysis and are explained in the following sections: 'a, b, c, d, e, f and g' (1993, p. 22)

a) To locate the text in a situational context. Many Mexican learners at university level listen to English through films. Hence, narrators chosen for the study were on average 26-year-old male and female university students in the UK who were asked to talk about a plot of a film they had seen and liked. One male British student narrated the 'Inside Out' film plot. A female narrated (2) 'The Hunger Games'. Then three more students narrated individually the (3) 'Titanic' film, (students from Great Britain, Iran and the Netherlands). A second student from the Netherlands narrated (4) the film 'Rams' and finally another British one narrated (5) 'The Narrative of the life of Frederick Douglass'. In the end, only one out of the nine texts used in the intervention was a pre-read printed review, afterwards orally narrated ('The Narrative of the life of Frederick Douglass') and this was because the narrator opted for one of three pre-chosen film reviews offered in a printed version rather than to adlib. The pre-read internet film review was read out and then the story was retold following a four part narrative rhetorical organisation: a brief orientation about what, who, where and when the events happened, what problems occurred, how they were resolved and finally an opinion about the film regardless of whether the review itself was positive or negative.

b) To survey existing literature (e.g. linguistic analysis, other related texts, genre theories, similar genres and similar varieties). The texts were narrated and converged in structure: an orientation, complication, resolution and evaluation (O ^ C ^ R ^E). They were composed of four generic elements including the 'orientation', two obligatory elements of a narrative text known as 'problem' and 'resolution' and an 'opinion' as the fourth generic element. Furthermore, narratives may end with an evaluation, or the narrator's attitude to some of the narrative units or the importance of the events for characters (Martin & Rose, 2008, p. 50) as previously mentioned in Chapter Three. This analysis was based on Hasan's (1976) generic potential structure obligatory elements and Martin's (2008) 'narratives' which have 'problem' and 'solution' elements that the other members of Martin's (2008) story family do not possess. This procedure allowed for the production of homogeneous texts in macro-structure and to have texts with the obligatory elements thus allowing them to be initially identified as 'narratives'. However, regardless of care taken to design them, they were found to be hybrid texts, combining 'narrative' and 'recounts' elements.

c) To refine the contextual analysis such as identifying who the speaker is and identifying the intended audience, relationships and goals. The texts used for this study are thus recounts of film

plots with narrative structure and shared communicative purposes. Speakers of English recounted a film plot with narrative structure for foreign language learners of English at university level. Texts are oral 'narratives' about 'film plots' recounted by university students and recorded *for* university students. The speakers produced an oral narration about a film they like, whereas the listeners received the oral information of a genre they like (e.g. films) and want to understand. Finally, considering Bhatia's (1993) genre definition remarking on the existence of 'mutual understanding', there was reciprocal understanding between the speakers narrating the film plot and participants who eventually recognized narrative elements withing them.

d) To select a corpus and to define the genre which is addressed, in order to distinguish it from other existing ones or from those which are similar, others that may be related, the criteria for text selection and the specific purpose. The narratives in this study can be distinguished from other similar genres or those closely related, based on the suggestions taken from Bhatia (1993, p. 23) and Hasan's analysis of texts' obligatory (problem and resolution) and optional elements (e.g. orientation and evaluation). Additionally, Hyland (2007, p. 26) acknowledges that when a set of texts share a purpose, they often share the same structure and therefore are members of the same genre.

e) To study the institutional context which usually imposes the organisational structure for the construction of the genre in a target context (see the section about narrative genre in Chapter Three). I analysed the generic structure's potential obligatory elements as proposed by Hasan's SFL theory. Hyland (2007, p. 104) points out that such analysis enables teachers to understand the varied ways meanings are conveyed in relation to purpose, audience, message, paragraphs and sentences structure (Hyland, 2007, p. 104). In this study, the macro-structural parts of the plot of the film 'The Return' such as the organisation of the composing parts, were identified in the analysis to categorise the text as belonging to a 'narrative' genre. The nuclear-crucial semantic attributes, which must occur (where, when, who, complication, resolution and evaluation) were identified. The symbol '^' is used to indicate 'is followed by' to present the structure of text (Mitchell, 1957, in Martin & Rose, 2008, p. 8). The problem-solution parts are essential elements in a narrative text and knowledge of the problem-solution pattern can be useful in the development of better listening competency. Hyland (2007) acknowledges that this 'problem-solution' pattern occurs in different academic texts (e.g. business and social texts) and has four basic moves: Move 1: situation; Move 2: the problem (what problem arose?); Move 3: the response (what did you do?), and Move 4: the evaluation (what was the result?) (Hyland, 2007, p. 104) as illustrated below:

Move 1: ‘I am a teacher of ESL writing’.

Move 2: ‘my students couldn’t express themselves in writing’.

Move 3: ‘I adopted a genre-based approach’.

Move 4: ‘now, they can all write beautifully (p. 104)’.

f) It is necessary to analyse the frequency of lexico-grammatical features to identify different tense use, different types of clauses; and the function of words (Bhatia, 1993). To do that, the texts were transcribed verbatim in order to have written versions to enable analysis of the linguistic characteristics, lexis and tenses to identify them as narratives. In addition, this enabled identification of the appropriate linguistic content pitched at the necessary intermediate proficiency level. Below, is the analysis of the language used to narrate the film plot ‘The Return’ which was used for the pre- and post-task: this looked at lexico-grammatical patterns within ‘narratives’, and the problem(s) aspect of the film were recognised through the use of such choices of words as ‘dilemma’, ‘problems’, ‘but’, ‘injured’, ‘distraught’, ‘difficult’, ‘unfortunate’ ‘suffer’, ‘died’. The resolution to the problems was identified through expressions like ‘to a better life’, ‘she appeared’, and ‘she is alive’. Finally, the evaluation or the opinion was described (e.g. ‘it is an interesting film’, ‘I enjoyed it’).

g) To consult specialist information in genre analysis or an informant who confirms, accepts, rejects, validates or provides complementary information about the analysis (Bhatia, 1993) (see genre in Chapter Three).

Genre-based approach is scaffolded and flexible and does not prescribe a particular task (Herazo Rivera, 2012). Scaffolding is envisaged in the GB pedagogical learning cycle which goes from ‘joint deconstruction’ to ‘independent construction’ of texts, in a gradual way. Thus, first, texts were created that were to be both contextually and textually analysed or deconstructed as a whole class. Following this, a task was designed with a text to be heard in a jumbled-up order: presenting a task with jumbled-up text extracts is possible as long as it is justified (Elliot & Wilson, 2013, p. 185). The jumbled-up extracts facilitated the reconstruction of a film plot, thus activating the listening processes employed by participants and leading to the discovery of the factors affecting the outcomes of a genre based approach to listening.

Independent construction: The creation of the task design for the films ‘Rams’, ‘The Narrative of the life of Frederick Douglass’, ‘The Hunger Games’, and ‘Inside Out’ to be used during the sessions is now explained. First, each of the ‘orientation’, ‘complication’, ‘resolution’ and ‘evaluation’ (O^C^R^E) parts were identified and then divided into two extracts to give the four ‘O^C^R^E’ parts in the answer section and four in the sample answers. Consequently, the oral film plot texts were comprised of eight parts, later ordered in a non-sequential way. The eight parts were broken down to minimise bias to discourage learners from only focusing attention on the four

'O^C^R^E' parts. A marker signalled the function of each corresponding part, for example, the extract of the Audio 'E' began with the marker 'so' indicating a consequence of an event whilst another part started with the phrase 'I will talk about…' signalling the 'orientation/introduction' part. A female voice announcing the corresponding letter of the extract, such as 'a' or 'd' etc. was then added to the start of the audio as a tag. These letter answers were presented alphabetically (i.e. A-D-E-F and G) whereas the corresponding audio events were randomly presented (i.e. 6-3-7-4-1). The listeners had to reconstruct a film plot text by ordering the eight audio extracts in a coherent order based on comprehension and possible strategies used. Finally, three to four example answers were provided with the remaining needing to be labelled with a letter (A, B, C, D, E, F, G or H) to reconstruct a complete coherent text, as suggested by Paltridge (2001).

A similar procedure was used for the organisation of both the English audio extract of the original task 'The Return', including pauses and hesitations, and the English edited version, which contained fewer pauses and hesitations. An overview of the procedure is as follows:

a) The oral text broken into eight parts, presented randomly.

b) Three example answers provided, 'H', 'B' and 'C', in the answer grid.

c) The three example extracts, the corresponding letters and the content of each audio extract neither alphabetically nor sequentially organised when recorded.

d) The task focused on five out of eight extracts that needed reorganisation for the stories to make sense.

e) Gaps filled in while listening, choosing one of the five letters 'A-D-E-F-G' corresponding to the five extracts.

f) In the post-stage English edited version, different example answers with corresponding audio extracts presented to avoid prior knowledge or inadvertent memorization of answers occurring from the pre-stage non-edited version. (e.g. B-H-C were changed to G-F-E)

g) For product and practical purposes, task graded in multiples of two, i.e. one right answer equals 2 points, five right answers equal 10 points.

Choosing the topic. The use of prior knowledge of the topic is a top-down process which learners use to actively construct meaning (Yeldham & Gruba, 2014, p. 34). This prior knowledge of the topic influences comprehension (Graham et al., 2016, p.11) as learners retain general points of the texts (Rouhi, Nabavi & Mohebbi, 2014, p. 82). Hyland (2007, p. 109) suggests using topics which relate to prior experiences and everyday life, and to gradually move into more theoretical topics as when simple, concrete, familiar or easier topics are used initially, learners are more likely to engage and be more motivated (Hyland, 2007, p. 109). Morgan and Rinvolucri (1988) recommend choosing popular narratives, which tend to be engaging and pleasing, and with a meaning that

teachers feel happy with (p.9). Considering these suggestions and as films are a type of genre that many learners engage with in everyday life, the speakers narrated film plot topics they liked. These narrations varied, thus leading to exposure to different uses of situational language that may ease processing and comprehension skills in real life listening (Vandergrift & Goh, 2012). These variations in topic, linguistic and cultural content were a useful means to raise awareness of text features. However, as suggested by Elliot (2013, p. 43), for the pre- and post-task measures, film texts which participants may well have knowledge of, while others may not, avoided were. Careful selection of the narrated film texts was essential to maximise the possibility of participants not having knowledge of the content and advantaging certain individuals. Therefore, to attempt to acquire more accurate comprehension results, the plot of 'The Return' film was chosen, as it was a film that learners had not previously seen.

The creation of texts for this listening study was for pedagogical purposes and to explore listening ability procedures when learners are introduced to a genre-based approach to listening. L2 learners who are listening to different texts beyond the classroom are deprived of useful insights on 'how' to listen when the more traditional approaches are employed, hence the necessity of research into this study's use of texts in an attempt to better utilise them for teaching purposes.

The language of the texts was that of everyday English. Narrators freely used their own speech features, as in everyday speech, to talk about the film plot. Given that graded and scripted texts fail to fully prepare learners to understand speech in real life situations, there are increasing moves towards using more authentic recordings or real life listening (Field, 2008; Vandergrift & Goh, 2012). However, controversy surrounds the definition of what 'authentic' text actually is although generally it is considered to be 'listening items for the ear of the natives rather than for L2 learners' (Field, 2008, p.22). For this study it was considered necessary to expose learners to everyday speech, of the English styles which they may experience when listening to the language in everyday situations. The teaching of listening from texts using a genre-based approach involves this important exposure and preparation, thus providing the tools to better participate more communicatively and effectively in real life situations. Therefore, the English listening texts created for this study can be considered as 'semi-authentic' (Field, 2008, p. 273).

4.7.2 Piloting

Prior to using the task for the quasi-experimental study, it was piloted. Pilot studies are small-scale practice runs of the planned procedures, materials and methods in order to test, revise and finalize materials and methods (Creswell, 2013; Gass & Mackey, 2013; Yin, 2009). They help to test the validity and reliability of data collection instruments within a group that is similar to the one that will actually be studied (Bell & Waters, 2014). Clearly, instruments have to accurately measure or describe what they are meant to (validity) and show similar results in all occasions (reliability) (Bell & Waters, 2014, p. 121; Thomas, 2016). This is where piloting comes in as it enables

researchers to better calculate the proposed timescales necessary to complete the study at hand, and to fine-tune the final instructions and questions. In doing so, researchers are able to identify and remove unhelpful items and consequently improve the research instruments, thus minimising difficulties in the completion of the tasks in the main study. This means that researchers are able to carry out an early analysis, which will usually save time when the main data is analysed (Bell & Waters, 2014).

The piloting of the tasks in Spanish and then in English was conducted at two different times, with participants of two nationalities (Mexican and British), and two different countries (Mexico and The United Kingdom), and at a higher education level. In order to have an accessible, manageable task for such a complex skill as listening, different task versions were piloted several times with a volunteer Mexican, 'A', who was quite similar to the target participants in terms of language competency and demographic. This piloting aimed to verify clarity of instructions and task design together with suitability for research purposes. The different versions of instructions were: (a) listening to the text and numbering the events sequentially, (b) listening to the text and taking notes as needed to organise the events. The third application first explained (c) the organisation of the text so that it could then be ordered into a sequence that made sense. The fourth application of the task was (d) listening once, followed by a stimulated recall to capture the listener's thoughts, then followed by a second listening for confirmation of answers. Overall, task completion took 5-7 minutes, with some notes taken of free will. The Spanish task allowed the participant to become more familiar with the English task. For this individual, the four parts of the text were clearly definable and identifiable (orientation, complication, resolution and evaluation).

Another Mexican student 'B', studying in a UK university, answered the task in Spanish with different findings in comparison to student 'A' above. Student 'B' stated that the narrator read incorrectly, his pauses were not appropriate, nor was he clear, all of which inhibited student 'B's understanding. Then, to validate the task, it was necessary to pilot it with other students, who this time were two British students learning Spanish in their Bachelor degree in Modern Languages (student 'C', and 'D'). Again, they were comparable to the target participants and answered the Spanish and then the English tasks. For both 'C' and 'D' the two Spanish and English narrations were comprehensible, and consequent suggestions were offered on how to simplify the instructions.

Thus, the task was refined in an attempt to diminish possible difficulties and increase validity and reliability. It was updated by simplifying the wording of the written instructions and of the equivalent oral instructions included in the audio. Other changes were in relation to the length of the extracts and increasing the number of times to be played, from one to two. Additionally, the type of answer was modified to use letters rather than numbers in the grid of the task design and finally, the texts were edited so that the oral instructions and each audio extract was more clearly labelled within the audio text.

The refined version of the task was piloted again with the same four students (A, B, C, D) (Mexicans and British) and another British student 'E' also learning Spanish in her Modern Languages Bachelor degree. This latter student was asked to help me by reading the instructions aloud which I recorded digitally for them to be later inserted in the audio text final versions. The task and instructions were clear for the pilot study participants. Finally, Mexican student 'A' answered all the genre tasks designed for the six sessions and not more changes were deemed necessary, given that the tasks and instructions were seen to be understandable. Overall, the task completion lasted around 10 minutes.

The stimulated recall showed that the task in Spanish was difficult for the Mexican student and both British and Mexican participants noticed the task was doubly disordered (i.e. events ordered non-sequentially and answers presented non-alphabetically). The British student found the complication and resolution sections difficult to find, but found the type of answer needing a 'letter' easy, although an extra attempt at the listening was necessary. In relation to the text, both Mexican and British participants required more time between audio extracts. The Mexican perceived the Spanish narrator's speech to be poor, difficult to understand with many hesitations, incorrect punctuation and intonation as well as lacking in spontaneity. The Mexican would have preferred a professional narrator, whilst the British participant favoured having a balance of samples and gaps to fill in. Both Mexican and British participants easily found the introduction and ending of the story due to the markers. The British participant took notes, but found it difficult to listen and write simultaneously. She focused on the sequential events and inferred the meaning of words e.g. 'fantasma' [ghost] from co-text. On the other hand, the Mexican imagined the situation as a face-to-face conversation.

Similar findings were identified regarding the task in English from the Mexican participant and a British one. The Mexican only said that there was a double disorder in the task (non-alphabetically ordered and non-sequentially numbered, e.g. 1= G instead of 1= A). The Mexican did not comment negatively on the English narrator's speech. The British one only noticed that the characters were unnamed and instead addressed using family relationships. Again as in the Spanish task, the British participant found it easy to locate the orientation and ending parts due to the markers. Both took notes, but the Mexican needed a second listening to verify answers.

To balance difficulty as suggested by Mackey and Gass (2005, p.149), a Mexican homogeneous 'A' group to the CG and EG answered the task. The students completed firstly the task in Spanish and then the task in English, all individually, in one session. All the students were invited to be interviewed, but only two came forward.

In summary, in the UK, in Mexico and in the main study, similar results and findings were found. In the piloting group 'A' in Mexico, the results based on Spanish and English task scores were quite similar with a mean score of 37 out of a scale of a hundred for the Spanish task and 38/100

for the English one. The scores were low and quite similar due to different factors. For example, regarding the task in Spanish, one participant attributed the low score to the absence of names of characters and the unfamiliarity with the task design. In the case of the English task, she said that it was due to the lack of listening practice to everyday English and natural speech features such as pauses and accent, lack of knowledge of the text features and the narrators' particular way of narrating, i.e. 'pronunciation'.

As far as editing texts is concerned, based on the feedback from this pilot study and before going to Mexico, all the texts were recorded using a Dictaphone ICD-PX240 and downloaded to the researcher's laptop computer. They were imported to be edited into Audacity software version 2.1.0 with lame encoder, i.e. a free downloadable software to convert audio to MP3; within Audacity software. Fillers (e.g. 'you know'), long pauses between sentences and hesitations were reduced in terms of the number of occurrences, as Field (2008) suggests, we are cautious about the degree of repetition and redundancy in the text content. Editing was carried out carefully to allow speech to flow naturally and spontaneously. Narrator names were removed with narrators using a pseudonym for anonymity.

4.7.3 The lesson plans

Hyland (2007, p. 114) points out that after selecting a genre and the topics, it is necessary to design the course units, breaking down objectives into several lesson plans around a single focus. To that end five elements were considered necessary for an effective teaching unit as suggested by Richards (2001, p. 166, in Hyland, 2007, p. 115) those of (1) length, (2) development, (3) coherence, (4) pacing and (5) outcome. It is important to keep the course reasonably short in an attempt to avoid potential boredom with activities, with them leading smoothly into each other in a logical way and to be of similar pace and length. The whole unit must be coherent and consistent. Finally, Hyland (2007, p. 115) states that students need know how to handle and manage a series of connected ideas. The teaching unit designed for this study incorporated the principles of the SFL genre-based pedagogical cycle that involves scaffolding teaching for different stages of classroom interaction (Johns, 2002, p. 65) such as setting the context, deconstruction, joint construction and independent construction (Hyland, 2007). Learners are prompted to pay attention to the sociocontextual features of the text, its structure, content and linguistic elements. The cycle is flexible and does not prescribe specific sequential-stage teaching, i.e. the teacher can start at any of the stages and return as necessary (Paltridge, 2001, p. 31).

Therefore, given that genre-based pedagogy (Hyland, 2007) offers the flexibility to start at any stage of the SFL teaching cycle, visibility or rhetorical organisation of the texts, awareness raising which were addressed in Chapter Three, the course input for this study was planned over four separate written lesson plans relating to the four stages of the SFL teaching-learning cycle. The lesson plans had specific objectives designed to cover the SFL stages gradually and during the

sessions. Scaffolding started at a whole class interaction initially thorough analysing textual and contextual features, facilitating 'deconstruction' and moved systematically through the cycle to arrive at the 'independent construction' stage of reconstructing film plots with the appropriate narrative structure. The pre- and post-tasks were applied in the first session (with no genre-based instruction) and the sixth one (with genre-based instruction) of the whole intervention (see details in 4.8.4).

The texts of the film plots, in an oral narrated version, to be listened to during each of the six intervention sessions were as follows: in the first session, the film 'The Return' was listened to as a pre-task measure. In the second session 'Inside Out' was listened to; in the third 'The Hunger Games'; in the fourth, three different versions of 'Titanic'; in the fifth 'Rams' and 'The Narrative of the life of Frederick Douglass' and in the sixth the film plot of 'The Return', which was created to be listened to during the pre- and post-stage tasks (first and last sessions).

The EG listened to the film plot narrative texts, whilst the CG learners had its regular English classes. Both groups were interested in participating in the study and answered the pre- and post-tasks, stimulated recall (SR) and semi structured interview. The CG went to its regular class at 1:00 pm, while the EG had a 30-minute instruction through narrative texts from 12:30 to 13:00 pm. Both groups, EG and CG class hours were on the same days: Tuesdays, Wednesdays and Fridays. The two groups CG and EG did not share the same English teacher. The instruction in the EG was provided by the researcher during all the sessions which began after some bank holidays and before the exam period, whilst the regular class instruction in the CG was provided by their language teacher (see Figure 10 and 11). Sessions two, three, four and five were conducted using a collaborative approach and encouraged whole class interaction. Participants not only learned from the instructor, but also from oral contributions of peers. Therefore, the procedures during the sessions were as follows: (teacher-student, student-teacher and student-whole-class-student), which is one of the genre-based pedagogical advantages (Yilong, 2016).

4.7.4 Session procedures

In session one, participants were informed about the general details of the intervention: times, dates and activities to be answered. The focus was on the independent construction of a text. Participants independently constructed two model jumbled-up text listening tasks and later recalled their processes used during a pre-arranged stimulated recall technique.

In session two (s2) and session three (s3), setting the context and deconstruction stage was the focus through the contextual and textual analysis of a text similar to another reading study conducted by Wallace, C., (1995, in Cook, & Seidlhofer, p. 431). The session began by setting the context for a contextual analysis through a series of questions in relation to the type of text listened to (e.g. 'Inside Out' (s2) and 'The Hunger Games' (s3), genre identification, the speaker, for whom

the text was intended, how the language was used, level of formality or informality, the context and possible variations. Following this, a textual analysis of the model text was carried out collaboratively as a whole class discussion. In other words, the group listened together and contributed their thoughts orally and voluntarily for whole class understanding of the listening text to discover how the information was unfolding or organised, and how to identify it as a narrative text by the language used to signal specific parts and meanings. They shared with the whole class how this was identified the function and meaning of the text parts, e.g. the introduction (orientation), opinion (evaluation) as well as other ways of expressing these parts of speech. All questions were followed up by 'how do you know that?' I asked them if those parts identified are expressed equally by every single English speaker. All answers were written on the whiteboard to enhance learning. The purpose was to show that there is a wide variety of language used when we speak. A third listening was played and they could listen to and revise the macro structure and language used to signal the parts of the text, with answers again written on the board. They were asked to listen analytically beyond the classroom to similar texts, although there is no much evidence whether this actually happened. The exception was the participant Ray.

In the fourth session, variations were the central theme. Participants listened once to each of three texts about the 'Titanic' film plot to identify variation among them, to analyse these model text features, revise macro structure and use of signal words to convey the purpose within each of them.

In the fifth session, aspects of genre features, independent construction of a text and learners' listening processes were highlighted. 'Rams' and 'The Narrative of the life of Frederick Douglass' were used for independent construction after raising awareness of 'how to' listen to achieve the correct construction of the jumbled-up model texts. The instructor explained that knowledge of genre features is useful as language always has a purpose, but that it is necessary to think of how we listen to better understand the intended meaning of texts. Student awareness of the listening processes took place collaboratively at a whole class, with the teacher using a mathematical operation as a sample that they solved differently. From a metacognitive view, they were encouraged to plan how they would listen in order to independently construct the jumbled-up model text and asked what features they would need to listen for in order to successfully complete the task. Encouragement to continue this outside the classroom was given.

In the final, **sixth session**, participants focused on independent construction of the text 'The Return'. This was followed-up by the SR to identify the factors affecting the outcomes of a genre-based approach to listening, which was the aim of the research.

Listening stage	Pre-Genre stage	Listening strategies
Pre-	Independent construction of a model text	
While-	Independent construction of a model text	
Post-		Discovering processes used through the pre-stimulated recalls

Session two		
Listening stage	**Genre stage**	**Listening processes**
Pre-listening	Setting the context	Series of questions about texts, speaker, language used, context and variations. In a whole class collaboration.
While-	Analysis of the model text	Collaborative whole class discussion
While-	Revising the macro structure and signal words and purpose conveyed	Charting on board
Post-	Analysis of other non-model texts	Independent beyond classroom

Session three		
Listening stage	**Genre stage**	**Listening strategies**
Pre-	Setting the context	Collaborative whole class
While-	Analysis of the text model	
While-	Revising the macro structure and signal words and purpose conveyed	Charting on board
Post-	Analysis of other non-model texts	Independent beyond classroom

Session four		
Listening stage	**Genre stage**	**Listening strategies**

Figure 9: Overview of four out of six intervention sessions

Pre-	Analysis of three model texts and variations	Collaborative whole session
While-	Revising the macro structure, signal words and purpose conveyed	Charting on board
Post-	Analysis of non-model texts	Independent beyond classroom

Session five		
Listening stage	**Genre stage**	**Listening strategies**
Pre-	Independent construction of the text	Reflect and plan how to listen and what to listen to
While-	Independent construction of the text	Apply what you have learned
Post-	Analysis of other non-model texts	Transfer beyond the classroom

Session six		
Listening stage	**Genre stage**	**Listening strategies**
Pre-While-	Independent construction of the model text	Reflect and plan how to listen and what to listen to. B) Apply what you have learned
Pre-While-	Independent construction of the model text	
Pre-While-	Independent construction of the model text	
Post-	Stimulated recall	Discovering processes used

Figure 10: Overview of the fifth and sixth intervention sessions

One of the pedagogical principles of the genre-based approach is that it is systematic, focusing on contextual language use, scaffolded activities for gradual support (Hyland, 2007, p. 10), to better enable learners to take control of the analysis of the oral text rather than being instructed in 'what to listen to'. Following these essential principles, the teaching was scaffolded and gradual to facilitate whole class text deconstruction to independent text reconstruction with learners guided in 'how' to listen when listening to semi-authentic oral texts in line with the genre-based pedagogical cycle stages. It went from guided to more independent learning at a discourse level and considered: setting the context, discovering the rhetorical organisation parts and language used, together with evaluation of the text which many of the students carried out through discussions with peers after the session, according to analysis of the data gathered from the stimulated recall and semi-structured interviews. The role of the researcher was that of mediator and moderator, in other words, learners were encouraged to participate. The researcher asked them to explain 'How do you

know?' 'Could you give examples?' and was encouraging when asking them to share what they had learned during the previous listening session. The students participated and showed interest in the sessions with most of attending the six sittings. In general, the sessions covered the objectives set in a systematic way, employing focused instructions on textual features in order to highlight and facilitate contextual and textual analysis (e.g. language used, problems, solutions). This included the identification of the speaker, context, signal words and key words. Strategies were neither defined nor explained explicitly but rather focused on listening and analysis of the textual features and variations in the texts.

Chapter Four initially presented the methodology and contextualisation of the study, followed by the methods, research design and instruments, qualitative framework analysis, materials, piloting and course plan. It argued that these methods were necessary to answer the research questions:

> What are the factors affecting the outcomes of a genre-based approach to L2 learners' listening ability?
>
> How do intermediate Mexican L2 learners listen following genre-based approach about narrative texts?
>
> What strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach?
>
> What are the benefits and limitations of a genre-based approach to teaching listening?

Chapter 5: Analysis and findings of each case study

Factors in the text and task affecting participant listening, cognitive, metacognitive and affective factors were identified. Data from stimulated recalls and semi-structured interviews reveal that in general, the characteristics of the text such as linguistic content, jumbled-up delivery of oral information and the unfamiliarity of task were factors hampering better listening outcomes. Consequently, such issues were managed by case through the employment of different metacognitive and cognitive strategies during the comprehension processes of perception, parsing and utilization. Affective factors including motivation towards the texts and tasks also had an impact on all participants both pre- and post-intervention. Overall, findings from each case study reveal that the text and task design lead to negative effects in both groups' pre-listening stage and that although individual strategic changes occurred in participant listening post-stage, there are limitations in terms of text, task and genre-based intervention.

5.1 Reconstruction of the listening task/text 'The Return'

This section presents the average listening task scores of the participants who attended all six experimental sessions and completed the pre- and post-tasks, in Spanish and English. In the end, the sample size was small at nine out of 17 participants in each target group, making generalizations of the results and conclusions difficult. At the same time, the task scores fail to explain how texts were reconstructed. This lack of insight from the numerical results required the detailed exploration of the listening procedures for each specific case. These specific case analyses are presented from section 5.2 to 5.7.

Table 4 below displays the pre- and post-task average-score results from the nine subjects in each of the two groups who answered the pre-genre tasks of the text 'The Return' in Spanish and in English. It also shows the results of the two post-genre tasks of the same text in English (original +pauses+hesitations) and edited versions (-pauses-hesitations). Table 4 also demonstrates the fact that average task scores per group in the English and Spanish tasks relating to the film 'The Return', in both groups were higher at post-stage than at pre-stage. It is also noted that the post-English task edited (-pauses-hesitations) saw a higher average score than the original version (+pauses+hesitations) in both EG and CG. Both groups scored higher in the edited version (-pauses-hesitations) regardless of whether the original version (+pauses+hesitations) was applied first or vice versa in both groups. Finally, overall improvement was noted in the post-stage scores.

The results in Table 4 strongly suggest that the original version was too complicated in the pre-stage. The first activity during the pre-stage in the Spanish and in English original version (+ pauses + hesitations) in both groups is the task where learners score the lowest marks. However, in the post-stage, the original English version task shows lower scores than the post-edited English

version (-pauses-hesitations) in both groups, which is attributed to the use of natural speech features. It is also clear that the scores for the EG participants in the post-tasks were higher, and this is attributed to the genre pedagogy received by this group. Results from listening to L1 and L2 while completing a genre-task is quite similar based on the produced scores. No significant difference is observed when comparing the CG and EG task scores in the first pre-stage task, either in Spanish or English. This infers that some of the processes used in the L1 are partially readapted or transferred when listening to the L2 or vice versa. This suggests that listening to the L1 text was as difficult as listening to the L2 one and that listening to a genre-based task that incorporated text at a discourse level of everyday English and jumbled-up extracts caused difficulties. However, the latter issues decreased in the post-stage in the EG more than the CG. Thus, from section 5.2 to 5.7, I explore how each individual case listened to the text and illustrate examples to confirm these hypotheses.

Table 4: Participants' genre-task scores 'The Return'

		Pre-				**Post-**			
Participants		**Original English Task (+p+h)**		**Spanish Task**		**Original English Task (+p+h)**		**English Edited (-p-h)**	
EG	**CG**	***EG**	****CG**	****EG**	***CG**	****EG**	***CG**	***EG**	****CG**
Average score		35.5	42.2	51.1	37.7	51.1	44.4	80	75.5
		Note: Application was in the following order: first (*) and second (**) (+p+h): including pauses and hesitations (-p-h): reduced pauses and hesitations.							

Participants' listening processes showed variations in the pre- and post-stages. In order to investigate any impact the jumbled-up text had the parts learners found easy or less easy to organise were analysed. This follows Riley's (1993) reading research that shows that story organisation affects performance on the recall task of a short story. Riley argues that if the text and language is difficult or too easy, structure will not be used or will become less important. Riley found that texts presented in a jumbled-up and disorganised way diminish comprehension, and recommends researching the textual features that impair comprehension in reading skills. Similarly, results in this listening study show that jumbled-up oral texts inhibit listening, although the reasons for this are unclear so far. What is clear however is that whatever the difficulties, they were greater in the pre-stage than in the post-stage for both groups and the CG experienced more of them than the EG participants.

This section presents the pre- and post-task independent reconstructions of the English text 'The Return' at two different times (pre- and post-stage) and two text versions, both with and without

'pauses and hesitations'. It is observed that listeners constructed the text in various ways while listening to a narrative text at a discourse level. The most challenging aspects appear to be the complication and resolution moves, and that the text without pauses and hesitations was less so in contrast to the one *with* pauses and hesitations, based on task correct answers. I argue that the reconstruction of the task does not give sufficient evidence to know how the participants listened, nor why some audio parts were challenging or easier than other parts.

Therefore, it was necessary to analyse each specific participant's listening and to identify the elements affecting a particular person's listening outcomes, which is presented from section 5.2 to 5.7. Meanwhile, below, all the compiled results per task version, group, stage, and right answers are presented.

5.1.1 Original pre- and post-English listening task/text

First, I will describe the task to be completed and the order of the presented extracts in the texts. In the pre- and post-original English task, the example answers in the grid for the two groups' participants were for extract 'H', the extract 'B', and extract 'C'. Extract 'H' put in the number two place, the extract 'B' set in the fifth, and the extract 'C' established in the eighth. The extract 'H' corresponded to the orientation part two, 'B' to complication number two and 'C' to the evaluation or opinion move. In the text, the audios were heard as they are presented in the section below, non-alphabetically ordered and randomly numbered, i.e. jumbled-up. The participants had to listen in order to insert in the grid gaps the following five audio extracts: the extract tagged with letter 'A' into the number six which referred to the resolution part one, the extract tagged with letter 'D' into the number three or move about introduction to the complication, the extract tagged with letter 'E' into the number seven of the move about resolution part two, the extract tagged with letter 'F' into the number four or move about complication part one, and the extract tagged with letter 'G' into the number one of the move about orientation part one.

The first extract heard was letter 'B' representing the move about the complication part two. This 'B' audio was an example given and already positioned in the fifth place (B=5). The content heard is presented below:

> Aahm so the mother she knows that her daughter the main character is aahm very bitter she doesn't like her and she wants to hide from her so she stays with her her other daughter the main character's sister and she tries to make amends what during this time

The second extract heard was the letter 'H' representing the move about the orientation two which included characters and time. Audio 'H' was another sample given and positioned in the second place (H=2). Its content was uttered as follows:

> Aahh the main character, she is aah grieving the death of her parents ahumm I think that happens some time ago she ahhm and she has an elderly aunt who is her late mother's sister who she continues to visit frequently aahm and this lady also seems to suffer from some sort of mental delusion she believes that the main character's mother late mother is still alive and she talks as if she is still alive so this causes confusion and a bit of upset for the main character but eehhm the aunt she insists that the village is haunted by ghosts and that her mother perhaps ahhm is alive in that sense because she visits all the time and she looks after the aunt who's severely disabled ahm

The third extract heard was the extract 'A' representing the move related to the resolution part one. Audio 'A' had to be positioned or inserted in sixth place (A=6). However, only two EG participants in the pre- and post-stages positioned it correctly, whereas in the CG, two participants at the pre-stage and four at the post-stage inserted it effectively in its sixth position. The following sentences narrate its content:

> Eventually the the mother is discovered and the main character has a very very scary incident because she doesn't understand what's going on how the lady can be alive, her mother can be alive and why she has come back if she is a ghost why did she come back? What is she trying to fix? It turns out that the mother isn't a ghost she ahhmm and she had to go into hiding because she actually murdered her father the main character's father or the mother's husband and that is why she's been on the run

The fourth extract to listen to was tagged with the letter 'C' which referred to the move about the evaluation/opinion. This audio 'C' was an example answer for the listeners and it was already located in eighth place (C=8). The participants heard the following information:

> It is aahh a very interesting film at the beginning you feel like it is all very fanta… fantasying but you sort of enjoy the sort of myths and the beliefs that people have about ghosts it is quite magical very interesting and then you realize the truth about it it's a quite a complex plot but it all ties together in the end so it is very interesting how it all comes together and it deals with very serious issues such as domestic violence and the and sort of uhmm family issues and family fallings-out so it can be quite personal as well so I highly enjoyed it.

Extract 'D' was heard in fifth place and it represented the move introducing the complication. Listeners were required to fill in the grid gap number three with its allocated letter tag (D=3). Only nine EG participants in the pre-stage and six in the post-stage achieved this. By contrast, eight and seven CG participants in the pre- and post-stages respectively inserted it in the third position. Audio 'D' delivered the following information:

> so one day when the main character is going home oohh in fact is not the main character sorry her sister who also lives in the village when she is going home she hears a voice and she discovers her mother in the boot of the car and she gets very very frightened and the mother explains to her not to be frightened, that she's a ghost and that she's come back

The sixth extract heard corresponds to the move of the resolution part two. This was tagged with the letter 'E' which listeners had to put in the seventh gap of the grid (E=7). Nonetheless, only two of the EG participants located it in the pre-stage and four in the post-stage in its corresponding seventh place. On the other hand, none of the participants in the control group successfully located it in the pre-stage and only three did so in the post-stage. This audio narrated the following information:

> So she came back to ask forgiveness from her daughter and in order to make amends she decides to care for another person in the village who is suffering from an illness.

The seventh audio heard was the extract tagged with the letter 'F' corresponding to the move about the complication number one and needed to be placed in the fourth position of the task grid gaps (F=4). For this, three participants in the EG located it successfully in the pre-stage and four in the post-stage. In the CG, four listeners in the pre-stage and two in the post- stage placed it effectively into the fourth gap. Listeners heard the following information:

> ahhm and the reason is because there is a an unfinished business that she wants to resolve aahm this is a common aahhm saying about ghosts that they have unfinished business and that is why they continue to visit people the living aahmm so the sister sort of takes it and and she lets her late mother stay with her all the time hiding from her other sister who is very bitter about her parents' death without really explaining as to why she is bitter about it

Finally, audio 'G' represented the move about the orientation part one including setting, place, and weather. This extract had to be placed in the position number one (G=1). Twelve EG participants in the pre-stage and ten in the post-one put it into gap one, whereas another twelve CG participants in the pre- and eight in the post-stages recognized it as the first part of the orientantion successfully. The participants heard the narrator saying the following content:

> Ahh the movie that I want to talk about it is ahh set in a rural village aahmm where it is quite a desolate place and quite isolated and the people there seem to be ahhh there's this myth that the people who are involved seem to be… who are living in the village seem to go a bit crazy because of the isolation and because of the wind and the weather the sort of wild weather that occurs there

On the whole, the analysis showed that in each of the groups CG and EG, the easiest parts to recognize and locate in the task were the orientation and the beginning of the story, whereas the complication and resolution were more difficult to locate for both participant groups in both pre- and post-stages. It is also important to highlight that a slight positive change in locating the resolutions of the complications was evident in the post-stage in the two groups. As some participants in the CG showed higher scores in the post-*edited* English version in comparison to the pre-original English version, a similar analysis was conducted. The aim was to investigate whether the learners' texts organisation of the English *edited* version was similar per group and later per participant. This allowed identification of the effect of the genre pedagogy and identify the aspects that affected their listening outcomes when constructing the listening task and which may also be attributed to the speaker's natural speech features.

5.1.2 Edited post-English listening task/text

The text was edited in the post-stage was refined and made clearer by eliminating some of the hesitations and pauses which participants had said inhibited their listening. In this edited text and post-task, the audios were about the same film 'The Return' with the same audio tags and text generic moves as described in the pre- and post-original text and task above. It is important to bear in mind that another difference between the original (with pauses and hesitations) and edited (without pauses and hesitations) texts was that the example answers given in the pre-task (H-B-C) were different from the ones in the post-edited version (G-F-E). For example, the order of the audios was organized differently and the order of the sample answers provided in the grid gaps of the task was changed to extract 'G' for the position one, 'F' for the gap number four and 'E' for the seventh event. 'G' corresponded to the move orientation part one, 'F' to the complication part one and 'E' to the resolution part two.

The audios were heard in the same order as they are presented in the sections below, non-alphabetically and non-sequentially, i.e. jumbled-up. The participants had to reconstruct the text/task and insert in the grid the letter 'A' in gap six which was for the move about the resolution part one, letter 'B' into gap number five which was for the move about the complication part two, letter 'C' in position number eight designated for the move about the evaluation or opinion, letter 'D' into gap three which was for the move about the introduction to the complication, and 'H' into the second position corresponding to the move about the orientation part two.

Listeners firstly heard audio 'G' which explained orientation one including setting, place and weather. This extract was provided as an example answer in the grid gap positioned in the number one event (G=1). Learners just had to listen to it. The content said:

> The movie that I want to talk about it is set in a rural village where it is quite a desolate place and quite isolated and the people there seem to be … there's this myth that the

> people who are involved seem to be… who are living in the village seem to go a bit crazy because of the isolation and because of the wind and the weather the sort of wild weather that occurs there

The second extract heard was the audio 'F' located in grid position number four which was already given as an example answer for them (F=4). This extract was the move about the complication number one. Its content narrated the following:

> the reason is because there is a an unfinished business that she wants to resolve this is a common saying about ghosts that they have unfinished business and that is why they continue to visit people the living so the sister sort of takes it and and she lets her late mother stay with her all the time hiding from her other sister who is very bitter about her parents' death without really explaining as to why she is bitter about it

Audio 'E' located in gap seven was the third extract heard and already answered in the gap. It was about the move of the resolution part two (E=7). The content was:

> So she came back to ask forgiveness from her daughter … and in order to make amends she decides to care for another person in the village who is suffering from an illness.

Then, the learners had to integrate the fourth audio heard, which was tagged with letter 'B', in position five. Only nine in the EG and seven in the CG located it correctly. This audio represented the move about the complication part two (B=5). It narrated the following input:

> So the mother she knows that her daughter the main character is very bitter she doesn't like her and she wants to hide from her so she stays with her her other daughter the main character's sister and she tries to make amends what during this time

The fifth extract heard was the 'H' which needed to be located in position number two (H=2). This extract 'H' was the move about the orientation part two which included a brief description of characters and of the time when the story happened. Nine of the EG and six of the CG participants achieved it. They heard the following information:

> the main character, she is aah grieving the death of her parents I think that happens some time ago and she has an elderly aunt who is her late mother's sister who she continues to visit frequently and this lady also seems to suffer from some sort of mental delusion she believes that the main character's mother late mother is still alive and she talks as if she is still alive so this causes confusion and a bit of upset for the main character but the aunt she insists that the village is haunted by ghosts and that her mother perhaps is alive in that sense because she visits all the time and she looks after the aunt who's severely disabled

Audio ‘A’ had to be located in position six (A=6). This audio was heard in sixth place and it was the move about the resolution part one. Thirteen of the EG participants and eight of the CG positioned it correctly. Its content was narrated as follows:

> Eventually the the mother is discovered and the main character has a very very scary incident because she doesn’t understand what’s going on how the lady can be alive, her mother can be alive and why she has come back if she is a ghost why did she come back? What is she trying to fix? It turns out that the mother isn’t a ghost and she had to go into hiding because she actually murdered her father the main character’s father or the mother’s husband and that is why she’s been on the run

The seventh audio heard was ‘C’ which had to be located in position eight (C=8). It was the move about the evaluation/opinion. Fifteen participants in the EG and nine in the CG placed it appropriately. Its content was:

> it is a very interesting film at the beginning you feel like it is all very fantasying but you sort of enjoy the sort of myths and the beliefs that people have about ghosts it is quite magical very interesting and then you realize the truth about it it’s a quite a complex plot but it all ties together in the end so it is very interesting how it all comes together and it deals with very serious issues such as domestic violence and the and sort of family issues and family fallings-out so it can be quite personal as well so I highly enjoyed it.

Finally, audio ‘D’ had to be located in position three (D=3), which introduced the move into the complication. Only six EG participants and seven in the CG inserted it in the gap for the third event. The following information was heard:

> one day when the main character is going home in fact is not the main character sorry her sister who also lives in the village when she is going home she hears a voice and she discovers her mother in the boot of the car and she gets very very frightened and the mother explains to her not to be frightened, that she’s a ghost and that she’s come back

To sum up, the data illustrates that in the construction of the tasks, the students demonstrate the use of different approaches to organise the text. This means that each learner followed personalised interpretations to build meaning, highlighting a lack of clear understanding of neither the language nor organisation of the text, which consequently impacted their listening comprehension.

These results of task organisation confirmed that listening is an individual activity regarding the processes used and interpretation reached (Field, 2008, p. 37). In other words, the storyline was not embedded in the listening task or the minds of the listeners, who were required to reconstruct it according to what they understood and what made sense for them. At the end, the film plot was not a totally identical construction within the whole group of listeners, but an individual one (Field,

2008, p. 37). A second interesting result is that although narratives are supposedly relatively easy to grasp due to the use of temporal connectors (Field, 2008, p. 249; Brown, et al., 1985, in Chen, 2017) *that* does not mean that the construction of the task will be easily achieved as happened in this research. The stages such as the problem and resolution which did not have signalling words at the beginning of the extracts were more challenging to locate. This means that the use and position of signal words are indispensable when listening to chunks of information and for organising an oral narrative text in L2 everyday English. These results indicate that jumbled-up texts have a negative impact on learners' listening comprehension. It is evident that there are slightly more correct answers in both groups and in the texts with less natural speech features (-pauses-hesitations), strongly suggesting that natural speech features within textual content plays a role.

It is important to note that of crucial importance is the recognition of existing prior knowledge of genres learners have in their repertoire and which share features, in order to better understand and interpret the type of text. However, such recognition was not sufficient to fully understand the message conveyed due to speech features impairing learners' listening decoding skills needed to re-construct the text appropriately in the pre-stage. These findings are similar to Artemeva and Fox (2010) who investigated from a rhetorical genre perspective the learners' antecedent genre knowledge or lack of it at the initial point of engagement with an engineering communication course and the effects of that prior genre knowledge on the new learning. These scholars studied reading and writing skills in which the participants successfully identified the type of genre read, but when asked to write a task of the same genre, were unable to successfully achieve similar written genre with the correct stages and features. They argue that the reason was that although they could recognize the type of genre (report) when reading, they could not write a report using the appropriate conventions themselves as they were unable to consciously identify the correct, expected features until their attention was drawn to them. This was because they were also used to writing just academic essays rather than technical ones. In this study, listeners are used to listening to planned and designed spoken speech rather than to everyday or less fixed discourse and are not sensitised to the organisation of the texts heard as well as listening to the text as a complete piece of language in use.

The results reported previously, regarding the reconstruction of the text, fail to reveal the individual way listeners processed the information, or how and why at some points they arrive at these reconstructions properly and at other points this is not done successfully.

Quantitative measures are useful to identify whether an experimental group improves on listening based on the pre- and post-task listening outcomes. Listening outcomes are useful to make comparisons between EG and CG participants' listening outcomes, to find differences at different times and to identify the impact of an intervention on EG learners' listening skills. Nevertheless, as Mideros (2015, p. 117) and Vandergrift (2007) remark, we cannot study 'listening' only as a

cognitive process occurring in the brain (product), we also need to uncover the way learners arrive at those decisions made while listening (process). Therefore, it was necessary to analyse individual cases to understand how and why they reconstructed the text as they did.

In the next section, I will describe how each participant processed the language and which were the main factors affecting their listening. Listeners' cognitive and social interactions are explained in six detailed cases out of 34 participants. Integration of the cognitive (listeners' processes and strategies) and social aspects (text) will be attempted. The cognitive and social interactions illustrated below are based on the analysis of listening tasks and qualitative data gathered from stimulated recalls (SR) and semi-structured interviews (SSI). The simulated recalls' and semi-structured interviews' data illustrated samples of the listening factors identified for each case studied as the main focus lies on qualitative data derived from a pre- and post- listening task used as a stimulus to trigger the recall of the participant listening processes.

The cases displayed are for those participants whose stimulated recalls about the English tasks could be compared to each other in order to identify differences in listening performances, before and after the experiment. The cases are presented randomly and also based on participants who signed the consent letter and answered the tasks. In the EG the cases are Ray, Sam and Jos, whereas in the CG they are Cele, Uri and Vicky. They are analysed based on Vandergrift's (1997) strategy taxonomy and Anderson's (1995; 2010) cognitive theory of comprehension explained in explained in Chapter Two sections 2.2.2 and 2.2.5.

5.2 Ray

Table 5: Ray's reconstruction of the listening texts 'The Return'

Score	**Stage and event**	**English listening task construction**							
		1G	**2H**	**3D**	**4F**	**5B**	**6A**	**7E**	**8C**
40	Pre-original task	G	H	**E**	F	B	**D**	**A**	C
100	Post- original task	G	H	**D**	F	B	**A**	**E**	C
100	Post-edited task	G	H	D	F	B	A	E	C
Answer key: 1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

Table 5 above shows Ray's successful achievement of two post-stage listening genre tasks in contrast to the pre-stage task, which he failed. Table 5 shows the answers for each of the moves of the film plot rhetorical organisation. Afterwards, factors affecting listening comprehension are explained, including how oral information is processed and the strategies used.

On the whole, findings demonstrate that the implementation of a genre-based approach has a positive effect in Ray's listening ability. For example, Ray seems to be a strategic listener who uses knowledge of genre and different metacognitive strategies such as problem identification, double-check monitoring and selective attention. According to Vandergrift (1997), these metacognitive skills are a distinctive characteristic between successful and less successful listeners. In line with Cozma (2014), Ray activates genre knowledge and strategies according to the type of genre in order to maximise understanding.

5.2.1 Comprehension processes: perception, parsing and utilization

This section explains how the genre-based approach enabled observation of the linguistic aspects in the text Ray perceived and parsed in addition to the types of prior knowledge utilised while listening to the narrative film plot. It includes the difficulties and strategic approaches the participant made use of to facilitate the management of the issues presented when listening to complete the genre task.

In the pre-stage task, Ray dedicated much time to the identification of problems in the text which simultaneously helped him maintain his concentration. As the task design was a new way of carrying out a listening exercise which included the simultaneous reading and listening to the instructions, he became somewhat confused. He perceived the letters or segment tags (e.g. Audio **A**: the movie…) but found the pronunciation of the recording difficult and unfamiliar. In relation to the task, he tried to figure out whether it was preferable to note just key words or to attempt to write all the information in the extract. He noticed the use of some pauses which added to this sense of confusion. However, the hesitations and pauses heard, allowed him to identify an informal register.

> **0:37-1:07**: ah first of all I was a little confused with all the instructions because I don't know what I was thinking and it was like ahh what am I doing I don't know what to do and then I heard the audios the different pieces of audio and then I said what letter is this because I 'm not very familiarized with that kind of dialect I don't know if It is correct I am not familiarized with it and I was like".

> **1:17-1:47:** it was a little confusing but h first I was thinking how in that moment I was thinking how I could put it in order OK I was thinking if I write it down all the piece of audio or just write key words or I don't know I was thinking how to how to how to put it in the correct order".

> **3:00-3:11** … it's difficult for me to understand the people when they do many pauses …

In terms of parsing, Ray annotated some key words such as characters and their actions, e.g. 'mother' 'came' 'to' 'her 'daughter'. Based on these key words, the construction of some main ideas was possible. Hence, by focusing on the writing of some connectors and relating them with

the key words and actions (‘mother’ ‘came’ and ‘mother’ ‘stayed’) that were then organized chronologically, some sense and meaning began to emerge for him. This enabled this participant to correctly identify the ending of the story and some other words such as ‘it is about…’ which are key cues for the upcoming narrative of the plot. It seems that his elaborations demonstrate a fact-consequence pattern (cause: the mother was punished by the father) to (consequence: the mother killed him), going from ‘a’ to ‘b’ as Martin’s (2008) genre analysis theory asserts. This ‘a’ to ‘b’ pattern suggests that the events happen generally in a linear way. For example, the father punishes the mother and as a consequential vengeance the mother kills the father or husband. This reveals that Ray’s processes involve the use of factual events together with temporal aspect or sequential chronology.

> **6:00-6:25:** for example ‘came to her daughter’ it was a main idea for me then I write for example ‘the mother stayed with her’ it was important for me it was a little piece of information that could help me with the organization of this text.
>
> **4:46-5:57**: at that moment I knew that I can do the order with the help of the chronological facts in that time I heard the audio A and then I said that the father was killed by the mother and then I knew that that kind of acts would help me to understand what was happening ‘first that the mother was punished by the father’ ‘then the mother killed the father’ that type of chronological stages could help me to understand what was happening in that story so I decided to as you can see I decided to put the characters and some verbs that could help me to understand those facts”.

In the pre-stage, Ray listened and hypothesized that the text represented a story. His elaborations using knowledge of social situations helped him listen more effectively. For example, his previous knowledge led him to the recognition in this case of a narrative being recounted in everyday English. The narrator’s corrections in the oral text were noticed, i.e. the reorganised narrator’s speech, and of course, in everyday spoken discourse, speakers reorganise their ideas and use pauses, hesitations, and repetitions to explain a story more clearly, which does not occur in written discourse. For instance, for this participant it was similar to someone recounting a story, or someone simply responding ‘it is about…’ with an explanation of the story unfolding. Although he confirmed that it was a narration, he referred to it as a conversation, a story, and a film, which means that he identified similar elements amongst these three genres.

> **7:11-8:45:** … at that point I was thinking that it was the very end of the story …because when we are talking about … I don’t know a story, a film, or …some genre that we like, or that we have seen recently, … we used to talk at first about the story of the film or whatever it’s and then we say I like this film or I think this film is good because of… and that was exactly what the this woman was doing: she was at the very end she said ahh this film is interesting because of this and this and this so I knew that it was not at all a text an

> extract from a story so I knew that it was not at all an extract from a story so I knew that that woman was narrating a story not reading it so it was like a revelation for me because I was thinking first that it was a fragment from a book and then when she said *that*, I knew oh oh my God! It was a narration she is talking about a story not reading it so it was interesting!
>
> **10:10-10:35:** did you see there? All the how did the woman say it? "when they go back to the home, I mean the home of the main character, not of the daughter" and she is explaining and normally in a book an explanation is not like that so that is how I realized that she was talking about the story not reading it.
>
> **11:59-12:40:** there there I confirmed that it was a narration because ah when we are talking with another person we are used to using this kind of pauses like 'ahhm' or in Spanish 'este' (this) to think to reorganize to rearrange our ideas and that was exactly what the woman was doing she was rearranging her ideas in order to try to explain the story the better that she could".
>
> **14:48-15:09**: ahm it was like a conversation I recognized it is a conversation like if someone else is trying to tell you a story it is like you asked the other person oh you can tell me about this story and then the other person this film is about and then he is trying to explain and to tell you about the story".

In the post-stage, he struggled less with problems such as unfamiliar task, pronunciation, pauses, and hesitations. Instead, he moved on to planning how to solve the task.

> **12:44-13:13:** Well mainly I came like prepared for this situation, knowing that it was not going to be so easy, that everything was going to be messy, and most importantly that it was not going to be just any audio, that it was going to be how a native speaker would normally speak, then I prepared myself mentally to identify the main ideas and the connectors that I could use.

Ray identified key words, built main ideas and organized them in a sequential order.

> **14:15-14:23:** I only tried to capture some key words and then I made them a complete idea.
>
> **14:30-14:41:** for example, 'unfinished business', in other words, words that gave me a whole idea about this gap and then with the next ones to continue linking them".

Ray's prior genre knowledge gained during the intervention helped him establish connections between the text parts. He listened and evaluated the extract's communicative purpose (e.g. problem, solution, opinion, introduction) in order to organize the whole text based on the generic

structure. In the post-stage his listening was directed at whole chunks of information and genre-based strategies such as identifying the introduction, problem and resolution of the story.

> **17:43-18:43:** At that point, I tried to use what you have told us, I tried to listen and categorize it, I said this audio seems to be like the problem, the introduction of the problem rather than the solution or the explanation of that problem, then I remembered how you had divided that it was first the introduction, then the presentation of the problem, then the solution, and I drew a similar grid and said about this section let's say G is the introduction, then these will be the problems, then the solutions, and then I tried to make sense of that audio and comprehend it, I said OK, this seems to be the introduction of the problem, then I have to put it within the same space that I had designed for the problems

> **21:46-22:08:** … it was the opinion of the character because he expressed his feelings about the film and his opinion or what he thought about the film".

> **18:53-19:48:** At that point, mainly because the main character was introduced, the story of the town was introduced, and normally when a person introduces the explanation or you are given a context, it is so that you know the consequences of the later problem, it's here as you will see, that the letter 'H' can be in two places, because I thought which may go first? But then I remembered again what you had told us and I remembered that the main character, in the story the characters are introduced first, then I remembered the second time that we heard the audio, I remembered that, and I wrote the letter 'H' above because they introduced the context of the town and of the main character

5.2.2 Metacognitive and cognitive strategy use

Oxford (2011) and O'Malley and Chamot (1990) point out that metacognitive strategies (e.g. planning, problem identification) lead to cognitive ones (e.g. taking notes of key words and connectors). In other words, metacognitive strategies help learners manage the cognitive dimension. Ray's use of metacognitive strategies leading into the cognitive strategies facilitated the work to solve the task in both pre- and post-tasks. For example, in the pre-stage stimulated recall data, the evidence shows that Ray used metacognitive strategies such as problem identification and selective attention on accent, pauses, and hesitations. According to Vandergrift (1997; 2003), problem identification refers to the explicit identification of the task's main point to be resolved or an aspect which inhibits successful completion of the task, whereas, selective attention implies focusing on specific aspects of the spoken language to understand or to complete the task. Ray focused on aspects of speech which were unfamiliar to him and which helped him comprehend and infer (cognitive) that the type of language was informal. It is evident that his prior knowledge

(cognitive) of characteristics of informal speech, such as the identification of conversational features, helped him arrive at this statement.

Conversely, in the post-stage, as he was already aware of the target genre, linguistic and task issues, he planned in advance what to do and what he would listen to (self-management). Self-management entails understanding the conditions that help to successfully complete the task and arranging for the presence of those conditions (Vandergrift, 1997, 2003). He anticipated solutions to problems as he knew that the task would be in a jumbled up order, hence finding it useful to draw a chart in which the extracts would be ordered and consequently focusing on the identification of communicative purposes (selective attention). Apart from problem solving and selective attention, Ray monitored his answers during the second listening. Monitoring involves checking, verifying or correcting listening comprehension performance while listening to a task (Vandergrift, 1997; 2003). In this post-stage, his elaborations were more specific and academic because he had already learned the type of genre and task, communicative purposes and knowledge of the text's rhetorical organisation. Academic elaboration implies the use of knowledge gained in an academic situation (Vandergrift, 1997; 2003). For example, he selected words from the text to make sense of the plot at the same time as drawing on prior knowledge of narrative organisation, as well as using deductive and inductive skills. Deductive/inductive skills, according to Vandergrift (1997; 2003), take place when the listeners use deliberate knowledge learned or self-developed to understand the language by identifying such aspects as parts of speech. To illustrate, he used genre knowledge (rhetorical organisation and communicative purposes) combined with his own knowledge to build a plot that made sense to him.

5.2.3 Social and affective strategies

In the pre-stage, Ray was surprised at identifying the type of oral text, saying, 'Oh my God! It was a narration, she is talking about a story, not reading it, so it was interesting!' In addition, he experienced some confusion and hesitations while listening.

> **00:34-01:48:** first of all I was a little confused with all the instructions because I donot know what I was thinking and I was like ahm what am I doing? I do not know what to do! and then I heard the audios the different pieces of audio and then I said what letter is this? because I am not familiarised with that kind of dialect… I was thinking how put them in the correct order

After listening from a genre-based approach, he was more confident and this is reflected in this is reflected in his increased interest in listening and task's scores, as well as in a raised awareness of the task which he indicates he was prepared to solve.

Table 6: Ray's metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Planning how to solve the task	√	
MC	Selective attention	√	√
MC	Problem identification	√	
MC	Problem solving		√
MC	Advanced organization	√	
MC	Aware of text generic organisation and task features		√
MC	Self-management		√
MC	Reflecting		√
MC	Monitoring	√	√
MC	Evaluating, categorizing and charting communicative purposes		√
C	Register and genre identification	√	
C	Transfer to other genres		√
C	Taking notes of key words, connectors,	√	√
C	Reading notes	√	
C	Reconstructing main ideas	√	√
C	Identifying and linking main ideas		√
C	Organizing sequentially making sense	√	√
C	Identifying spoken features vs. written	√	
C	Elaboration from other genres e.g. conversations	√	
C	Elaborations with rhetorical organisation of other genres	√	
C	Inferences	√	√
C	Elaboration between parts		√
C	Deduction/induction		√
SA	Concentrated, paying attention	√	
SA	Confusion	√	

This indicates that Ray had changed his strategic behaviour. In the post-stage he is now aware of the task, text and genre rhetorical organisation as well as communicative purposes. He does not have to identify the genre nor problems such as the register or accent, nor does elaborate based on other genres as he had done in the pre-stage. These strategies led to successful completion of the listening comprehension tasks based on a genre-based approach. This infers that text and task knowledge facilitate listening, centring attention on the input rather than dividing listening attention between these factors.

Finally, I present how the cognitive and social aspects are linked. In the pre-stage Ray was trying to listen to not just isolated words, but to words or the language as part of, according to his prior knowledge, an informal register due to the pauses and hesitations perceived. He was identifying and confirming the type of genre and register and in doing so selected appropriate strategies accordingly, such as identification of connectors, characters and actions. By contrast, in the post-stage he already knew that it was a jumbled-up narrative in everyday English, hence in this post-stage he made use of more informed, effective listening strategies from the new knowledge gained about the genre's rhetorical organization. This time he was not only listening to and identifying

information about characters, actions and connectors, but to the communicative purposes (introduction, problem, solution, opinion) of each move heard. He annotated the extracts' communicative purposes of each move herd. He annotated the extracts' communicative purposes in a chart, ordering them by making use of his newly learned knowledge of the rhetorical organisation of the text.

5.3 Sam

Table 7: Sam's reconstruction of the listening texts 'The Return'

Score	**Stage and event**	**English listening task construction**							
		1G	**2H**	**3D**	**4F**	**5B**	**6A**	**7E**	**8C**
40	Pre-original task	G	H	D	E	B	F	A	C
40	Post-original task	G	H	F	A	B	D	E	C
100	**Post-edited task**	**G**	**H**	**D**	**F**	**B**	**A**	**E**	**C**
1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

For this participant, most noticeably Table 7 demonstrates improvement of the listening scores at the post-stage, edited version. It rose from 40 to 100 points. It is evident that the original text with pauses and hesitations was not correctly reconstructed in both pre- and post-stages. The scores displayed neither demonstrate how Sam achieved such improvement in the post-edited genre task nor the factors inhibiting his listening in the pre- and post-original genre tasks. Therefore, in the following sections, I will present data illustrating the factors affecting Sam's listening outcomes, and of how the text was listened to both before and after the genre-based instruction and the kind of strategies he used when listening. On the whole, findings suggest that genre-based approach positively influenced Sam's listening ability.

5.3.1 Comprehension processes: perception, parsing and utilization

This section presents Sam's perception, parsing and utilization comprehension processes together with difficulties experienced (problem identification) in the pre-stage. For example, during the perception phase, he found the task was difficult the first time that it was presented with its letter answers which he did not fully understand due to the speaker's pronunciation. He perceived that it was a British accent, an accent different from the American that he was accustomed to, and he thought that he would not understand it. The speaker had a peculiar 'seseo' or 's' sounds in his pronunciation which together with a British accent and fast delivery as he graded it, which led to listening problems. For Sam the words were disjoined. Whilst attempting to capture every single

word, but missing many, understanding was lost meaning the task was not successfully achieved. In missing approximately half of the information, there was no resultant reference point to order the rest of the extracts. He did not know which letter to write although he held that he could understand the content of some of the audios. At the end, of the first listening, consequently giving up on the task completion or making any attempt to understand the sequence of the audio sections and decided just to listen and wait for the second listening to complete the missing answers. These findings are in line with Bidabadi's and Yamat's (2014) view that when listeners cannot manage the perception and parsing effectively, utilization cannot be reached and hence the use of listening strategies will be truncated. It seems that problems related to connected speech and the failure to identify single words affected Sam's interest and motivation negatively. These difficulties are similar to those that Yeldham's and Gruba's (2014) participants experience while processing input at a bottom-up level. It is also clear that Sam experiences working memory capacity issues, being unable to retain the answers and the content of the extract simultaneously and thus forgetting the input just heard. In line with Goh (2000) and Hasan (2000), Sam shows evidence that comprehension that relies only on bottom-up processes can be inhibited or restricted because listeners such as Sam miss information due to speech rate and unfamiliar accent which for this participant prove to be difficult.

> **17:46-17:59:** Overall, I said that several times I couldn't understand much, because I am used to the American accent, then when I heard for the first time this British accent, I said to myself, it's British and is going to be very difficult
>
> **19:58-20:03:** it has much 'Ss' thus it was problematic for me… and besides it was British English …
>
> **20:50-21:23:** I can't identify what he says but I understand what he's saying, if you told it to me, I'd possibly understand it, but in the audio I don't, the idea is to capture as much as possible, right? So you can understand, and it's at that point when it gets difficult for me, because perhaps I can get some words, but it wouldn't be useful because maybe I am not getting the main idea or the major one, then the thing is that I do not understand some of the things that he says because of how he says them
>
> **24:10-24:37**: I did not understand, I don't know, I had my mind very closed, when I heard this [English text] I was more or less guided according to what I understood, here they have like almost the same, but when I heard the other one [Spanish text], I understood it obviously 100 per cent and although I did not know how to organize it [The Spanish task] I knew what he was saying

During parsing, Sam captured single words and short chunks of information such as 'mother', 'she looks' 'sister', 'mother died' 'the reason' and 'I am going to talk about…' because he recognized them and knew their meanings. He annotated these known words and some information that could

help him formulate general ideas. However, sometimes he acknowledged having changed the tense of the verbs without noticing. For example, instead of writing down ‘take’, he wrote ‘took’.

> **18:06-18:14:** … I was only capturing some words such as ‘mother’ …
>
> **19:02-19:10:** ‘she looks’, but I don’t understand the rest because to me the rest of the words are not common, thus, it’s as if I already have it in my mind.

During utilization, he easily recognized the opinion based on words such as ‘very fantasying’. It is not clear what he meant when saying that he had (**24:10**) ‘his mind very separated’ and so he guided himself by using comprehensible information. It is possible that Samuel was thinking about words that he had not fully captured, during which time the input continued flowing. He could recognize the introduction and the ending of the text, but struggled to decide on the right location. When he heard ‘the reason’ he deduced that it was a consequence of something that had happened before.

> **27:36-27:50**: …here it’s only this where it says ‘the reason’, I think that is why I put it after this, … and this because I heard that it was an introduction too, … and this was the ending, …
>
> **22:25-22:37:** … identifying the opinion was easy for me … because he says that the film is very fantasying…

Based on Sam’s perception, parsing and utilization processes, evidence suggests that he may have experienced cognitive load. Given their inability to capture all the information due to the existence of unknown lexical items, more attention was paid to the correct location of answers and of taking notes, sometimes misspelt. To add to the confusion, action verb tenses were frequently changed from present to past, all of which impaired effective listening, leading to the participant feeling rather demotivated.

In the post-stage, during the perception phase, despite perceiving the listening to be easier compared to the previous one, difficulties persisted. Sam was unable to retain the speaker’s information in his short-term memory while listening to the letter answers, ‘A-H’, at the same time. This infers further that his memory span is again restricted. So this time he was focused on the text more than on the letter answers, and in doing so forgot some information. He was unsure about the letters heard and left one answer blank. He realized he was not completely paying attention and repaid more attention to specific details to organize the task and understand some chunks of information. This last point shows evidence of metacognition in action envisaged in his self-management, it also shows how cognitive strategies such as identification of specific details and organization are employed to understand the input.

During parsing, identification of the introduction was successfully achieved due to the discourse marker ‘the movie that I want to talk about’, and additionally recognized the beginning of the narrative due to the discourse marker ‘one day’ which he annotated and took as a reference. For him ‘the mother alive’ was a main idea and located it at the beginning according to his logic. The identification of the discourse marker ‘eventually’ led to insertion of this extract at the end of the story. He wrote the letter answers and some phrases such as ‘the reason’ which for him were also important information.

> **4:48-4:59:** … To me when he says that ‘her mother is dead’ and then he tells you that the aunt thinks that she isn’t, to me that is like really an introduction, it is not something that tells you what is happening

> **4:20-4:38:** … I remembered when it says that her aunt, much of what I answered here was based on what I remembered from the one in Spanish, there I remembered that it says about the aunt that says that the main character’s mother is alive, so for me it’s one of the first ideas, then I carried on with the ideas that this one was one of the first ones

During utilization, he shared some prior knowledge of the topic and of a 'review' which gives the introduction at the beginning and opinion at the end. This shared knowledge came from reading texts, suggesting that he was elaborating from previous reading knowledge and experience as well. It is clear that, for Sam, prior knowledge of the topic and scripts facilitate his listening.

> **9:24-10:42:** It became easier for me because I had the reference, … as far as I could tell it was like a ‘review’ … I know that it’s, for example if it’s an opinion it would go at the end rather than at the beginning, it’s very strange for someone to say an opinion at the beginning, because usually an introduction goes at the beginning and afterwards they hook you into the reading story…

His comprehension processes were at a discourse level and included identifying connections for the language used, and for the function or purpose conveyed whilst linking this to prior knowledge. For example, when Samuel heard the 'the movie I want to talk about' he knew it was the introduction. He used existing knowledge of the familiar pattern for story telling of, introduction, capturing interest, and use of rhetorical organisation as a reference. Sam holds that the introduction goes at the beginning because the extract did not say exactly what was happening. For this participant, identification of the introductory word phrase ‘one day…’ helped to signify the beginning of the story and the correct location of it in the third gap. Similarly, the narrator’s personal thoughts from the film as the 'opinion' part, was identified without problems. From ‘scripts’ theory, this shows that knowledge of the text organisation facilitates Sam’s listening.

> **8:51-9:01:** … now I heard when it says 'one day', … as she has lived her life well and then all of a sudden one day something happens, then it's like the beginning of the conflict, and then that is when I said: this goes first and then afterwards the letter B

When Samuel heard 'the reason' he remembered hearing this stage in the Spanish text and the answer in the pre-stage task in Spanish. Using such prior knowledge from the pre-stage Spanish task enabled the participant to successfully solve, confirm or complement missing parts.

Thus, in relation to his listening edited task construction, it seems that improvement was due to better knowledge of rhetorical organisation of the text, the task, and topic. Following the input from the experimental sessions, managing a listening text proved to be easier for this participant as it enabled listening to occur at discourse level to identify and focus on the three aspects of language use, rhetorical organisation and prior knowledge of the text and task in order to better understand the content. By contrast, it infers that in the post-original version, everyday English played a role as he did not score as well as in the post-edited version nor in spite of the fact that he had listened to the text in the pre-stage and post-edited version in spite of the fact that the text had been listened to in the pre-stage and post-edited version. The last task attempted was the post-original English version, which due to textual content, task knowledge and familiarity should have been easier and more successfully managed than the ones applied before, but this was not the case.

5.3.2 Metacognitive and cognitive strategy use

This section presents evidence of the particular strategies used by this participant in both pre- and post-tasks. In the pre-stage, use of metacognitive strategies was directly related to problem identification, whereas in the post-stage the focus switched to problem-solution. In the post-stage, Sam took notes, used the rhetorical organisation of the text, listened to ideas at whole text level and elaborated with prior knowledge of the topic. His cognitive procedures were linked to the social aspect envisaged in the communicative purpose of the language heard which provided the focus needed in order to reconstruct the text.

In the pre-stage perception phase, Sam planned how to listen, but the characteristics of the text and task caused him to listen and react in a different way. The participant planned to take notes for each extract, assuming they would be in alphabetical order, and then organize them and write possible answers next to the boxes when unsure of a response. Then, when listening to the text for the first time, attempts were made to action this plan and to write notes for each audio extract letter from 'A' to 'H'. However, they were non-alphabetically presented (problem identification). This unexpected order of the audio extracts led to avoidance of the rest of the audio (skipping), which obviously was not prearranged, but rather a response to the jumbled-up extracts. This seems to be in line with situated cognition theory, in which social situation impacts on the understanding of

human cognition (Anderson, 1995, p. 14). ‘Skipping’ is a cognitive strategy which, according to Bidabadi’s and Yamat’s (2014) definition, occurs when words or parts of the audio are not comprehended, causing listeners to pay less attention, skip them and move onto another section (p.36). It is likely that Sam’s top-down strategies were insufficient to manage this unexpected problem, which is an issue that has been identified by Bidabadi and Yamat. His plan was applied better during the second listening, in which answers were written outside the grid boxes and then transferred inside them once they were considered to be correct. However, he did not have the opportunity to listen for a third time to corroborate his answers from the second listening although he double-checked them during this second hearing (monitoring). For example, when he did not listen to the first letter of the first extract in the first listening, it was wrongly assumed that it was the letter 'A'. Upon listening the second audio extract came the realisation that it was incorrect as he noticed that the second extract was not audio extract 'B' but the audio extract 'H'.

> **15:44-16:43:** the first time, I thought it was going to be from ‘A’ to ‘G’ [alphabetically presented], but as I expected the ‘A’ and I heard the ‘G’ no sorry it was the ‘H’ instead, I got confused. Then I heard the ‘B’ and I felt the same confusion hence I did not pay more attention during the rest of the first listening I had missed three audio extracts so I felt lost, I told myself I will not be able to do the rest of the extracts as I do not have any reference or the first parts, thus during this first hearing I did not do anything I left it empty because I could not, if I did not have the reference, for me it was useless to complete the whole task”.

By contrast, in the post stage, he planned to focus on signal words (advanced organisation and selected attention). Remembering the problems in the pre-stage task, another plan of action was adopted to help deal with them. Notes were taken, for example ‘one day’ which were known to be ‘to begin a text’, and these words were used as references (selected-attention), and the notes were about the extracts regarding the missing letters that he had to fill in. His planning strategy is also seen when he concentrated on understanding more than before (self-management).

> **10:59-11:37:** … this time I tried to listen better to things he was saying, so as to understand more of… because sometimes I am very distracted, then sometimes … another idea comes to me and I forget everything, then that’s why this time I said to myself, focus on what you have to listen to! and what I sometimes heard I annotated, what I thought was important, then for example, some details such as when he says ‘one day’, the previous time I hadn’t noted it down, and this time I did, I said ahm, this can be something that starts something off because it is introductory to me, then that helped me as a reference

In the post-stage, apart from monitoring his comprehension during the second listening, prior knowledge of the Spanish story was used to confirm understanding in English, to complement missing parts and to contextualize in English.

Metacognitive strategies such as problem identification are again observed. Accent and lack of knowledge of vocabulary are two elements that, according to Sam, negatively affect his listening comprehension, thus raising awareness of the need to listen to other accents other than to American English commonly heard in the Mexican context. He has listened to Polish and Chinese people talking in English but was unable to understand much, which led to the recognition of the need for exposure to different accents in L2 to avoid future problems in understanding such speech. He attributed many of the problems in speaking and listening to his lack of vocabulary knowledge. As Goh (2000) points out, sometimes learners blame comprehension failures on external factors such as vocabulary and speech rate (p. 73). Listening mostly to American accent can be attributed to the high volume of American English teaching materials on the market which produces thousands of resources such as CDs and DVDs that are distributed worldwide (Paziresh, Shojaie & Shokrollahi, 2013, p. 122).

> **15:21-16:31:** Yes, the accents, I did not know the accents, it was very difficult for me because it was British, and I am very used to watching TV, films and all that I regularly see, and what I find for example on Facebook, it's all in American English, it's more that accent, then when I hear the British one, for example, ahm, I listen to a British singer and she always says,… then sometimes I say… because they use the 'have got' it is complicated for me, but they are variations and at the end you have to learn them if you want to understand, then, yes, I've been interested in understanding other accents, but now in this one, I am not, I would like to focus more on vocabulary and on speaking, which is where many of us have some weaknesses, and then afterwards the listening and all that

Finally, it is clear that his listening procedures involved the use of social knowledge regarding the purposes of the language heard such as that 'it's fantasying', representing the opinion of the speaker, or that 'one day' introduces a story. It was also observed that elaborations used distinguished between British and American accents based on the characteristics of the speaker's pronunciation.

5.3.3 Social and affective strategies

In the pre-stage, after hearing the genre listening text Sam talked to his friends about it. It was during this conversation that he realized the text was about the same story. This clearly indicated that Sam only knew that he had listened to a story in English and another in Spanish, inferring no use of prior knowledge of the English task when doing the Spanish task.

During the pre-stage, due to the issues regarding the perception of the language heard, his affective states affected his listening. Listening to British accent impeded understanding of the speech (self-efficacy), which for him was fast and difficult (problem identification). Likewise, the particular pronunciation of the speaker caused him difficulty in identifying some words because the word endings are difficult to understand in a British accent. Some answers were missed, meaning continued listening without completing the rest of the task which led to loss of motivation and interest (self-efficacy and low motivation) during the rest of the first listening, a problem that Graham (2006) points out. Feeling demoralized, half of the first listening was carried out with little interest. This confirms Goh's (2000) point that comprehension can be broken at an early stage of perceptual processing when the listeners rely heavily on bottom-up processes (p. 70). However, during the second listening, he encouraged himself to refocus to complete the missing parts and pay more attention (self-reinforcement; directed attention). Directed attention is a metacognitive strategy used to focus more when having problems in understanding, to recover concentration when the mind wanders and to stay on task when losing concentration (Vandergrift, Goh, Mareschal & Tafaghodtari, 2006, p. 462).

> **33:15-33:26: …** something that I do is that when I do not understand, I lose interest and I leave it in the air … it was something that I experienced during the first listening, and in the second I tried to pay more attention, but I missed out many answers

> **10:59-11:17:** … but then this time I tried to listen better to things he was saying, so as to understand more of… because sometimes I am very distracted, then sometimes … another idea comes to me and I forget everything, then that's why this time I said to myself, focus on what you have to listen to,…

In the pre-stage, Sam's self-esteem seemed to be low. He perceived himself as a lower level listener at a disadvantage compared to his friends whom he perceived had a better level of English than his. They had lived in the USA and studied English four more years than him.

By contrast, in the post-stage, he was more engaged, attentive, focused and managing not to have the problems experienced in the pre-stage.

Overall, taking notes of purposeful language and using prior knowledge of rhetorical organisation (introduction, beginning of the story, ending and opinion), plus prior knowledge of the topic and managing emotions by concentrating and focusing more, all proved to be pivotal strategies for him to achieve the post-task.

Table 8: Sam's metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Planning	√	√
MC	Selective attention		√
MC	Aware of language and genre variations		√
MC	Aware of distractions		√
MC	Problem identification	√	√
MC	Problem solving		√
MC	Self-management		√
MC	Monitoring, double-check monitoring	√	
MC	Using generic structure learned		√
MC	Reflecting on communicative purposes		√
MC	Reconcentration	√	√
C	Identifying and taking notes of key words	√	√
C	Identifying connectors and annotating key words		√
C	Annotating connectors	√	
C	Identifying extracts' communicative purpose	√	
C	Identifying main ideas	√	√
C	Sequencing	√	
C	Guessing	√	
C	Elaboration using prior knowledge of other genres and rhetorical organisation		√
C	Deduction/induction	√	
C	Elaboration using prior knowledge of the L1		√
C	Skipping an answer		√
C	Using logic		√
C	Trying to capture most words	√	
SA	Partial motivation/demotivation and engagement	√	
SA	Partial attention/interest	√	√
SA	Low listening self-evaluation	√	
SA	Listening perceived as easier		√
SA	Confusion	√	
SA	Insecure of answers		√

In Spanish he understood the text but he did not know how to organize it. This suggests an ability in L1 to build meaning automatically regardless of the fact that the text is jumbled-up. It also infers that the rhetorical organisation is secondary to build comprehension in his L1. In the L2, building meaning is more complicated for this participant due to different factors: lack of familiarity with the type of English used, self-perception of having a low language proficiency and a limited range of vocabulary, and apparently no conscious transfer of knowledge of the L2 text rhetorical organisation. This suggests that construction of meaning in the L2 is achieved minimally as opposed to L1. However, in the post-stage, raised awareness

of such factors as the rhetorical organisation of the text, communicative purposes and the topic, facilitated completion of the listening task. He focuses on what may follow by using signal words and communicative purposes. He was strategic and instead of focusing on problems such as not identifying a letter answer, the focus was on the meaning construction of the content of the text. When distracted, use of self-talk maintained focus, which led the participant to consider the listening task less challenging and easier to manage.

5.4 Jos

Table 9: Jos' reconstruction of the listening texts 'The Return'

Score	Stage and event	English listening task construction							
		1G	2H	3D	4F	5B	6A	7E	8C
60	Pre-original task	G	H	D	E	B	A	F	C
20	Post-original task	G	H	F	A	B	E	D	C
60	Post-edited task	G	H	B	F	D	A	E	C
Answer key: 1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

Jos is a B1 independent listener according to his PET listening score which was 64/100. His PET score was low compared to Ray and Sam. Table 9 above shows a comparison of Jos' listening genre task scores in the pre- and post-stage. The results clearly show that his listening scores failed to show progress. Therefore, for this case it is necessary to explore the factors that affected his listening ability such as processes and strategies used to deal with the oral information. Regardless of the scores, findings suggest that the genre-based pedagogy had a positive qualitative effect on his listening ability.

5.4.1 Comprehension processes: perception, parsing and utilization

To begin, this section reveals that Jos' comprehension processes prove to be dynamic and overlapping. However, whilst this overlapping of processes complicated delineation of boundaries between each of these factors, as described below, it does offer some insight of Jos' listening behaviours.

During the pre-stage, process of perception, speech rate, accent and noises inhibited this participant's listening comprehension, with the 'jumbled up' task adding extra difficulties.

> **03:59-04:10:** I was trying to understand because the accent of the narrator was a bit confusing in some words

04:24-04:43: … he was talking a bit faster so I decided to try to listen clearly and more slowly to understand the words

10:12-10:39: when I was listening to that guy I was trying to ignore all the environment sounds only focused on the recording that you have played and trying to …

07:27-07:49: the words have a bit…, they were a bit together, but I was… as I told you, I was trying to separate those words to understand a bit better

During parsing, identification of some key words such as 'the car' were noted. In spite of being able to parse some words, it seems that there were difficulties in doing this with other lexical items due to a perception that the delivery was too rapid and lacked any noticeable boundaries. This confirms that parsing processing is not always successful due to external factors related to speaker-connected speech, a problem Yeldham and Gruba (2014) report and which they contribute to an overreliance on bottom-up processes.

05:00-05:20: … when he is talking about the car, the car, I was trying to get in order all those words to organize my ideas…

10:49-11:00: I was taking a bit in my mind I was taking notes of the key words to help me to organize the ideas …

For example, in the pre-stage English task, Jos' perception and parsing occurred simultaneously when he heard the opinion /h*opyuenyoi/* '*hope you enjoyed'* and the beginning of the text /*tudeyamgonatokiuabodaflm/* '*today I am going to talk you about a film*' which were the opinion and the beginning of the text.

11:12-11:26: … in the final paragraph when the reader said 'hope you enjoyed' I think it was the final …

12:00-12:18: another key word that I had listened it was when the narrator says that 'today I am going to talk you about a film' so I realized that it was the first of the text…

In the pre-stage, his utilization process is observed in the elaborations which imply the use of prior knowledge of other genre features including film reviews and puzzles and some phrases commonly used in these genres such as 'the movie that I want to talk about…' and recognition of familiar vocabulary related to stories e.g. 'plot', 'climax'.

01:36-02:16: I was thinking about organizing the ideas in a correct order to create the text that the narrator was reading to make the review of the movie I was thinking about it just like a puzzle I was trying to get in order all those phrases he was talking about that film.

Another elaboration is seen in the identification of the context of the story within the text, where the plot took place and which he located it at the beginning of the story. For him, the context is

important in a story because it indicates where the plot took place. This contextualisation was used as a main idea and a clue to organise that extract in the first position of events. This represents a meaning construction process in which Jos used world knowledge and inference to complement the bare meaning of the message (Field, 2013, p. 95). This elaboration is supported by his reflection on how to connect his ideas to the previous phrases understood, a type of between parts elaboration. This shows evidence of decisions based on the significance of the incoming information and linking it to what was heard before, suggesting attempts to integrate the information into a picture of the larger listening event, i.e. a discourse construction process (Field, 2013, p.96). Finally, the findings suggest that although some elaborations were used, this participant seems to rely on bottom-up processes using language within the text and finding meaning between the parts of the text. This confirms Bathia's (1993) view that meaning is constructed between the interlocutors and that it is not only within the text or implanted in the listener.

> **13:16-14:06:** there, when I was listening I realized that the narrator was talking about the context where the story is it is realized it is where it is the places where the history is where the history is made and also it was an important issue in the plot it is the context and environment where the characters lived and all happens …

In the post-stage, he processed interactively at different levels making it difficult to isolate or identify clear boundaries between his mental processes. For example, in parsing identification of signal words and in utilization shows comprehension of the communicative purpose of those words heard. It is clear that perception processing was embedded with his parsing and utilization because it is impossible to match the words to its meaning if not perceived and retained in the short-term memory and then linking this information to a mental representation of them to prior knowledge stored in the long-term memory. One example is when he perceived and parsed 'one day' and elaborated that this indicated the point when the narrator would start talking about the problems and when the story would become interesting.

> **12:04-12:26:** At that point, it's the beginning of the problem because it's when it says 'one day the main character',… it is at that point when it begins … let's say that the story begins to be interesting, because it's when the problems begin to resonate throughout the story

Other overlapping process examples are when Jos parsed some linguistic signals and the communicative purposes such as the narrator's comments and recommendations which should go at the end (elaboration using prior knowledge of rhetorical organisation). This proves processing at a meaning and discourse construction level. Parsing happens when the listener recognises words and links it to the co-text in which it occurs in order to impose a syntactic pattern (Field, 2013, p. 95). To repeat, Jos' words searched, 'L*exical search processing happens when listeners recognise the best word-level matches for what has been heard, based on a mixture of perceptual information*

*and word boundary hints (*Field, 2013, p. 95)', meaning construction and discourse construction happened while listening.

> **11:22-11:42:** …it is when the narrator begins to give his point of view on what the story is about, it is how the ending would be, he gives a comment, an opinion about the story and he mentions that he really enjoyed it, he kind of recommends it,

Further evidence of the participant's overlapping processes were found when in the identification of text contextual elements. These included the characters (perception of sounds and parsing of signal sounds) and he thought that *that* was part of the first or second audio extract, or that it could go at the beginning of the story where the introduction goes (elaboration). For Jos it was the orientation, where the narrator gives some information about what is happening, what characters do, what plans they have (elaboration).

> **06:56-07:24:**…I said this is how the characters are introduced and this goes at the beginning of the text and this bit was when I tried to order in a logical way because he is describing the characters and what they do, all their actions throughout the story.

Jos identified the resolution in one of the final parts of the text. This last point means that some prior knowledge of rhetorical organisation of stories was used because for him the text went from one problem to another and there was not a resolution of the problem beforehand (from A to B as in Martin's (2008) genre analysis). However, no reference to the marker 'eventually' was included in audio extract 'A' which suggests that he understood the extract content as a whole.

5.4.2 Metacognitive and cognitive strategy use

Regarding the third question, the strategies that Jos used to solve the task in both pre- and post-stages are presented below.

In the pre-stage, Jos identified problems. He found the speech rate rapid, difficulty in identifying clear boundaries between individual words and some background noises which all impaired listening comprehension (problem identification). However, the desire to understand acted as self-encouragement to try to listen 'clearly and slowly' [literally translated] (self-management) because the words flowed into each other and were perceived as being tightly joined together. Attempts were made to ignore environmental noises (self-management) in the audio which indicates engagement and concentration on the story.

> **03:59-04:41:** … the accent of the narrator was a bit confused in some words. …he was talking a bit faster so I decided to try to listen clearly and a bit slow to understand …

On the other hand, in the post-stage, Jos' metacognitive strategies were evident due to awareness of the jumbled-up extracts, of the instructions about completing the task and of ordering logically by identifying connectors or key words. Prior knowledge of both, the task and the strategy, are part of

the three types of metacognitive knowledge a learner can use (Goh, 2008; Goh & Taib, 2006) and formed part of this participant's metacognitive awareness. In this respect, O'Malley and Chamot (1990) maintain that learners with metacognitive awareness can recognise similarities concerning a current and previous task, making use of strategies to achieve learning and anticipate achievement as a consequence of knowledge of 'how to learn'. However, Jos' knowledge of the task and text were insufficient for successful completion of the reconstruction of the listening task or this may be due to strategy knowledge not being effectively applied.

> **14:30-14:40:** Well I ordered them in a logic order and also because of the key words,

Monitoring was another strategy identified in Jos' listening. During the second listening notes of key words were made (selective attention), and a third listening would have allowed corroboration of the answers and possible correction of the incorrect ones.

Jos transferred some learning gained during the intervention to his regular language class listening activities. He indicated that his understanding has increased, enabling better identification of key words and solutions to target questions given in the English classes.

> **00:15-00:55:** In general at the moment when the listening audio is played whether it's for correcting the exercises or to work in class, now I have been able to understand the texts better, well the dialogues that are recorded, besides being able to find key words, I find key words and based on the key words, so I can find an answer to the question that is given, to find a solution …

In the pre-stage, cognitive strategies such as note taking, finding word boundaries, elaborating, organizing sequentially, using prior knowledge of the content of the text, identifying key words and markers all contributed improvements in Jos' listening comprehension. This participant found it useful to make mental notes (note taking) of the audio rather than writing them. However, it seems that his memory was storing those mental notes of key words at the same time as receiving new information.

In trying to solve the task, thinking how to connect or relate his ideas and order the text in a way that made sense (logical sequential order), and attempting to remember the selected words and connectors to which attention had been paid (identifying key words and markers) the participant may well have experienced cognitive load.

By contrast, in the post-stage, cognitive strategies were not stated directly or clearly in his recalls. However, cognition was undoubtedly present throughout the performance, where metacognitive strategies were used, as listening cannot occur without cognitive processing. Moreover, metacognitive *executive function* may have given rise to the working of the cognitive ones. For example, elaboration (cognitive strategy) using prior genre knowledge is evident as the participant distinguished that there was a description of the main character in audio extract 'B' and thought

logically that it should go at the beginning given that this is the usual place to find such information. Prior knowledge of the text meant remembering listening to audio extract 'H' and linking this to the 'intentions of the characters'.

Finally, I present the link between the cognitive and social aspects based on the type of prior knowledge used in his elaborations. In the pre-stage Jos was trying to listen mainly using information at a bottom-up level or language directly from the text. In the post-stage, he made use of prior knowledge of the genre in question and the rhetorical organisation of the language and communicative purposes as explained in the utilization phase above.

5.4.3 Social and affective strategies

In both, the pre- and post-stage, there was not clearly stated evidence suggesting negative states. It is only possible to infer that he was interested, engaged and motivated in carrying out the tasks, as presumably if not he would not have participated in the whole intervention.

Table 10: Jos' metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Planning how to reconstruct the task	√	
MC	Problem identification	√	
MC	Problem solving		√
MC	Self-management	√	
C	Transfer to other genres		√
C	Taking notes mentally	√	
C	Identifying key words	√	√
C	Annotating connectors		√
C	Identifying connectors	√	
C	Evaluation of extract communicative purpose		√
C	Identifying communicative purposes	√	√
C	Identifying main ideas	√	
C	Linking ending and beginnings	√	
C	Ordering logically		√
C	Elaboration using prior knowledge of other genres	√	
C	Using prior knowledge of generic structure learned		√
SA	Interest	√	√
SA	Concentrating	√	
SA	Confusion	√	

In the pre-stage this participant was thinking how to solve the task and understand the text both of which caused confusion. In the post stage, it would seem that there was less confusion and that by identifying connectors and key words in terms of communicative purposes in a more deliberate way solutions to some of the listening problems were found. He annotated these words rather than mentally retaining them. It seems that although the text was understood, attempts at the task

construction were unsuccessful, and one possible reason for this could be the letter answers. The findings indicate that communicative purposes and knowledge of the rhetorical organisation of the genre, together with the language (key words, connectors), facilitate listening.

5.5 Cele

Table 11: Cele's reconstruction of the listening texts 'The Return'

Score	Stage and event	English listening task construction							
		1G	**2H**	**3D**	**4F**	**5B**	**6A**	**7E**	**8C**
20	Pre-original task	G	H	E	D	B	E	F	C
40	Post-original task	G	H	F	A	B	D	E	C
20	Post-edited task	**G**	B	H	**F**	A	D	**E**	C
Answer key: 1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

Cele is a low B1 independent listener according to her PET listening score, 56/100 points. Her listening proficiency was possibly one of the factors suggesting that Cele did not succeed in the three genre listening tasks which had low and quite similar scores (see Table 11). However, these scores do not show us clear evidence for such an assumption meaning that it was useful to explore the factors affecting these listening outcomes, of how this participant listened and the kind of strategies she used. Findings show that without genre-based instruction this participant centred on isolated words and over-reliance on prior knowledge of experiences and partial knowledge of genres. It also suggests a restructuring of personal prior knowledge about stories. This was because this participant's experiential and social knowledge about stories or narratives were different from the text heard which consequently affected task reconstruction while listening.

5.5.1 Comprehension processes: perception, parsing and utilization

According to this three phase comprehension theory, in the pre-stage, Cele perceived the task's rubric, accent and pronunciation as difficult and confusing, but, clearer, less dense and shorter than the Spanish one. This participant's perception processes centred on particular speech features such as the British accent, which for her was difficult due to the way the letter 'r' is pronounced and the confusing distinction between 'A' and 'E' from 'E' and 'I' when they were uttered in the letter answers of the extracts.

> **00:59-01:29:**… as far as the pronunciation of the letters were concerned, when they said the letters suddenly I got confused because I detected it is a very British English accent,

> …they pronounce … more aspirated and emphasize more the letter 'r', and I confused the letters 'i', and 'e' …
>
> **SSI. 03:47-04:14:** at the beginning, [pre-stage] I found it difficult because I did not understand the instructions very much and that was the first listening, well I feel that some of the explanation about we had to do was missing and the pronunciation was also very difficult for me, I did not understand that this one was 'A' and this one was 'B', I think that I mentioned this to you in the previous interview, …

During parsing, in the pre-stage, some lexical items heard were parsed such as 'mother' and 'eventually' which were seen as key words.

In the utilization process, in the pre-stage, upon hearing and parsing the word 'business' she linked it to prior knowledge of her time as a sales woman in her past school days. The participant knew that 'business' was a word used in 'finance' because she used it when selling sweets to her classmates. However, 'business' within the context of the film plot was not related to the finance topic. This means that in listening, elaborations do not always help to succeed in understanding. Thus, I agree with Flowerdew and Miller that knowledge of the language does not imply only *semantic* knowledge, but that learners also need to know the different meanings words have in other specific contexts, i.e. intertextuality (2005, p. 93). This variation of interpretation about 'business' also means that parsing textual words and the process of elaboration involving the use of prior knowledge of the listener experiences do not always lead to the correct interpretation of message due to existing differences between speaker intention and the listener prior knowledge or background (Yeldham & Gruba, 2014). Another elaboration was when the participant remembered some words heard in the Spanish text such as 'ghost' thus remembering a similar story told in her family about ghosts. Her imagination was tacit in her elaborations as while elaborating she was imagining. An example of this is imagining the mother's surprised face at being discovered in the boot of the car, the characters' faces, gestures, voices, ages, all of which were linked to the participant's own family and relatives' physical appearances. It seems that although bottom-up processes perceived and parsed some words, top-down processes were over-used. This is a characteristic of listeners with a low proficiency level who may over rely either on bottom-up or top-down processes. This finding also shows that top-down processes are not generally used by more advanced listeners. This finding also shows evidence in terms of Rost's (2014, p. 137) view that listening to an unknown text can exhibit the supremacy of schema transfer or background knowledge used to complement comprehension processes. What an individual hears is inevitably translated through the L1 cultural and experiential channels because it is impossible to avoid the influence of L1's 'intertextuality' (meanings that refer to other events, peoples, 'memes' in the target language culture), which offers an extra cultural dimension to understand the new L2 spoken discourse (Rost, 2014, p. 137).

> **13:30-13:58:** it came to my mind, the time when I sold sweets and I sold all of them and I ended the deal with my classmates…we always said 'business' or we made good business today, that is why I related it and when I heard that 'business' word I remembered my business

> **11:41-12:30:** here I imagined like a voice, well more or less I imagined some characters with the story, but I don't know, I imagined a young girl like maybe 19 years old and the mother maybe 32 and I don't know why it came to my mind at that moment one of my aunts and one of my cousins and that was what came to my mind when she heard her mother's voice because one of my cousins always says that she is hearing voices and she says that yes she always hears voices but I don't know what she is referring to when she hears voices and all that, that was what came to my mind

> **00:45-00:55:** … I had considered to be the beginning of the text, and then I more or less had an image of who the main characters were,

In the pre-stage, elaboration based on her own way of talking about a film in Spanish was evident in which she can begin saying 'I liked it…' and *then* can continue talking about the plot. It is clear that this participant was distinguishing a personalised way of recounting the story from the L2 narrator's unfolding plot. In addition to this distinction, responses to the text that contradicting the narrator's point of view were offered: for her the story was no longer interesting once the resolution had been revealed. This indicates active listening, and disagreement with the narrator's opinion as if engaged in an interaction, rather than passively receiving information, together with the development of personal views. This confirms the views of Rost (2002), Vandergrift (1999), and Croskey and Vance (2011), that listeners make use of different factors including paying attention to prior types of knowledge to interpret meanings in addition to perception and parsing of linguistic sounds. I can also be inferred that this particular participant is a *deeper processing listener* when interpreting and disagreeing with the narrator, which according to Field (2008), is a characteristic of a skilled listener who thinks beyond what is heard and interprets the information based on intuition and world knowledge (p. 236).

> **09:35-09:57:** … I also imagined a very interesting film and I said… but in my mind, I couldn't imagine anymore that it was interesting because something about the mother had already happened, I couldn't imagine anything else, and I said, it wasn't as interesting for me anymore as he said it was when he mentioned it was interesting

In the pre-stage, she elaborated when holding that the description of characters goes at the beginning of a story, followed by development, and then the ending. She claims to have identified when the story began although does not mention using the marker 'one day' as a clue. However, looking at the task responses, answers were incorrect because extract 'E' ('so she came back to ask…') or extract 'A' ('eventually the mother…') rather than the correct answer, extract 'D' ('one

day when...'). The first answer (extract E: 'she came back to ask for…') was used in the first listening and the second answer (extract 'A': 'eventually the mother…') was the correction of the answer in the second listening (double-check monitoring). This may be due to the pronunciation problems mentioned previously about distinguishing the 'A' and 'E' vowels, or the fact that audio 'B', "so the mother she knows that her … during this time", was used as a starting point or reference, in which she focused on the main characters and descriptions knowing that this usually comes at the beginning of stories.

> **02:33-03:02::** …when they begin…'once upon a time' or they begin with a description of the story, I feel that that would be the beginning, but I felt that these letters that we heard, the previous one and this one, I felt that they were like the development because they talked mainly of the characters, and the following ones, I took them as the ending and the beginning…

In the pre-stage, Cele took scarce notes which infers a reliance on memory which may have led to cognitive load.

By contrast, in the post stage during parsing, she matched some ideas such as *'the mother was discovered'* to begin or end an extract. 'Eventually', 'one day...', 'the reason' at the beginning of the extracts were also parsed correctly. This time she planned to take notes about the extracts' final words to match the starting words of extracts in order to connect them in a coherent way later (elaboration between parts). This thinking about which words could match proved, according to her, to be a useful strategy (elaboration between parts). However, the task answers were incorrect. For example, identification of the phrase 'the reason' was linked by the participant to the ending of the previous event 'F' that said: *'Without really explaining as to why she is bitter about it'*, but the content within the extract did not match this order because the audio extract 'F' explained why the mother came back and the audio extract 'A' says: 'eventually the mother is discovered….' In the story, the mother could not have explained anything unless she (the mother) had been discovered first.

> **17:06-17:33:** I focused on this one like on the other one, but in this one I took notes, he says that 'one day' and then 'the reason was' and then 'eventually' and that was what helped me most, and then what I most took into account was the ending of the sentence, …for example, I said, I had to look for another word that follows 'ahm' because if I put 'ahm' and 'won't' afterwards it doesn't work, and that was what helped me most in my answers, connect the beginning with the end of each letter or each segment

> **09:00-08:10:** …is the 'A' because the previous one said 'because of this reason', and I related it to the letter 'A' as this one was … the consequence of the 'F'…

> **14:37-14:57:** … the description of what had happened because here it says that when the main character arrives home and then here 'eventually' when the mother is discovered…

During parsing, in the post-stage, another example is when Cele parsed 'eventually' (extract 'A'). Two alternative audio extracts ('A' or 'D') were given as answers. In extract 'A': the mother was discovered for the second time by the main character in the house of the other sister, and in extract 'D' the mother was firstly discovered in the car by the main character's sister, and then this sister let the mother stay with her, which means that the sister became the host. Two encounters with the mother occurred in the story, firstly with the main character's sister and secondly with the main character. These two encounters caused confusion to Cele although the *clues* of rhetorical organisation for the listeners were the signal words e.g. 'one day' to start the story and 'eventually' to end it.

> **11:07-11:23:** …for me the story was about to end because he says 'eventually' 'the mother was discovered' and that is why I decided to leave it in the same position

During parsing in the post-stage, another example of this participant's confusion is seen when parsing the beginning of the text which had the answer already given as an example (1=G 'the movie that I want to talk about…') saying incorrectly that audio extract 'B' (so the mother she knows that…) is the antecedent of audio extract 'G' (the movie that I want to talk about…), incorrect because audio extract 'G' (the movie that I want to talk about..) is the beginning of the whole story. She said that the audio extract 'B' (so the mother she knows that her…) talked about 'the mother' and for this reason placed it in second place as part of the introduction of characters. It is clearly a self-contradiction that went unnoticed. Cele was elaborating based on prior knowledge of stories which begin by describing characters. Hence, audio extract 'B' (so the mother she knows that her daughter…) was identified as a short description and 'H' (the main character, she is grieving…) as a deeper one. Thus extracts describing something were located at the beginning. It is also possible that the participant had remembered answer 'B' from the pre-stage task which had been selected as a starting reference point for that.

> **09:16-09:35:** … I understood that he is giving like a brief description of the mother and that is why I decided to put it in the number two, and in this one also because he said that the main character, because all stories begin by describing the main character

During the post-stage, in the utilization process, Cele remembered audio extract answer 'C' had been event eight from the pre-stage task in English and so she placed audio extract 'C' in event eight (8). However, there was uncertainty because when she personally talks about a film she begins by explaining what she liked before going on telling the story. Thus, although she located audio extract 'C' correctly in event eight, it was her memorization of the pre-task answer location, which she identified as an opinion, that helped her and not only because of what she had listened to. This participant continued to think that the opinion should be placed at the beginning because that is how she talks about a film, of offering a personal opinion 'the story was interesting…' followed by the telling of the story. But in fact what indicates and follows that introductory phrase ('the story was interesting…') from a functional view is indeed an 'opinion' with reasons

supporting it. Cele is aware that stories have variations as speakers tell them differently and that the opinion can also go at the end. This variation, locating the opinion in a different place, could correspond to a situation where the speakers are aware of the topic or have already listened to the story. This could be present in, for example, a conversation where speakers are already familiarized with the topic and one gives an opinion of it such as 'I liked 'X' because of this…' This suggests that Cele viewed the story in the context of a conversation where the topic was being expressed by the speakers as opposed to the context of an L2 recorded monologue, where the listener is unaware of how the story unfolds.

> **13:06-13:46:** … when I tell a story, I begin saying the story is very interesting, but in this it goes at the end because it is in the last audio, it's the last letter, that's why I supposed that it was put in the last one … many people tell the story in a different way, and then that one can go at the end, saying what he liked about it, and that's why he said that 'it's interesting'.

In the post-stage, this participant used prior knowledge of the comprehended content of the pre-text which at post-stage she complemented with the newly understood information. Cele's prior knowledge indicates that the pre-text lacked a clear understanding for her. An inability to listen to some chunks of information in the pre-task in English is evident such as 'the father' who is one of the characters, though remembering that information from fifteen days previously is unlikely. Thus this post listening text facilitated the listening more information than in the pre-stage. For her, in this post-listening text there were more characters 'the mother', 'the father' and 'the sister' and that is why she thought that it was a different story. Thus repetition was useful for her listening ability.

5.5.2 Metacognitive and cognitive strategy use

In the pre-stage, Cele wrote some of the letter answers during the first listening, but during the second listening self-corrected some of these, changing the order to the story so that at the end two alternatives were presented e.g. extracts from one to eight events 'GH**F**DBE**F**C' vs. 'DHACBEFG'. It is clear that there was a duplicated extract in the first listening as shown above by the two uses of the letter 'F' and some double alternative answers. In spite of her efforts to self-monitor the listening, she only had one correct answer which corresponded to Event one (1) = audio extract 'G' ('the movie that I want to talk about…'.

During the post-stage, Cele remembered the pre-stage task example answers and location so she did not move them. In the post-stage, the two listening opportunities were used to check answers.

In the post-stage, this participant raised awareness of the need to improve her English pronunciation has led to the listening to audiobooks after class, which are used to imagine what is happening in the stories, because listening is invisible, and afterwards verifying what was imagined by reading the written version.

5.5.3 Social and affective strategies

In the pre-stage, Cele became less interested in the text when she knew what had happened in the story. For example, when hearing that the film was interesting, interest was lost because she had already known the resolution, the situation and context.

In the pre-stage, Cele felt more confident during the second listening where she could compare her answers.

> **01:33-01:41:** …It was in the following one, but, well, I was more confident in my answers when the audio was played a second time and I could compare my answers

During the post-stage, she generally felt more confident in spite of reduced attention, due to worries, anger, distractions, assignments and exams and therefore encouraged herself to keep focusing. This indicates that in this case affective dimension and interest impacted listening comprehension negatively, a problem that Taufiq and Sidhu (2013), Graham (2006), Guariento and Morley (2001) and Rost (2014) all acknowledge. Thus, as Gilakjani and Sabouri (2016) point out, listening not only involves perception and parsing of linguistic sounds, but also the role played by prior knowledge and emotions.

> **07:03-07:26:** … the truth, today I was not so attentive to this one because of the exams and all that, and I said, I am sorry, I think that it was in the first one, or I do not know in which one, but in one of them I got angry, a classmate told me that she wasn't going to do the work and then I got angry and I then I said, I will answer it as whatever, and I think that it was this one, the first one

> **16:17-16:34:** … in the first listening I said, oh what am I like? And then I said, come on, concentrate! ... (Self-management, directed attention) well according to me, I felt more confident in this one …

Table 12: Cele's metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Planning		√
MC	Problem identification	√	√
MC	Reflecting		√
MC	Monitoring	√	√
MC	Self-management / directed attention / re-concentration		√
C	Familiarized with text and task features		√
C	Taking notes of connectors		√
C	Retaining notes mentally		√
C	Identifying and annotating key words	√	√
C	Linking key words		√
C	Identifying communicative purposes		√
C	Identifying sentences		√
C	Sequencing		√
C	Elaborations: from other genres, their rhetorical organisation, other topics and experiences.	√	√
C	Elaboration between parts /linking ending and beginnings		√
C	Imagining	√	√
C	Elaboration using prior knowledge of pre-task answers		√
SA	Partial attention/interest/concentration	√	√
SA	Confusion	√	
SA	Being distracted	√	√
SA	Feeling anger		√
SA	Feeling more confident in the post-stage		√
SA	Feeling more confident in the second listening	√	

In the pre-stage, task and text features were confusing for the participant, but in the post-stage, with increased familiarity, attention was more focused on the audio. Based on both pre- and post-stage findings, her data indicates that the communicative purposes and signal words were used as strategies to reconstruct the task. However, her elaborations were based on other genres such as conversations and her own way of talking about a film. This indicates that genre features such as communicative purposes and rhetorical organisation actually facilitate strategic listening, but these features should be narrowed down to a specific genre so that the focus is on listening rather than using mental effort to guess or elaborate based on other genres, as happened with this participant. Another finding for this participant was the use of some strategies that were unsuccessful, such as linking beginning and ending words which were not matched correctly. It seems that reliance on memory in this case was another impeding factor as the mental retention of some information rather than using notes may have caused cognitive overload and hence impaired listening comprehension. Her strategic behaviours were affected to a certain extent by her affective dimension inhibiting effective listening as well.

5.6 Uri

Table 13: Uri's reconstruction of the listening texts 'The Return'

Score	Stage and event	English listening task construction							
		1G	**2H**	**3D**	**4F**	**5B**	**6A**	**7E**	**8C**
40	Pre-original task	G	H	E	D	B	A	F	C
40	Post-original task	G	H	D	E	B	F	A	C
100	Post-edited task	G	H	D	F	B	A	E	C
Answer key: 1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

Uri is a B1 independent listener who scored 60/100 in the section of the PET listening exam. In order to analyse the effect of a genre-based approach to Uri's listening, genre-listening tasks were graded and Uri's stimulated recall data analysed. Results show that this participant scored 40/100 in the original pre- and post-genre listening tasks and 100/100 in the post-genre listening edited version (see Table 13). However, these scores did not show the factors affecting these listening outcomes, the strategies used, or the participant's views about the genre listening tasks. Therefore, this section presents findings and illustrative data to answer these research questions.

5.6.1 Comprehension processes: perception, parsing and utilization

In the pre-stage, the difficulty of listening to English was due to the male speaker's pitch or voice volume, lack of comprehension about how to order the task, Uri's understanding based on a limited number of words recognized and a personal perception of being a poor listener. These difficulties clearly show that perception of the language negatively influenced Uri's listening, that parsing processing of the text was not fully accomplished and that self-perception as a poor listener all influenced his listening negatively.

> **29:00-29:17: …** I could not understand, I said how I am going to organize it, then actually I do not know if I am correct, but I guided myself using the words I understood at the beginning or at the end "that the mother returned" and things like those, but it was a little more difficult

During the perception phase this participant's listening was negatively affected due to unfamiliarity of the British accent. It was perceived as being more 'fresa' than the American one. 'Fresa' is a

colloquial word used in Mexico referring to a person who talks with a peculiar accent and who may be pretentious. This is quite similar to ‘speaking with a plum in one’s mouth’ as the British say.

> **17:25-17:57:** … the tone of the British English, it’s different from the American accent … the British accent or the tone is spoken as if people had a plum in their mouth, like more ‘fresa’ as in Spanish … I feel they are similar …there are some times when it’s not particularly clear, I feel that it’s because I am used to American English’

During parsing, key words and signal words were successfully matched, e.g. 'at the beginning...' He guided himself by the details at the beginning or by what happened at the end of the text such as when ‘the mother came back’, i.e. the sequence of events.

> **18:10-18:20:** he said that the main character, something about her parents, an accident, and …

> **26:20-27:00:** … he tells us that *at the beginning*, it’s like the beginning, then he tells us that is about a village or a town, he explains that the people, there, are a little bit crazy because of their beliefs and he also says something about ‘solitude’, …and then I said it’s the beginning of the story, …he also says that the ghost of the mother comes back because she has a final work, in other words an unfinished business, …

During utilization, he used prior knowledge of the Spanish text version and of other genres such as ‘tales’. Comprehension was monitored by basing the similarities between the English and the Spanish text versions. For example, there was successful recognition of some similar ideas such as 'mother was discovered' = ‘la mama fue descubierta’; 'come [sic came] back for an unfinished business' = ‘regresó por un asunto pendiente’; 'the daughter saw the mother'= ‘la hija vio a la madre’; ‘the mother is a ghost' ‘la madre es un fantasma’. However, although Uri was unsure whether they were the same story, the similar content between the two texts helped him understand more. This indicates that prior knowledge of the topic and task facilitates comprehension as acknowledged also by Bozorgian and Pillay (2013) and Vilmante (2009).

> **27:08-27:21:** … another person tells it differently, because of the voice, because the last time was a girl and now it is a boy who tells it, but it has some similarities in the story, in other words, it’s like the same plot

> **24:13-24:20:** … I was guiding myself by the words that I could manage to hear and then, yes, at the beginning I thought it was a different story …

> **24:29-24:45:** I think that the story is the same, the one we heard in Spanish, with this one in English,

> I think that what he said in the audio about discovering the mother and also because there was something about unfinished business or something like that with the husband, ... in this one I understood a little bit more.

> **24:04-24:42: …** At the beginning I had not understood… because I said I am not so lost … it was like at least I captured or I could understand or hear that it was the same, only that it was in English this time

Comprehension processes allowed him to retell the narration in a brief way. He narrated including the context, the problem, an event-reason and consequence pattern, but was unable to remember the ending and the opinion. Although first trying to communicate in English, he then changed to Spanish, feeling more confident using the L1. The narration was as follows:

> **29:35-30:32:** It was in a small town, it was based on beliefs, all of a sudden in a family the daughter discovers the mother, then the mother is hiding because she killed her husband and so she had a small unfinished business, but I do not remember the ending, I do not know whether it had a happy ending.

This shows the understanding of some main ideas and the big picture of the story, and a possession of a degree of some implicit genre schema about narrative features such as providing a context, using time phrases and sequencing the events (beginning with the consequence, the cause, and another consequence, but no ending or opinion were given).

In the post-stage, he was aware that he would not understand every single word, that he forgets things, and that he perceives himself as a poor and insecure listener. By concentrating and trying to avoid distraction, a concerted effort was made not to look around and to ignore things that would impede listening.

In the post-stage, he perceived and parsed signal words, phrases and main ideas such as ‘one day’, ‘the village’, ‘the main character’ and ‘the mother was discovered’. Notes on these phrases and main ideas were taken during the first listening and also during the second, with answers then corroborated, paying attention again to the ordering of the extracts chronologically considering the notes of cues already annotated.

> **11:21-11:32: …** with the introductory words or like a tale at the beginning, at the end or in the middle, that was how I could carry on following it, with the order of the events

> **09:59-10:23:** … as it is the second listening, also, it is like there, listen to all of them because if at the beginning it is more about paying more attention, but also capturing everything, then in the second you pay attention again and then having all the clues of every audio, you can organize them well, that is what I did…

> **09:22-09:56:** with the words … ‘at the end’ like in that order, or with the facts narrated, if the mother appeared then probably afterwards the mother did something else and at the

end she is discovered, … he gave them randomly, and capturing which goes first and then which goes in the middle and at the end, that is how I helped myself, …

07:45-08:00: … well, where the story is, the location, I put it in number three because he tells us how the event begins, the main character's sister discovers her mother who makes them believe that she is a ghost, that is why…

07:35-07:40: I put it there because he began to present the main character, and her parents, something introductory,

28:20-28:39: The tracks, in other words, for example in the Spanish audio she told us that the mother returned, and returned, and all that, and in the English audio well, it was difficult because I was trying to guide myself through the words that I understood or which I managed to hear, then that is why it was quite difficult to get through this English audio

During utilization, the events, the setting and characters were imagined. Drawing on prior knowledge of the recorded material L2 phrases were matched with their corresponding ones in L1, although there was no recollection of these two weeks later. He could identify descriptive sections when introducing the characters and located the opinion at the end because for him a story is presented before offering an opinion as opposed to Cele who first offers the opinion. However, he was not sure of his answers nor the reasons why the text was a story.

06:20-06:35: … when you are talking about a film and at the end you say: "it was a good film and then you give your positive and negative view about it" and I think that was the last audio…

5.6.2 Social and affective strategies

In the post-stage, a negative evaluation or response about the 'mother' character was selected, who for him was 'a bad woman'. This mental imagery elaboration evoked in this participant a negative emotion. However, it is not known whether mental imagery elaborations correlate with comprehension success (Holmes & Mathews, 2010, in Aryadoust, 2017, p. 5).

14:12-14:27: … I tried to imagine something such as if the story … and this happened or the characters, or for example that at the end the mother is said to be discovered, and I said what a bad mother.

03:55-04:12: … I consider myself very bad at listening, …I know that I am not going to capture everything immediately because I do not know … sometimes I am distracted, I am not going to hear everything, …I am very bad at it, …

In the pre-stage, the distance of Uri's sitting position from the CD player affected his listening. Sitting at the back of the classroom meant the volume was not high enough, suggesting that the quality of the audio may have been distorted or not been heard well at the back of the classroom.

> **16:36-: 16:45**… I did not hear the audio very well… in that audio, yesterday, I hadn't been able to understand very well, well, as I was sitting towards the back …

5.6.3 Metacognitive and cognitive strategy use

Table 14: Uri's metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Problem identification	√	√
MC	Problem solving		√
MC	Avoiding distraction		√
MC	Self-management		√
MC	Reflecting		√
MC	Monitoring	√	√
MC	Re-concentrating		√
C	Identifying key words and connectors and sentences	√	√
C	Annotating words and phrases		√
C	Identifying main ideas	√	
C	Linking ending and beginnings	√	
C	Organizing clues and facts sequentially		√
C	Guessing	√	
C	Elaboration from other genres	√	√
C	Elaboration based on the topic	√	
C	Elaborations based on personal experience		√
C	Inferences	√	
C	Identifying and distinguishing the speaker	√	
C	Transfer Spanish to English	√	√
C	Opinion identified	√	
C	Ending not identified	√	
C	Identifying the beginning/introduction		√
SA	Interest	√	
SA	Unsure of answers		√
SA	Self-evaluation as a poor listener		√

Uri's strategic procedures show some changes in the post-stage. Aware of previous problems and attempts were made to self-manage them by not being distracted and refocusing. Although similarities were found by the participant between the two Spanish and English stories, he decided to listen to the English text and see what could be captured, and considered that he is not so bad at listening to English given that what was heard was similar to what had been understood in Spanish. This means that there was partial transfer from the Spanish to English which facilitated better

understanding. It is also clear that despite correct identification of the beginning and ending of the story, he remains uncertain of the answers. This indicates that he is either unaware of the rhetorical organisation or that he did not use it in a deliberate way as other students did in the EG.

5.7 Vicky

Table 15: Vicky's reconstruction of the listening texts 'The Return'

Score	Stage and event	English listening task construction							
		1G	**2H**	**3D**	**4F**	**5B**	**6A**	**7E**	**8C**
40	Pre-original task	G	H	D	E	B	F	A	C
60	Post-original task	G	H	D	F	B	E	A	C
100	Post-edited task	G	H	D	F	B	A	E	C
Answer key: 1G=Orientation/ setting/ place/ weather. 2H=Orientation / characters/ time. 3D=Introducing the complication. 4F=Complication one. 5B=Complication two. 6A=Resolution one. 7E=Resolution two. 8C=Evaluation/opinion.									

Vicky's PET listening score was 96/100 so she can be considered between a B1-B2 independent listener. Her listening scores in the listening genre tasks were 40/100 and 60/100 in the pre- and post-stage English tasks original versions respectively, whilst in the post-edited one it was 100/100 points (see Table 15). This participant's scores evidenced an upward trend, regardless of her lack of confidence in the listening responses. Considering that the scores did not provide insights into the choice of answers she arrived at those answers, it was necessary to explore the aspects affecting this participant's listening, the way the texts were listened to, and her views of the genre listening materials. The next section presents findings and evidence for these questions.

5.7.1 Comprehension processes: perception, parsing and utilization

In the pre-stage, during perception, Vicky found the task instructions unclear and did not know how she would relate to the jumbled-up answers and audios.

> **01:13-01:54:** … as I didn't understand the instructions very well, I didn't understand how I had to relate one letter with the audio, if both were mixed up, then the first thing that I did, as they were giving us several answers, I wanted to see how they made you understand that that audio was related with that letter, and I realized that they said, audio five, I think, audio B, and it already has the answer five, then I realized that everything

> was mixed up, but these ones weren't, and what I thought is that these events were jumbled up …
>
> **03:37-03:50: …** then I had to read the instructions quickly then the second time I went on ahead to the exercises that I hadn't answered well, to read what we were asked and to listen more attentively to the audio again.

When this participant heard the text, she perceived some redundancy, repetitions and pauses which she knew are features of face-to-face natural conversations. As a consequence, given that these types of natural features are not common in recordings used in the language learning classroom and she suggested that it was a non-academic text. These perceptions caused difficulties in understanding. These findings demonstrate that Vicki's listening was initially at a bottom-up level perceiving and parsing the target language sounds. The findings additionally indicate the combination of bottom-up and top-down processes (interactive processing), linking target language features with prior knowledge of audios often heard in the language class. This means that B-U and T-D processes interact and that linguistic and prior contextual knowledge facilitate comprehension as Flowerdew and Miller (2005, p. 25) acknowledge.

> **05:48-06:10:** …I don't know if it was a real conversation or if they want to make it appear like a real one, then it's as if they put in the pauses that you would have if you tell the story of a film, like: this was the main character, but before this she was with her aunt and the sister…
>
> **11:47-11:57:** It seemed strange to me that the narration, for example, there at that point, we can see that he says she met the mother of the protagonist, but it wasn't the protagonist, she was the sister of the protagonist …

During parsing, this participant identified one segment location and, based on that starting point, then took notes about the beginnings, endings of the extracts and key words. These notes later helped in the making of connections between them although she erased all her notes. Taking notes eased learning in this particular case, when reading them afterwards rather than just listening, and helped to diminish cognitive load as her memory could not retain so much information. Chronology as a strategy was used to locate the segment about 'the discovering of the mother who was thought to be dead', in order to articulate the sequence of events coherently.

> **02:36-03:00: …** 'eventually' is like a phrase that you use in the middle of a conversation or almost at the end like at the end …there was another that it said 'finally' and …'I liked the film' because of these two markers then I said this must be the ending
>
> **01:57-02:18:** … when I realized that the audio 'B' goes at the middle of the conversation or of whatever is happening, then now, I am going to take notes on the audios I am given

and then with the phrases such as ‘at the beginning’ or ‘at the end’ I realize how the ideas are being related.

01:00-01:35: … very long sentences, well they tell you a lot, and you can’t remember everything immediately, ah yes, ah he said this and I know that here it finishes with D, in the following it must begin with Juanita, then now I took notes of key words, and that helped me to link things, besides I feel that it is easier, like well I think that it is more independent, because I find it easier to learn something or study if I see it, because if it is read to me or if it is only an image and I am told to look at it, in other words I have to write in order to retain it

11:20-11:42: … with the ones that had already been given before, I was thinking what the relationship could be or rather in which part of the film it could go like when you meet your mother whom you thought was dead, then I was trying to make it fit together like linking up the little pieces that we had already been given

During utilization, the first listening allowed a mental image of some of the events that occurred to form in the participant’s mind, or some main ideas, which were helpful for her. Simultaneously, Vicky had to concentrate hard because listening to the speaker narrating a film story with light descriptions stimulated her imagination. The participant attempted to imagine the characters within the context, including the situation, topic and location of the event. For example, she imagined a single oral presentation in front of a class and a conversation among friends, holding the view that in the former, the speaker is usually nervous and uninterrupted while presenting, whereas the latter is more interactive involving questions and disruptions. Vicki’s visual mental representations are in line with O’Malley’s and Chamot’s (1990) view that listeners use ‘imagery’ in order to understand and remember oral input. According to Bidabadi and Yamat (2014) this type of processing shows the use of cognitive strategies such as ‘imagery’ in order to contextualize and construct an interpretation. This finding also suggests that in listening, language is analysed based on situational and partially conventional patterns of organisation, which is in line with Ventola’s (1987) view that a text is not only a unit of meaning in itself, but register and organisation are necessary to build meaning.

02:26-03:21: Because as there aren’t any interruptions and she, I don’t know, I sensed a kind of nervousness in her voice, I was wondering in which context you would be nervous and speaking without anyone interrupting you, or that you are told, hey, it was good or why did you see it?, it was the only context in which I could imagine, her, for example, in a conversation with friends, it couldn’t be, because they would constantly interrupt you or ask questions such as what was the main character like? What was that about? I do not know [they answered] then, the only situation in which they let you speak and speaking is when they ask you to talk about something and well this was it, or rather

> it was the first thing that I imagined, she is in a classroom talking about a film and the film is about this, so when I listen to audios I have to have an image in my head, I have to create the image because otherwise I only hear words and I don't understand anything

> **10:15-10:42:** ...it was like a boy who was giving an oral presentation in the classroom and then it was like: this was the film that I watched, and it seems fine because there were no interruptions and there was no conversation or personal contact and no doubts… you were speaking without anyone interrupting you, it was like an oral presentation in any school subject and where you say this is what I investigated and this is what I understood and that is it.

She imagined the characters: (a) the crazy aunt, (b) the sisters who lost their mother, (c) the mother who is alive, (d) the main character who had met with her mother whom she thought was dead, and the (e) ill person in the city'. This use of imagination in fact proved to be a distraction because it led the imagination of a different ending and how the mother was when she was discovered. For Vicky, imagining the context was necessary to build meaning, to help avoid the listening to decontextualized words.

> **01:53-02:20**: I have to make a visual image, for example at the beginning, well, when it has already finished the first listening finished, I had a more visual image, ahm well it is a girl that is speaking in front of the classroom, she is speaking about a film that was developing in a rural setting, but the aunt is crazy and the sisters lost their mother, but the mother is alive and that is how I was imagining each character

> **12:40-12:50:** … he talks about a person who was ill in the town, in the city, and I did not know which person he was talking about, I did not know whether she was relevant to the story …

> **17:30-18:29:** …a film that gives you a different setting, then I began to imagine, she was dead, but she found her, ah! How will she have found her? And will she have done this? It was like the fact that it was something not very academic and distracted me more than giving my mind more freedom to think about what could have been happening in other scenes which were not been described, maybe if they had told me… that someone asks you: describe a film for me, that gave me more freedom to be thinking, it was also possible that there could have been another ending or I don't like this ending and that is why I got more distracted

In the post-stage, during perception, she implicitly distinguished different types of texts and some of their features such as being formal, informal, academic, non-academic, dialogues or monologues, authentic and designed texts. This indicates intertextual knowledge that seems to have positively influenced listening comprehension in this case. The participant's perception processing led to criticism of the oral text, as opposed to Ray who appreciated it as an example of how

language is used in more authentic contexts, thus preparing them to better listen in these daily listening situations.

> **05:05-05:10:** It is how you introduce a film or how you conclude or give your opinion about something…

> **09:23-09:31:** it's heard as it's a genuine audio, they should have better diction because sometimes … they speak like if they did not open their mouth, it's more difficult to understand it

In the post-stage, during parsing, she listened to signal words in order to relate extracts in a sequential way, which facilitated construction of the text.

In the post-stage, during utilization, Vicky seemed to be using aspects of long-term memory evidenced in the fact that prior knowledge of the content of the recorded material helped in the completion of the task. This prior knowledge was a positive contributory factor as it was employed in order to focus more on the audio story to organise the task and understand the content of the extracts, apparently through relating them, although she speculated that the answers could possibly be in a different order. However, it is not clear to what extent prior knowledge of the content of the material recorded allowed her to complete the post-task successfully.

> **06:49-07:12:** … I tried to remember the order in which I had put the options two weeks ago in the first session, well more or less as how the story was and in which audio I believed was the right order, it was not very much because of what I had heard, but because of what I remembered

In the post-stage, Vicky listened for main ideas. She found it easy to identify introductions which go at the beginning and opinions or conclusions at the end of texts. However, evidence of having deliberately used a generic structure of the listening text was not observed, as it was in the case of the EG participants, Ray, Jos and Sam.

> **04:52-05:09:** … this option was very easy because … it's how you introduce a film or how you conclude giving your opinion about something

In the post-stage, Vicky did not recall many of her thoughts and listening processes, which possibly happened in an automatic way. This is in line with theory holding that learners at a higher proficiency level, dealing with a text at a lower level than theirs, find the text easy and are not so aware of their cognitive efforts involved. Masanori (2003) suggests that such advanced learners unconsciously use fewer strategies as they seem not to face as many problems as less proficient ones who need to use more of them in order to complete the tasks.

5.7.2 Metacognitive and cognitive strategy use

In the post-stage, Vicky developed a more critical dimension by evaluating the materials. She evaluated the narrator's speech and the task.

5.7.3 Social and affective strategies

In the post-stage, Vicky was also aware of the aspects that both impaired her concentration and reduced her attention span. For example, given that it was the exam period, stress and worry about assignments negatively affected listening performance and attention. The length of pauses between extracts proved to impair attention, concentration and engagement. For instance, she needed to start rethinking as soon as every new extract appeared, thinking that every extract was the ending of the story.

> **06:26-06:43:** … it was more difficult for me this time because now we are in exam period, I am kind of stressed and then in the long pauses I begin to think, I have to do *this*, and tomorrow I have *that* exam, and *this*, and yes, when I realize he's still talking, or it's in the following option, then as I wasn't totally concentrating it was more difficult for me

Table 16: Vicky's metacognitive, cognitive and socio-affective listening strategies

Type	Strategies	Pre-stage	Post-stage
MC	Problem identification	√	√
MC	Reflecting	√	√
MC	Monitoring	√	
C	Genre identification	√	
C	Taking notes	√	
C	Identifying and annotating key words, connectors	√	
C	Linking key words	√	√
C	Identifying communicative purposes		√
C	Reconstructing main ideas	√	
C	Identifying main ideas	√	√
C	Sequencing	√	
C	Elaboration from other genres	√	√
C	Elaboration based on the topic		√
C	Inferences	√	
C	Elaboration between parts	√	
C	Contextualizing	√	
C	Imagining context and characters	√	
C	Identifying features of real speech	√	
C	Identifying repetitions	√	
SA	Interest	√	
SA	Relaxed	√	
SA	Partial concentration, worries, insecure		√

While listening, this participant needs to create mental images to contextualize the situation in order to make sense of it. She listens and attempts to identify the type of register and the type of genre, focusing particular attention to connectors and main ideas in order to reconstruct and link them coherently. She recognizes the introduction and opinion of narrative texts which not only facilitate her listening skills, but also contributes to the development of her imagination, elaboration and contextualization skills. These skills occur in clusters or are interconnected. In the post stage, she progresses, which maintains is attributed to prior knowledge of the pre-task answers. This means that prior knowledge facilitates her listening. Vicky is a reflective listener suggesting better diction of the narrator. This could be very possibly because spontaneous spoken English texts are not listened in the normal class context. Indeed, this participant criticized the material's natural speech patterns, linking it to broader explanations of how things are done within her specific context, quite in line with the theoretical concepts of 'schemata' and 'scripts' as found in the reading research (e.g. Wallace, 1995, p. 347).

Additionally, her affective dimension was found to influence her listening comprehension, for example in the post-stage, anxiety about impending exams affected concentration.

To sum up, this EG and CG participant data analysis demonstrates that comprehension processes interaction involves cognitive processes, social (text and task) and affective factors (emotions) while attempting to build meaning. In this respect, Vandergrift (2003; 2007) maintains that listening is a dynamic ability in which bottom-up and top-down processes are constantly changing and overlapping, requiring a constant interactive process. This study shows that these interactive processes were influenced by prior knowledge of the linguistic content of the text, social, contextual, and emotional elements in each case study. Comprehension occurred by 'perception' of linguistic signals such as single sounds (e.g. hesitations 'ahm') and words (e.g. characters, actions), matching these signal sounds with concepts or meanings, and linking them to other types of prior knowledge so listeners interested in understanding it could make sense of it. This processing seems to be in line with Anderson's (1995; 2010) three-phase model of comprehension (perception, parsing and utilization).

Listening processes generally occur in a dynamic way based on how each listener perceives the language and the expected/unexpected genre features contrasted with their prior types of knowledge, i.e. schemata/scripts. For example, the narrator's natural speech features in the text and/or the organisation of the text design were unexpected which impaired listening comprehension. This latter point demonstrates that text and task influence listening comprehension processes and from time to time affective states.

Although Anderson's (1985; 1995; 2010) comprehension model does not link cognitive processes to affective states, this study shows that in the pre-stage, listeners' interest, concentration and motivation fluctuated based on the way the linguistic content of the text was perceived. For

example, when participants in both groups listened they centred their attention on the perception of textual natural speech features such as accent, pronunciation, repetitions, and speech rate which for them was difficult, unfamiliar, and confusing. Moreover, some participants missed letter answers and focused just on specific information at the beginning and ending of each extract. Such issues tended to predispose them to thinking it would be hard to understand and in some cases partially demotivated them to continue listening after the first audio hearing. In the parsing, some cases captured those beginning and ending words, identified phrases indicating the introduction and opinion of the text heard and main ideas. However, in some cases complete parsing of the spoken information was impossible which made them feel unsatisfied or to self-identify as poor listeners. Then during the utilization phase, the participants made use of elaborations using prior knowledge of generic organisation within stories (beginning, middle and end), other texts (e.g. conversations), variations of language used in specific settings (formal and informal) and modes of delivery (oral and written) in order to understand the message. This socio-contextual prior knowledge was activated in listeners' long-term memory and influenced their ability. In other words, listeners triggered their 'schemata' and 'scripts' while trying to make sense of the message heard (Kemp, 2010). However, the schemata they had did not completely match with the language register and genre organisation heard and this caused them to discern the type of genre heard. These findings mean that the characteristics of the content of the text activate the use of elaborations, but when mismatches between new and prior input occur, elaborations seem to be only partially effective.

Furthermore, the study reveals that genre rhetorical organisation in learners' listening was varied in the two groups. The CG listener reconstructions differed amongst individuals based on their own understanding and prior world knowledge. This means that the contexts where the learners are immersed affects the way they construct the listening task. The genre task construction indicates that learners have partial knowledge of the existence of a structure, but at the same time their listening and other social knowledge allowed them to observe the different ways in which they listen, construct, interpret the conveyed message and recognize that there are variations in storytelling. This can account for the reason why the task constructions and recalls are different for every single participant.

Chapter 6: Discussion

The findings confirm that the text, task and learners' cognitive and affective dimensions affected the outcomes of genre-based (GB) approach to L2 learner listening at a Mexican university. Prior to the intervention, some assumptions established were that listeners would: listen and use text features, identify the context where the text took place; analyse the structure, anticipate the incoming input grounded on genre macro rhetorical organisation; draw upon genre features from their L1 and use significant strategies. After the intervention, the discussion on these hypotheses is supported with data samples and explanations which indicate that the impact from GB on learners' listening ability and outcomes is generally dependent on the text, task, intervention, listeners' strategies and affective states. The findings' aim is to answer the following research question:

> What are the factors affecting the outcomes of a genre-based approach to L2 learners' listening ability?
>
> How do intermediate Mexican L2 learners listen following genre-based approach about narrative texts?
>
> What strategies do intermediate Mexican L2 learners use when listening to a narrative text following genre-based approach?
>
> What are the benefits and limitations of a genre-based approach to teaching listening?

In the pre-stage, perception and parsing cognitive processes were insufficient to successfully complete the listening task, to totally decode and understand every single word heard. Similarly, elaboration strategies involving prior knowledge which allow the identification of the type of genre and register used in the oral text, together with selective attention, were useful strategies to capture general ideas about the narrative plot. However, there were still limitations which can be attributed to external factors, specifically in terms of the length and task design of the audio extract and the unfamiliarity of these, which both are addressed in benefits and limitations of the task and text section. Before addressing the text and task section (6.5), following O'Malley's & Chamot's (1990) recommendation, the investigation of learner strategies used in different learning tasks, the use of cognitive and metacognitive strategies related to these two factors are discussed. I assert that listening not only requires knowledge and use of cognitive strategies, but also the use of metacognitive ones related to knowledge of the type of text and task, which illustrate the link between the cognitive and social aspects, or knowledge of the text and task at hand and the self-knowledge of the learner as a listener.

6.1 Metacognitive, cognitive and socio-affective strategies used by intermediate Mexican L2 learners in listening to a narrative text following genre-based instruction

Prior to the intervention, it was assumed that listeners would already be using some effective strategies and different processes. Findings reveal that the perception processing of single sounds such as hesitations and repeated information heard in listening texts with everyday English was taking place, consequently activating listeners' utilization processing (elaborations). For example, in the pre-stage experimental session, in both groups, participant listening reveals perception process as being selective, which is essential for initiation of the comprehension process, a view that is substantiated by Aryadoust (2017, p. 6). Listeners focused on the narrator's natural speech rate, accent, pronunciation, pauses, hesitations and repetitions, which both increased engagement and motivation in the perceptual processes. Findings suggest that the linguistic sounds perceived in echoic memory were retained in listeners' short-term memory, and then matched to mental representations of the linguistic sounds to prior knowledge stored in their long-term memory, as Anderson (1985) advocates in his theory. These processes meant some participants were able to make comparisons or differentiate between: (a) American and perceived British English; (b) authentic and scripted conversations; and (c) between formal and informal spoken English. These comparisons indicate that listeners were using prior knowledge of both social and experiential information and linking it to the perceived linguistic signals. Listeners processed and retained the perceived linguistic elements, and elaborated on these by comparing new incoming information with prior knowledge. While this process was occurring, some listeners experienced difficulties and confusion due to the speed of the narrator's natural speech. This suggests that during the perception process, retention of new incoming information was problematic as the flow and speed of new information being heard, together with the previous information, made retention of it all in their short-term memories more difficult, given that the short-term memories were simultaneously having to retrieving information from their long-term memories.

6.1.1 Problem identification

According to O'Malley and Chamot (1990), problem identification is one of the strategies that effective listeners use which implies analysing the task objective and a learner's particular way to resolve it (p. 222). This metacognitive strategy was used, during the first encounter with the audio, by the majority of the participants. For example, in terms of the informal language features, participants found it difficult to listen to the narrator's natural speech. Both groups were able to recognise disfluency and informality typical of everyday language, due to the presence of pauses, self-corrections, redundancy and hesitations. However, knowing how best to manage such elements proved to be problematic, often leading to disproportionate amounts of time and attention being

paid to them and therefore acted as a distraction from the actual listening text at hand. Consequently, there was a failure to capture certain incoming information, thus impairing more global comprehension. In other words, unfamiliarity with natural speech features both distracts and impairs focused concentration and effective listening comprehension. These findings are in line with other scholars' studies who have pointed out that in general, listening to authentic texts is difficult for L2 learners (Field, 2008). Sadeghi et al., (2014) acknowledge the authentic material as one of the factors hindering listening.

Accent was another factor impairing learner listening. For instance, listeners who identified the accent as British thought that it would be difficult to understand. In terms of accent, other studies have shown that unfamiliar accents make listening difficult in comparison to familiar ones which benefit comprehension (Bloomfield et al., 2010). For example, Sadeghi and Zeinali (2014) compared two Iranian groups, male and female, to test whether native speakers' (NS) vs. non-native speakers' (NNS) input sources affected EFL upper intermediate learners' performance in listening. Listening to non-native speakers' results were better than the results for listening to native speakers. Graham (2011) states that problems in identifying words due to accent of the text is an obstacle for listener comprehension. According to Liubinienė (2009), phonological aspects such as dialects or foreign accents can hinder understanding (p. 90). Equally, Taufiq and Sidhu (2013) pointed out that accents affect listening while Anderson and Lynch (1997) maintain that unfamiliarity with the accent causes the listening process to fail or for listeners to simply hear partial speech (p. 5).

One more problem identified when listening to everyday English was the speech rate, which inhibited the comprehension of some information chunks. There are several possible explanations for this finding. For example, speech rate varies among speakers and types of discourse modes. In the film plot 'The Return', the narrator uttered 154 words per minute (wpm). This speech rate was close to a lecture (140 -157 wpm) and far from the 210 uttered in a conversation, the 200 produced in a minute of natural speech, or the 219 wpm spoken in a radio talk show (Elliot & Wilson, 2013, 229; Kılıç & Uçkun, 2013; Tauroza & Allison, 1990, p. 97). However, for the listeners these 154 words uttered per minute were too quick inhibiting listening skills. The speech heard was not commonly heard in the designed texts they listen to in a recording inside the language class, texts which are clearer with frequent pauses. This rapid speech caused learners to find it difficult to distinguish or segment word boundaries because for them the speaker uttered them quickly. However, regardless of the rapidness of the speech, many content words were identified. This can be attributed to the fact that content words have a greater charge of meaning (Field, 2008; Vandergrift & Goh 2012, p. 22) and are stressed and more prominently spoken than function words which are not stressed and sometimes vanish throughout the discourse. Finally, the participants were processing the features of the speaker's voice at the same time as they were contextualizing and parsing the words uttered. It is possible they experienced cognitive load due to the

unfamiliarity with the British accent and speech rate which can impair listening comprehension processes (Field, 2013, p. 88). This finding confirms Chang's (2009) and Chang's and Read's (2006) assertions that by and large, speech rate is a factor inhibiting listening comprehension. Renandya and Farrell (2011) similarly to Robin (2007) point out that the speech rate, frequently perceived as too fast, impedes comprehension. Graham (2011) states that speech rate is a problem for listeners' comprehension. According to Liubinienė (2009), linguistic aspects such as speech rate can hinder understanding (p. 90). Similarly, Hasan's (2000) findings report listening comprehension problems attributed to speech features such as accent, speech rate and pronunciation.

6.1.2 Repetition and monitoring

According to O'Malley and Chamot (1990), monitoring is another of the metacognitive strategies which differentiates effective from ineffective listeners (p.222). In this study, audio repetition was a significant contributing factor to the development of more effective listening skills together with the monitoring of comprehension and double-check monitoring (Vandergrift, 1997; Vandergrift, 2003). Before talking about monitoring, I addressed why listening twice is important in comparison to the receptive skill of reading. According to Anderson (2000, in Grabe, 2011, p. 29), listening and reading both imply word recognition and comprehension. Learners have to build meaning of the words heard and integrate them to prior knowledge. However, the absence of written text in listening is what distinguishes it from reading and which makes it more difficult to comprehend than in reading. Listening to oral speech involves ephemeral and transient linguistic sounds. When the message is complete, there is no text to refer back to, for verification by listeners who lack the control of the input that readers indeed can control, returning to it and controlling it on their own (Chang, 2011). The written input is what makes readers' comprehension performance generally higher than in listening comprehension (Lund, 1991, in Chang, 2011). Readers can identify boundaries between words whilst if listeners fail to discriminate when a word starts and retrieve its meaning, it is most likely that compensation skills will come into play or word identification may simply be lost (Aryadoust, 2017, p. 8). Listeners found listening twice (repetition) was useful in order to better manage the ephemeral nature of the speech, returning to the oral language and monitor comprehension. Monitoring is defined as checking, verifying, and correcting our listening comprehension performance while listening to a task (Vandergrift, 1997, pp. 392-395) or '… [listening] across the task during the second time through the oral text (Vandergrift & Goh, 2012, p. 278)'. During the second listening, in the pre- and post-stage in both EG and CG, learners listened to the text in a different way and with a more specific goal. The second hearing was beneficial not only to what Taylor (2013) and Field (2013) suggest: (a) to compensate for the lack of visual, textual or other supporting features (pp.26 & 115), (b) to compensate for the absence of clarifications which happen in listening face-to-face (Field, 2013, p.127), and (c) to enhance comprehension and decrease item difficulty (Goh & Aryadoust, 2016), but also to monitor

comprehension in a more conscious way and to solve problems encountered during the first listening. In other cases it helped listeners find ways of organizing the task, re-reading the instructions, listening to selected information, corroborating, correcting or comparing answers. Other skills identified were noting down important details, capturing missing information, finding other clues, relating new information to previous details heard, feeling more confident, self-encouragement, concentrating, refocusing and paying more attention. All these benefits indicate that listening twice (repetition) is fruitful to monitor comprehension and to give listeners a greater sense of certainty and confidence than when listening to the text only once or without written support.

6.1.3 Elaboration

Elaboration means using prior knowledge beyond the conversation's context and relating it to the newly gained knowledge of the text or conversation to predict the results or fill in the missing information (Vandergrift, 1997, pp.392-395), with O'Malley and Chamot (1990) also claiming that elaboration is a strategy which effective listeners tend to use (p. 222). According to O'Malley and Chamot (1990), elaboration, also known as utilization, can be a broader category for other strategies which rely upon long-term memory such as inferencing, imagery and deduction (pp. 44-45). Based on those definitions, findings show that elaboration was another metacognitive strategy used for listening comprehension by the majority of EG and CG participants in the pre- and post-stage listening tasks. They tended to link linguistic information in the text with participant prior knowledge of social conventions and text topic. This finding from schema theory means that content and formal schemata were used to build meaning at discourse level (Celce-Murcia, 1995, p. 364; Celce-Murcia & Olshtain, 2000, p. 102).

The cognitive strategy of 'elaboration' implies participants use their prior knowledge of different social conventions (genres). For example, in the pre-stage, based on target language features perceived by Ray, Uri and Vicky, in both EG and CG groups, textual information was linked with prior knowledge of the way that others narrate, the variations of narration according to their own ways and imagination of the context where the situation was taking place. These elaborations seemed to occur originally in order to identify the type of text heard, (a) to confirm whether the Spanish and the English stories were the same, (b) whether it was a monologue or an oral presentation of a narrative with a beginning, development and ending given in the class where you are not interrupted while speaking; (c) whether it was an interview where one person questioned the other about a film; (d) whether it was a real narration and not one read aloud given that in written language such clarifications are presented differently, and (e) whether it was a simulated conversation, but with features of an authentic one. Recognition by some participants that it was authentic language was due to text redundancy and pauses heard, linked to prior knowledge of how language would be found in real life situations.

The evidence confirms Goh's (2000) point that: listeners do not listen to decontextualized isolated words, but rather language in context, and this is elaboration in action, carried out in order to complete an interpretation even if every single word is not recognised (p. 70). The evidence is also in line with Anderson's (1995, 2010) information processing theory that learners most often draw upon declarative knowledge or knowledge stored in the learner's memory about personal experiences and social interactions whilst listening to genres such as narratives. Furthermore, in critical genre analysis theory, Bhatia with Nodoushan (2015, p. 124) support the view that to understand discourses we need to go beyond an analysis and description of the language used, and consider the context where the discourse took place (p. 124), and that is what listeners did, they contextualized language in order to understand. These findings suggest that participants found some common elements in the genres addressed, which confirms Hyland's (2007) view that '*we all have a schema of prior knowledge that we share with others and can bring to the situations in which we read and write to express ourselves efficiently and effectively (p. 4).'* But, it is unclear to what extent they are aware of features in L2 genres as participant genre knowledge seem to be L1 intertextual. This genre intertextual knowledge suggests the need to raise listener awareness of specific L2 genre conventions and variations between the L1 and L2 as a complement to Celce-Murcia's and Olshtain's (2014) recommendation of exposure to a great variety of text types (p.433).

In terms of prior knowledge, Sadeghi et al (2014) point out that prior knowledge can be activated by listening to narratives, which according to Brown (1995, p. 235) also facilitate the engendering of visual mental representations. In this last point, it seems that the narrative text and lack of knowledge of topic allow the employment of elaboration embedding 'imagery' in order to contextualize, i.e. 'placing what is heard in a specific context in order to prepare for listening or to assist comprehension (Vandergrift & Goh, 2012, p. 282)'. Context is not only the place, but also the non-linguistic and the non-textual factors involved in the situation (Johns, 1997; in Wisut, 2010, p. 58), and according to Celce-Murcia (1995, p. 370), it is paramount to select the precise response grounded on the context given through the previous articulated discourse (p.370).

These elaboration and imagination strategies were used by the majority of participants, quite in line with O'Malley's and Chamot's (1990) view. The use of these two cognitive strategies is attributed to the fact of listening to a narrative with an unknown topic plus a listening task involving only oral input, with no reinforcement of images or written prose as suggested by Cross and Vandergrift (2015) and Vandergrift and Goh (2012), which made participants hear the audio as if blindfolded. In other words, listening and trying to imagine the context based on the chunks of information which they captured, together with social conventions stored in the memory that corresponded to the input perceived. Indeed there is the case of participants who combined these strategies to overcome difficulties by closing their eyes while listening to keep concentrating and consequently imagining and understanding, similar to what Chen (2017) reports. The participants did not want to

be distracted while imagining and contextualizing based on their own social contexts and the co-text, i.e. the speaker's pronunciation, accent, the setting of the story, and the situation of the speaker.

Listener use of contextualization was based on real life social interactions including variations in telling stories, in their own contexts, rather than just centred on how a specific genre is presented to them in the classroom. For instance, Vicky stated that she learnt stories in elementary school context, in contrast to Cele and Uri who report that people tell stories in different ways. Ray added that interpretations can often vary according to context. They also claimed that everyday British English was different from the idealised, well-designed scripted, graded texts which they usually listen to in class and which do not totally prepare them for managing spoken language in real life listening situations, as pointed out by Field (2008, p. 286).

By contrast, in the post stage, listeners' imagination was narrowed down by relying on prior knowledge of the topic stored in long-term memory which also facilitated comprehension. This is in line with Elliot's (2013, p. 44) view that prior knowledge of the topic develops learner schemata. EG listeners already knew the topic therefore their elaborations were centred on that prior topic knowledge gained together with genre generic organisation (content and formal schemata). From a working memory theory integrated by attention and memory as a unitary system (Baddeley & Hitch, 1974, in Janusik, 2018, p. 25), comprehension emerges as the outcome of both attention and memory. Memory retains less information when audios require much attention investment which usually happens during the first encounter with the new information, but in subsequent encounters with the audio, comprehension is more effective as there is more room for storage in the memory due to some schemata being built and used by the listener. Thus, building schemata allows more resources for storage facilitating comprehension (Janusik, 2018, p. 25).

These findings suggest that in listening, skills such as elaboration are favoured when prior knowledge of either the topic or context is known or unknown. For example, elaboration (top-down processes) is not only used to guess the genre, but also to understand input, interpret meaning and interact with the text, quite similar to Chen's (2017) findings of a participant's sequential strategies used to guess the topic. Similarly, if listeners are contextualized before hearing the first audio, they can understand more information due to less time investment in guessing the context and because memory capacity to retain more discourse is increased by listener schemata development, as theorized by Janusik (2018). Consequently, this pre-contextualization will allow listening to be closer to real life listening (Webb, 2017). By contrast, de-contextualization will enable listeners to discern context by analysing speech and social situation, paralleling the unveiling of embedded strategies such as imagination. Thus, if we justify the lack of providing knowledge of the context or topic, this factor contributes positively to listening skills such as elaboration which facilitates comprehension.

It is clear that elaborations tend to occur in clusters rather than in isolation. Their use implies imagination, contextualization and memory as well as demand of selective attention (metacognitive strategy) to different aspects of linguistic input and tasks suggesting a complicated combination of cognitive and metacognitive strategies which altogether make the isolation of these strategies extremely challenging. Furthermore, utilization processing seems not only to occur in a sequential way or after perception and parsing on some occasions. Listeners such as Ray in the EG started planning and elaborating on the type of speaker's discourse he was to hear, and what he would hear, even before hearing the audio again in the post-stage. Based on this planning and elaboration, it is believed that knowledge is used that has been gained from the intervention in terms of genre and task features.

Elaboration involves relating new information to prior knowledge. However, the input to be heard in the post-stage was not new anymore. This meant it was necessary to address the idea that elaboration could also embed the transfer strategy, defined as using or relating past information to prior knowledge, or transferring past knowledge to aid comprehension (O'Malley & Chamot, 1990). Thus, an issue to be solved is what information is 'new', which is a relative concept. One has to question how long it can be considered to be new or what information indeed is 'new' for the listener. Arguably, this could include the text, the genre, the speaker, the accent, the speech rate, the pronunciation, the lexis, the topic, the task, the situation or the context. Thus, for further investigation the suggestion is to explore and better define what 'new' information is actually entailed in elaboration.

Another type of elaboration identified was using information within the text. This type of strategy is called inference. Inferences involve the use of information in the text, together with the conversational context to guess the meanings of the non-familiar language themes associated with the listening task. Vandergrift (1997, 2003) argues that this aids prediction of possible answers or to fill in missing information, while co-text refers to a contextualization at a textual level, by using information heard before and after a specific piece of language within the text. In the problem and resolution parts of the text at hand, listeners used inferences by making backward connections between incoming input and preceding information (Cook & O'Brien, 2017, in Aryodoust, 2017, p. 5). As these two parts lacked clear signalling phrases to help comprehension, a problem-resolution sequential pattern of the story was employed. This entailed reliance on semantic meaning of the narrated actions and the cause-effect pattern between sentences, e.g. 'she *killed* the husband' and 'the mother was *discovered*'.

Elaboration was also observed while integrating linguistic information within the text and prior knowledge of story conventions such as sequential events. According to Hyland (2007) familiarization with genre specific features allows knowledge to be more complete and better remembered (p. 55). It is found that the use of acquired 'schemata' and 'scripts', which dealt with

event sequences (Flowerdew & Miller, 2005, p. 26), enable listeners to comprehend, identify the type of text and use strategies. For example, when Ray recognized the narration he focused on connectors. Jos' elaboration strategy is observed when he identified the setting as one of the parts located at the beginning of a story, which is important because it is where the characters lived and where the events will take place. Cele knew that phrases such as 'once upon a time' head descriptions in stories. Vicky recognized that there is an order and that there are certain phrases which helped her know what the other person would start talking about first and at a later stage. In the post-stage, Jos listened to and recognized an event as a resolution to a problem which sequentially should go almost at the end because the problem was introduced previously.

Findings infer that listeners have some knowledge of stories and recognize them due to the unfolding sequential events, beginning, middle or end and knowledge of language used such as past actions and characters. Some listeners indirectly followed a sequential or chronological pattern to comprehend, but none of them made conscious reference of obligatory generic elements such as a problem and resolution pattern which narratives entail. This suggests that knowledge of stories is partial or possibly automatized. Listeners seem to conceptualize stories (genre) and narratives (sub-genre) as one genre, regardless of specific generic attributes of narrative, a member of the story family which both certainly share some elements (see Martin & Rose, 2008, in Chapter three for details). However, in the post-stage the EG listeners, guided to raise awareness of the genre conventions and purpose conveyed of an oral narrative while listening, performed slightly better than the CG participants who did not receive a genre-based pedagogy. This indicates that genre pedagogy, awareness of narratives, and communicative purposes of language in use favour listener skills.

Hazel's and Hallam's (2000) reading research demonstrates that L2 learners are affected by the ability to deal with genres and suggest that familiar genres are less difficult to understand. Their participants' (22 at higher education) learning was impacted not only by prior subject knowledge, but the capability to deal with genres. Participants read different extracts from four different genres such as theory, literary text, research article and statistic argument. After being asked to write answers to reading comprehension questions, paired-readers of the same text compared and discussed answers. These discussions were tape-recorded. Variations in understanding were basically due to the language used and the structure of the texts which was related to the genre. Similarly to Hazel and Hallam (2000), in this listening study, narrative texts, a familiar genre in listeners' lives, the rhetorical organisation (problem-resolution) and prior knowledge of the text seem to affect comprehension positively. However, it is important to bear in mind that in listening, similar to reading, the existence of knowledge of the generic structure does not completely guarantee an appropriate response nor how to read that type of genre, and that social and contextual elements dictate the formality and rhetoric to be used (Morris, 2016, p. 131).

Learners' recalls of social interactions mean that their exposure or participation in social listening situations is meaningful knowledge retrieved and matched with similarities and differences in the target L2 genre heard. This prior genre knowledge helps them elaborate, contextualize and comprehend. However, genres change and evolve according to people's needs, situations and their own experiences (Johns, 1997, in Wisut, 2010), and regardless of genres' shared structures, their production [and interpretation] will be certainly and partially equivalent (Johns, 1997, in Wisut, 2010, p. 58). Consequently, learners should not totally trust in their prior experiences to produce a similar text (Wisut, 2010, p. 58), nor to understand it, but complement it with deliberate knowledge of L2 genre and awareness of conventions and variations. Thus, as learners have different backgrounds culturally linked to their own experiences and contexts, I believed that prior knowledge acquired can lead to various interpretations and reconstruction of genres which made me agree with Widdowson's (1990, p. 108) argument that:

> It is unlikely that we ever achieve an exact match between intention and interpretation, and we probably would not know it if we did. We arrive at the degree of convergence necessary to the purpose of interaction and no more. Comprehension is never complete: it is always only approximate, and relative to purpose (in Celce-Murcia, 1995, p. 366).

However, opinions differ in terms of interpretation, understanding and misunderstanding. Brown (1995) argues that listeners' misunderstandings do not only entail the linguistic form but also the difficulty that listeners experience while trying to relate the new input with their own perception of the nature of events in the world (p. 235). Listeners expect to listen to what they themselves would say in that specific context, thus, it would be presumption to say that listeners in everyday life listen in the same way or under the same principles. However, if shared knowledge (context, information, beliefs…) exists between the speakers and the listeners, Brown maintains that the listeners would make more adequate and thoughtful interpretations of the speakers' utterances (1995, p. 233). Thus, listeners who share knowledge of the genre heard should understand more effectively the incoming information. Additionally, Brown distinguishes between 'adequate understanding' and 'correct understanding'. She argues that there have been moments when mankind has fully and correctly understood. For example, society has understood names, addresses, telephone numbers and short formulaic phrases such as 'Can you tell me the time? Five past four' sufficiently well to function with a degree of efficiency. Similarly, technical information has successfully and satisfactorily been understood allowing humankind to split the atom, transplant hearts and livers, crack the genetic code and explore space (1995, p. 30). Thus, this suggests, that knowledge of generic organisation of genres and communicative purposes within chunks of information captured as a single unit of meaning (e.g. 'I am going to talk about…', 'one day', meaning the introduction or beginning of a speech event respectively) could fully and correctly be understood, hence smoothing listening comprehension at a discourse level.

6.1.4 Note taking and identification of key words and markers

The identification of key words linked to imagination skills and signal words relating to organisation of the text have a positive effect on listeners' comprehension. The varied, diverse reasons for identifying these particular features included participants understanding of particular content words such as 'characters', 'actions' and 'things' which could then be used to build ideas and order these at a later stage in order to facilitate an understanding of the narration's gist and facts. Identification of these aspects is not an isolated activity as they were linking and connecting them to other prior experiences stored in their memories. Participants also identified common discourse markers such as 'I am going to talk about…' and 'I enjoyed…', used and retrieved their function, for example, to introduce and express an opinion, which they generally hear in other genres such as tales and conversations.

Findings suggest that anticipating incoming input is possible through the identification of signal words such as 'one day' and 'eventually'. According to Celce-Murcia (1995, p. 371), listeners who identify opening statements [implying markers] and the structure of a text (e.g. narrative) can understand better than those who have overlooked that input. The relevance of the 'markers' is that they signal the overall structure of the text (Bloomfield et al., 2010) and when listeners have knowledge of a text's organisation and a purpose for listening, they should be able to anticipate what they may hear (Vandergrift, 1999, p. 172; Vandergrift, 2003, p. 489). Nevertheless, Bloomfield et al., (2010) and Chen (2014) argue that the impact of discourse markers depends on the type of marker (macro or micro) and its position in the text, at the beginning, middle or at the end of sentences and paragraphs. This latter point possibly explains why the listeners in this study often identified signal words located at the beginning of each audio segment in contrast to those located within sentences. Additionally, absence of markers can inhibit comprehension as reported by Jung (2006). Similarly in this study, the absence of markers at the beginning or end of an extract was found to impair comprehension. However, the lack of such devices activated listeners to use alternative strategies. For example, the use of embedded semantic meaning of the verbs such as 'came', in order to identify the temporal sequencing of the text, was noted.

It is important to take into account though that markers do not guarantee listening comprehension improvement as listeners may not identify them (Underwood, 1989, in Osada, 2004) or understand the immediate information following the marker in the text. Furthermore, learners generally are more familiar with temporal markers such as 'first' and 'eventually' as well as other common ones such as 'I think' for opinions, which they have learnt from designed, brief, clearly spoken fixed-structure texts used in the classroom. Thus, I agree with Deroey (2017) that learners need more practice in locating markers, and the different functions they can fulfil, in and beyond academic texts. To that end, there are convincing arguments to support the view that a way to increase

knowledge of the framework of texts and markers is through a genre-based pedagogy which is valuable for listening comprehension (Thompson, 1994).

6.1.5 Transfer

In this study, transfer refers to knowledge of analysis of oral narrative conventions such as language, organisation and purpose, which is later transferred to another oral genre heard. For example, learners may listen to, analyse and discover the oral text features (e.g. formal/informal) and use strategies accordingly. Evidence of transference was found in Ray's recalled data. He acknowledged he had listened to other texts, analysed them and tried to understand them completely, by linking the different information captured which was important for him. The transfer of genre knowledge to the analysis of other listening texts could be a possible solution to the fact that listening strategies used for designed texts in the classroom do not always apply to the different genres, contexts and situations which learners are experiencing both inside and outside the classroom. Genre knowledge helps listeners develop the necessary skills needed to manage texts and to be aware of textual conventions such as rhetorical organisation, communicative purposes, and informal or formal language according to contexts. Hence, listeners can transfer this genre knowledge to understand other listening texts.

It possible that the genre knowledge gained (e.g. language purposes and organisation linked to the context) from the intervention, such as language purposes and organisation linked to the context, can be transferred to other texts learners are listening to in other contexts. Especially for those who recognize that knowledge of the genre is useful and makes listening to the L2 easier to understand. However, a clear understanding of the conventions of different genres in L2 is essential in order to make informed distinctions that can then help effective recognition of the genre at hand and consequently apply strategies more effectively.

Genre knowledge can help learners listen purposefully and effectively in other listening contexts, as some genre-theory and pedagogy scholars acknowledge does indeed happen when learners are instructed from a genre perspective. Thus, this study can add to the improvement in learner listening skills if they applied such genre knowledge to their listening experiences in and beyond the classroom where they listen to a great variety of texts, mostly through the internet, which provides ample opportunities to communicate with other speakers of English around the world (Kim, 2013).

6.1.6 Affective states and motivation

There are different theories acknowledging the positive and negative role of affective factors on the learner process and if listener interests are taken into account factor learning will be enhanced. For

example, Oxford (2011) pointed out that learners are not only cognitive machines, but individuals have affective emotions influencing the learning process. Vandergrift and Goh (2012) hold that 'learners can manage their emotions, keep track of their feelings and avoid negativity to influence attitudes and behaviours (p. 284)'. Others such as Benglia (2013) maintains that designing tasks based on learners' interests can aid memory recall and of being able to learn more than when boredom set in which can occur if tasks are presented that are irrelevant and unlinked to prior knowledge. Furthermore, Krashen's (1982, in Rost, 2016, p. 135) affective filter theory posits that positive emotional and motivational factors can be beneficial in the process of learning (Rost, 2016, p. 135). Finally, Janusik (2018) points out that listener affections and intentions control the verbal and non-verbal behaviours which determine listening competence and that willingness and attention enhances progress (p.17). Therefore, based on these propositions, the text design for this study was to cover a genre that learners like such as films, as they usually spend around 2-3 hours per day watching films in their free time. Findings reveal that listeners were paying attention and concentrating during the intervention. They enjoyed the text and task, finding them interesting as they were different from the designed audios that are more regularly listened to in the class. The film plot and natural speech features of the English speaker succeeded in continuously engaging participants of both groups. The fact that they were not reading a text or viewing images enhanced imagination and kept them entertained and attentive.

The type of genre, a narrative, engendered positively engagement and active use of strategies. This is similar to what Rahayuningsih (2013) found in his post-stage study in reading through a GB approach. Learners became active and motivated in involving themselves, discussing, and learning for reading comprehension (p. 52). However, regardless of the interest in the text, there are external factors that negatively affect the listening outcomes. For example, learners were slightly distracted or de-motivated due to not fully understanding parts of the text. At post-stage, assignment deadlines caused upset, frustration and a reduction in enthusiasm in some cases. Thus, learners need to 'switch on' their interest and motivation in a positive way, otherwise they may 'switch off' their listening ability, as pointed out by Taufiq and Sidhu (2013).

Another aspect affecting listener outcomes was the scoring element. For example, whilst the decision to not mark the tasks reduced stress levels in some participants, for others it devalued it, being considered as a non mandatory exercise. For the latter group generally, a listening score was expected in order to track progress.

To sum up, affective states affect listening in both positive and negative ways. This study demonstrates that interest, attention and concentration enhanced listening in the participants, although in some cases distraction, anxiety, stress, negative perception of the listening ability - regarded as a complicated skill - and the type of English spoken, impaired listening before and after the experiment in both groups. It is important to acknowledge that affective factors were managed

by some learners at different points of the listening at hand; that, partial demotivation and lack of interest, generally, emerged as a consequence of lack of clear understanding due to the unidentifiable word boundaries, mismatch of language heard and the existence or lack of prior knowledge. Finally, negative affective factors (demotivation) related to the text and task issues diminished whereas others such as anger and worries, in particular cases, began to manifest themselves due to the exam period, leading to guessing of answers. In this respect, according to Liubinienė (2009), occasional breaks of concentration or hearing also impair L2 comprehension (p. 90).

6.2 Memory

Memory capacity for reconstruction of a listening text when listening at discourse level was limited and the task proved to be challenging for L2 listeners. Thus, memory capacity is a factor to consider when listening to discourse tasks. In general listeners cannot retain much information in their short-term memory as advocated by other scholars such as Bloomfield et al., (2010). Considering that short-term memory is restricted to approximately seven units of meaning (Xu, 2011) in any given text to a maximum of seven if learners are expected to manage the information. For example, identifying the communicative purposes as a unit of meaning is helpful to reconstruct discourse. Teaching the generic structure of genre and communicative purposes suggests the expansion of WM capacity, i.e. listening to 'I enjoy the film' and thinking of it as a single opinion rather than understanding every single word is possible as other scholars such as Imhof and Schlag (2016) assert. This could help listeners with greater WM capacity to retain more information, and for those with less capacity and experience it could reduce an overload of mental demand. A second alternative could be to create a task with a larger number of gaps fills, which would provide more opportunities for answers, reduce both cognitive load and word count.

Learners have a huge database stored in their long-term memory with many different types of prior information. It is not possible to see how they classify that information, but it is stored in such a way that when learners hear a sound, word, phrase or sentence that was familiar to their own experience, they immediately try to match it with a mental representation in their echoic memory bank. When learners do not know the language, but partially understand it, they store the information in a target file and keep it in their short-term memory for later consultation or verification if required. When learners do not know or understand the language, they just hear it but seem not to store it, despite attempts to match it with what they have in their long-term memory. Returning attention to the parts that learners do understand, that already matches with information stored in long-term memory, it is clear that their decisions of selected choices are based on prior experiential, linguistic and social types of knowledge kept in their long-term memory. This prior knowledge is retrieved rapidly, allowing listeners to build ideas and to organise them logically. All this processing may cause mental/cognitive overload, especially for listeners who are trying to

identify word boundaries in joined, fast, continuing, ephemeral speech all of which make listening comprehension a complex and difficult skill, as advocated by scholars such as Osada (2004).

To sum up regarding strategies, during the pre-stage and based on the characteristics of the text and task at hand, listeners used different metacognitive and cognitive strategies during each of the perception, parsing and utilization comprehension processes. Both groups of listeners generally began by identifying problems related to the text spoken language, parsing known key words and elaborating based on experiential and social knowledge to identify the genre. In the post-stage, metacognitive strategies such as planning, problem solving, selective attention on connectors, communicative purposes, rhetorical organisation and cognitive strategies, for example, elaboration between parts were generally used by the EG listeners. Whereas, the CG participants' metacognitive strategies continued being the identification of problems, and using cognitive strategies such as paying attention to key words and elaborating based on prior knowledge of the content of the text topic.

All these strategy findings indicate that the strategies identified during the pre-stage are less genre biased than the post-stage strategies used, which allows me to compare and identify changes in the listening behaviours. It also shows that strategies identified in relation to genre features in the pre-stage indicate that, regardless of the teaching of genre features, learners are already slightly aware of some aspects of genre features when listening.

Finally, the text, task, listener processes, strategies and affective factors influenced in positive and negative ways the outcomes of a genre-based approach to listening, which made me refer to listening as a complex and 'multidimensional' ability as other scholars such as Jones (2011) and Janusik (2018) have described it. Janusik (2018) considers listening to be a multidimensional skill based on the interaction of cognitive, behavioural, relational and affective dimensions, hence, suggesting that the teaching of listening itself should be multidimensional (p. 12), integrating the cognitive and the social aspects through a genre-based pedagogy.

6.3 L1 language skills

There is current debate in terms of the assumption of transference from the L1 listening skills to the L2 ability (Field, 2008; Cross, 2012; Renandya & Farrel, 2011). Cross (2012) acknowledges that there is not much investigation upon teaching L1 skills and their application into the L2 context. Anderson and Lynch (1997) state that listening to L1 is taken for granted as we can attend to different listening demands at a time without difficulties. They illustrate that in a noisy city, when on the bus, a person can talk and listen to a friend at the same time as hearing when the music is switched off and when a child starts crying, in addition to understanding the driver telling you what the fare is without necessarily identifying word boundaries regardless of the fact that is a voice never heard before (p. 1). However, Anderson and Lynch maintain that immersion in an unfamiliar

L2 listening environment and a low language proficiency level raises the awareness of the listening process (p. 1).

Anderson and Lynch (1997, p. 21) acknowledge three views regarding L1 and L2 listening: (a) the process of understanding is different, (b) the processes converge at some point, and (c) they are equal except for some specific L2 problems. As such, this study demonstrates that listening to the L2 involves segmenting word boundaries which is a complicated skill for L2 listeners and that listeners seemed not to have these issues while automatically listening to their L1. This infers that the transfer of L1 skills to the L2 is questionable as pointed out by Cross (2012) and Field (2008), based on the assumption that transfer seems not to be happening in the L1 due to the automatic processing and its acquisition, and equally due to the existence of differences between both L1 and L2 languages.

Listening to Spanish seems to approximate listening to English. In both L1 and L2, the Mexican participants experienced problems and used similar processes and strategies in a dynamic way. In both languages, mental processes used were influenced by the type of text and task at hand, i.e. the social factor as well as the listener background and affective states. However, in L2 listening, the cognitive effort involved in memory span can be greater than in L1. In the L2, learners struggled with perception of linguistic elements such as accent, the identification of word boundaries and retention of chunks of information. Surprisingly, for some students the Spanish task was more difficult than the English one. This can be attributed to the fact that they had not been taught to listen to a listening task in Spanish, neither to reconstruct a jumbled-up L1 listening task. Another explanation is that the Spanish text was recorded using a 'script' and the participants noticed features of a read aloud written text. This represents one of the shortcomings of this research design as genres differ when they are scripted or not authentic. This demonstrates what Field (2008) holds: scripted texts do not possess the real features of natural speech that are planned online and will sound different from natural spontaneous speech (p.272). The findings in this study are similar to those of Wagner and Toth (2014) whose scripted and unscripted texts with natural speech features, also identify inhibitions during the perception process of the Spanish text.

Listeners are clearly unaware of their existing L1 listening automatized skills and thus it is difficult to say to what extent they may transfer them to the L2 listening or to what extent they contribute to it. Listening skills in the L2 seem to be partially learned in the L2, especially because English is in the process of being learned, listening pedagogy is limited in the classes, and so it seems less automatic than the development of listening skills in Spanish, a language acquired during everyday life. In addition, listeners do not typically have to listen to activities with a recorded text in their L1 in the classroom per se as they do during when learning the L2, so it can be inferred that listening skills are acquired and partially learned in the L2 language. Thus, it is not possible to know to what extent they transferred L1 strategies to the L2 listening or L2 to the L1 because in their L1 it is generally an automatic process, however, this does not necessarily mean that several cases did not

translate words from the L1 to the L2 or vice versa (translation). For example the word 'reason' which sounds and is written similar to the Spanish word 'razón' was understood due to the similar sound in the two languages (e.g. translation skills). However, Vandergrift (2004) argues that online translation is a skill characterizing less effective listeners and a skill that should not be encouraged.

Therefore, I agree with Bidabadi and Yamat (2014) that listeners should listen more and more to the target language and use more top-down strategies in order to generally improve listening skills. Equally, I also agreed with Anderson's and Lynch's (1988) recommendation for the need for explicit practice help improve L1 listening for native speakers and for the development of reading skills (p. 18). I partially agree with Vandergrift's (2007) argument that until the contributions made by L1 listening ability to L2 are better understood, measurement will be of L1 listening ability. This partial agreement is based on the differences between the languages and the automatic way of listening to L1 as argued above.

6.4 L1 genres

In terms of L1 genres, this study suggests that learners in both groups listened and used prior knowledge of other L1 genres (e.g. stories, conversations) that they have acquired during social situations in everyday life, which indicates that social dimensions play a role in listening, confirming the New Rhetoric scholars' assumptions about everyday acquisition of genre knowledge. Listeners generally tried to identify the text based on comparisons with other genres they had previously encountered, recognition of words signalling text structure (e.g. 'eventually', 'I think'), purposes (e.g. to end a text, to give an opinion) and reasons to produce them as such (e.g. reading a script rather than speaking spontaneously). Learners indeed seem to acquire different genres every day in their L1 exposure, but knowledge of reasons of text rhetorical organisation seems limited. This could have been one of the reasons why in the pre-stage, although the L1 listening for meaning was automatically done, listeners focused on some social aspects such as the way the language was produced (register) rather than on the organisation of the text, form or rules. Thus, we cannot assume that listeners will effectively transfer genre knowledge, which is partial and highly culturally-influenced in the L1, to the L2 listening English texts successfully at a later stage. Consequently, these findings suggest that learner awareness of knowledge of L2 genres features such as rhetorical organisation needs to be heightened together with variations.

6.5 Task and text: positive and negative effects

There are two factors in the intervention that affected the listening processes of the participants: the natural speech and also the task design (here the reconstruction of the content of the text). The intervention was successful when these factors enabled participants to listen more effectively, but

not successful when it hindered them. In this section, I reflect on both, the positive and the negative aspects (limitations) of the intervention.

Simultaneous listening and reading of the rubric, in some cases such as Vicki, stimulated the use of strategies, such as reading the instructions more quickly in a second listening and paying more attention to the text. However, this dual mode of input delivery affected listening at the first playing of the text, due to the need for attention to two types of input. The delivery of instructions in a dual form exposed listeners to both spoken and a written input to which they could refer back at any point (Field, 2013, p. 125). Consequently, some of the aspects taken into consideration in order to make the task clearer in meaning included providing the information required to complete the task (Elliot & Wilson, 2013, p. 157) and the recording of these at a reasonably simple, slow pace (Elliot, 2013, p. 56). However, similar to O'Malley's (1990) findings, listeners found the task and rubric difficult to understand and follow in the pre-stage. O'Malley holds that when students are presented with a challenging task the use of strategies may in fact not be of much help (1990, p. 143).

> **03:37-03:50:** Vicki: … then I had to read the instructions quickly then the second time I went on ahead to the exercises that I hadn't answered well, to read what we were asked and to listen more attentively to the audio again.

The reception of dual input (oral-written) leads to some listeners relying more on oral language, whereas others rely more on written input. Chang (2009) suggests this may be due to an inability to divide attention equally between the two receptive skills. For example, participants who are more visual would be more likely to rely on the written input whereas auditory learners would find the listening input more useful. Another explanation is that listeners are usually asked to read instructions rather than listen and read simultaneously, so it is likely that they felt the need to read them. Reading while listening is beneficial for comprehension, but according to research it is generally agreed that written prose favours reading skills rather than more listening practice.

Listening skills and reading skills are also fundamentally different from each other. Listening involves an oral text which listeners cannot return to as readers can with a reading text (Park, 2004). Thus, participants may have struggled with this dual input, creating a form of cognitive conflict between mental processes and therefore partially inhibiting the listening ability. In addition, although studies have found that reading while listening aids comprehension (Woodall, 2010), we cannot generalize. Finally, the ability to read takes more time in decoding the written words than the time spent listening to decode spoken joined utterances which flow quickly.

The fact that the audio extracts consisted of only spoken content with no written text in the task also had enabling and constraining effects. Firstly, a listening task with no written questions or answers was designed instead of the Q & A pattern commonly used in listening classes. This created a task that required no reading of written questions nor long written answers, but instead

involved sole attention on the spoken message. I thought that this would better reflect listening in real life situations. However, understanding the oral speech, under time constraints and deprived of a permanent written prose, makes it also more difficult for listener because they cannot read across pages or on a screen and decipher the text as readers can (Field, 2013, p. 83). A positive finding is that listening to only oral jumbled-up extracts to complete a listening task encourages listeners' engagement. Listening just to oral input centres attention on listening rather than splitting it as happens when multiple resources are used, e.g. listening-reading and listening-writing together (Wicken, 1984, in Mark Elliot, 2013, p. 54). However, jumbled-up texts can cause confusion and cognitive overload due to the need to understand information alongside finding the right place in the text section (Buck, 2001, in Elliot & Wilson, 2013, p.185), and because of the limited capacity that their short-term memories have to retain spoken information. From a working memory (WM) theory, listeners can retain from four to eight individual units of information in their working memory (Anderson, 1995, p. 172; Imhof & Schlag, 2016).

Based on the previous finding, I agree with Field (2013, pp. 121-122), that the number of items is another factor to consider. In this study a small number of items, eight, implied a greater amount of information included in each of the eight extracts and the whole text for the listener to retain. The length of the whole oral narrative texts used during the treatment sessions was around 500-700 words with a duration of between 3 to 6 minutes. The reason for these word ranges and time lengths was that learners' listening concentration span is short, i.e. concentration decreases especially when listening to longer texts in a second language (Medawattegedera, 2003). Text length according to Richards (2001, p. 166, in Hyland, 2007, p. 115) should avoid boredom by not being too lengthy (p. 115). On the other hand, tasks at a discourse level require longer texts (Elliot & Wilson, 2013, p. 195). Thus, the text was broken into various shorter extracts of approximately 70 words. This implies that listeners retained the oral information in their memory at the same time as having to find the location of the correct answer, which was difficult. Listening to around 70 words per extract definitely surpassed their memory capacity, indicating that in future research shorter texts should be used.

Similarly to the amount of information to retain per extract, the whole text length has probably caused cognitive demand for participants relying on short-term working memories. One possible reason for this reliance on short-term memories is that note taking was not included in the rubric because listening occurs instantaneously meaning that note taking while listening tends to impair performance (Chaudron, Loschky & Cook, 1994, Hale & Courtney 1994, in Geranpayeh & Taylor, 2013, p. 162). However, participants decided to take brief notes about key words and short chunks of information. Cognitive demand could have increased because of the need to listen, to create a discourse representation and to continue listening to incoming information, which when combined can cause the task to become both complex and demanding. Retention of considerable amount of information was expected in their WM, this impairing listening performance. WM capacity is

limited and varies depending on proficiency level, with higher proficiency listeners being able to process and retain more sophisticated and complex input (Vandergrift & Goh, 2012) unlike lower level listeners (Vandergrift, 2004).

The fact that the three spoken examples were separated by a short pause helped listeners manage the task. These three examples were provided in the answer grid as sample answers, giving listeners time to become accustomed to the speech rate, volume, pitch and accent prior to the first answer being required (Hughes, 2003, in Elliot & Wilson, 2013, p. 186; Field, 2009a, in Elliot & Wilson, 2013, p. 116). In addition to the pauses, findings revealed that some learners took these three extracts as a starting point of reference to order the remaining answers, whereas others paid less attention to them as the answers were already provided in the grid. Thus listeners should be aware of the importance of paying attention to all the extracts including the samples given, in order to understand and complete the task successfully.

Elliot and Wilson (2013) assert that jumbled-up texts can be useful for listening purposes (p. 185). In this study the aim of a jumbled-up text was to reconstruct a listening task sequentially, to activate listening processes and explore the factors which affect the outcomes of a genre-based approach to listening. Presenting a genre in a way that is unexpected and unfamiliar to the listener, immediately drew attention to the overall structure of the text during the pre-stage. One benefit of the jumbled-up task was that it stimulated learners' procedural knowledge, and the use of other strategies to solve listening problems as Oxford (1990) points out. For example, both groups, in the pre-stage, found it useful to monitor their listening during the second hearing. Consequently, with a raised awareness of both the task design (jumbled-up) gained from practice in the classroom and of remembering previous problems, such as not capturing key information, participants managed difficulties more successfully. These drew upon specific strategies like paying selective attention, focusing on key information not captured before, and reconstructing the text based on prior knowledge of the topic and its rhetorical pattern. However, it is important to bear in mind that the participants did not expect to hear and be required to reconstruct a jumbled-up text as a whole (non-chronologically numbered and not alphabetically ordered), which was difficult. They often listen for specific details in the regular classes. Reconstructing the genre task was challenging possibly because they could not retain long passages of the text, whilst simultaneously attempting to guess what type of genre it was based on prior knowledge. Their long-term memory was working alongside short-term memory when trying to retrieve and match information whilst attempting to recognise and identify the genre. This inhibited the use of short-term memory together with bottom-up strategies (e.g. perception of incoming linguistic sounds) necessary to solve the task. Given the unfamiliarity of the task, they were unsure of how to order it in the first listening, which although impaired some listening skills, actually favoured others to emerge. For example, the strategy of planning in the pre-stage was truncated because the information lacked elements such as the expected flow (Chi, 2011, in Elliot & Wilson, 2013, p. 185). The participants

therefore did not know exactly how to manage the task (Vandergrift, 2003; 1997). This is attributed to the fact that they usually listen to a text in order to answer questions in a prose mode, to identify isolated words or short chunks of information. In a future study, I would therefore provide a warm-up exercise in order to familiarise learners with the characteristics of the given text. This would reduce their cognitive effort.

In terms of sequencing stories, I agree with Chang (2009) that such a process aimed at increasing for global comprehension is challenging. Chang states that lower level listeners perform less well than advanced listeners when sequencing stories (p. 661). Other scholars such as Chou (2017) suggests that reconstructing listening tasks is more demanding compared to other tasks such as sorting (information from the text is used to sequence, categorize or rank items), comparing (identify similarities and differences in texts), and matching (match a text with a topic) (p. 56). Again here, I would amend this in a future study.

The type of item chosen for the study was another factor with positive and negative effects. It favoured higher-level processes related to building meaning (Field, 2013, p. 96) such as contextual analysis, linguistic analysis, understanding of main ideas, and organisation of the text, monitoring of comprehension, and elaboration of genres. These last three processes are important for successful comprehension in reading although success can vary depending on the amount of working memory resources needed and the degree of inferencing required by the comprehension task (Bråten, I., & Strømsø, 2011). Higher-level listening processes occurred with and when participants had better knowledge of genres, prior knowledge of the function of signal words, and understanding of main ideas, all of which are necessary for successful completion of the discourse level task. However, favouring higher-level skills at a discourse level to be able to organise discourse affects the performance of learners unaccustomed to this type of listening task. It also affects participants with a short-term memory, as they have to retain input in a cumulative way while new information continues flowing (Anderson, 1995, p. 172), and also listeners who rely predominantly on bottom-up processes, such as identifying single words. Thus, tasks should not favour just one type of processing style, '*individual differences in preferred ways of organising, processing and representing information* (Sadler-Smith, 2011, 263, in Mark Elliot, 2013, p. 39)', when a problem is being solved (Mark Elliot, 2013, p. 39).

The language used in the narrative text was not too difficult to understand. For Krashen's comprehensible input should be neither too difficult nor too easy for acquisition to occur (1985). The linguistic content was appropriate for the pre-intermediate proficiency level, and had sentences spoken in past and present, simple and continuous tenses. Relative pronouns were also incorporated, such as 'who' and simple sentences including subject, verb and complement, together with some vocabulary about family relationships. However, the narrator's use of family relationships rather than names, inhibited listening comprehension leading to some confusion. Participants could not clearly identify who the characters were due to the brief descriptions and

lack of personal names. Brown (1995) acknowledges that for successful listening of narratives to take place, listeners need to be able to identify stable characteristics of the characters such as descriptors of physical appearance, rather than using deictic expressions like 'the first person' or 'the second person' or of the giving of locations in relation to others, like standing to the right or left of another. Examples of stable attributes can be of hair style and colour which can be useful as listeners need to keep track of the distinctive characters and identify where the events take place and in which chronological order (pp. 166-167). Therefore, based on my research, I suggest that when designing narratives it is necessary to include specific names for characters. Instead of saying: "the mother's sister" we should refer to her as 'the aunt' or instead of the "main character's sister" say 'the sister' or 'Monica'. This character nomination should help reduce confusion when two characters of the same gender play a role. However, the lack of nomination could have been counterbalanced by the basic language used, hence allowing perceptual processing or bottom-up processes to occur automatically and favouring top-down processes such as elaborations, as held by Field (2013, p. 137).

By the end of the intervention of this study, the text, the task, the type of answer required and the instructions used were more easily understood by the participants. Practice enabled the listeners to execute tasks in an more automatic way, thus demanding less cognitive effort as Anderson (1995) acknowledges is the case of automaticity theory, i.e. expertise through practice (2010, p.86). Thus, as both Vandergrift (2007) and Chang (2009) recommend, listeners should experience the nature of real spoken language and learn how to manage the unknown (p. 662).

For future studies, I would record model recounts of film plots with specific character nomination to avoid listener comprehension confusions. They would be recounted using natural everyday English, but slightly edited in terms of over use of redundance, hesitations and pauses. Word number and text length will be considered according to a target proficiency level. Finally, additional time to read and listen to the instructions and listening three times to the audio so learners practise and double-check comprehension.

Chapter 7: Conclusions, suggestions and limitations

In this intervention study, learners in a Mexican university are introduced to the linguistic features, generic structure and context of spoken narrative texts about a film, in the L2, in order to better understand the development of L2 listening skills. I have concluded that teaching listening from texts that can activate L2 learner use of metacognitive strategies is a noteworthy approach when it focuses on aspects such as knowledge of the characteristics of language used, communicative purposes, and rhetorical organisation and context of spoken texts in order to strategically and purposefully listen to spoken units of meaning. These units of meaning can include introductions, problems, solutions, endings, opinions, for example, and are to be seen in a whole text context. This conclusion is based on findings indicating that EG participants used strategies that were introduced during the experimental sessions which concerned genre analysis by identifying segments of oral information, together with the purposes conveyed such as problems or opinions, and rhetorical organisation of the incoming language, which contributed to better listening performance. By contrast CG listeners most often drew upon prior knowledge of the story topic stored in their long-term memory from both English and Spanish tasks. These CG participants were less likely to take into account the analysis of the narrative segments and macro rhetorical organisation of the genre's conventions systematically. The experimental group's (EG) qualitative data compared to that of the control group's (CG) provides convincing evidence that knowledge of genre and strategies gained during the intervention became declarative knowledge in the EG post-stage and were systematically used in the completion of the task.

The conclusions present the factors affecting the outcomes of a genre based approach to listening in an interconnected way due to the abstract nature of the mental processes, invisibility and ephemeral nature of the discourse heard. The factors and features involved are difficult to separate, which leads to the acknowledgement of the complex, dynamic and multidimensional features entailed in the listening ability. The listeners' processes, strategies, and affective states illustrate the cognitive and affective dimensions, whereas the texts and task features such as the language used, rhetorical organisation of the text, communicative purposes together with genre-based pedagogy, exhibit the social dimensions, each influencing the other.

Regarding the cognitive dimension, I conclude that listening to discourse involves rapid, dynamic and interactive processes. Participant strategies and processes were modified at different times during the audio which both demonstrates and verifies the fact that the processes involved in the listening process are constantly changing. Listeners shared and made changes to some strategic behaviours at the 'pre-' (e.g. identifying issues) and 'during' (e.g. solving issues through monitoring) listening stage and in the pre- or post-listening task (e.g. elaborations based on experiential and social knowledge in contrast to genre and topic knowledge respectively) in

accordance with existing background knowledge (e.g. utilization), task (e.g. organisation) and text (e.g. jumbled-up) at hand. Participants identified and parsed textual information (e.g. key words) and made use of prior knowledge (e.g. elaborations).

It is concluded that listening comprehension at a discourse level is an interactive process. In the pre-stage, participants identify some signal words or phrases, for example, 'the film I am going to talk about…' based on prior knowledge of language and communicative purposes in order to understand that it is the beginning of the text. The listeners perceive the linguistic sounds, match them with concepts and their prior knowledge helps them understand that parsed words signify, for instance, the introduction or beginning of a text. These three comprehension processes show that the intersection of both bottom-up (e.g. language perceived and parsed) and top-down (e.g. elaborations based on prior knowledge of the purpose of language heard) processes facilitates comprehension and interpretation at a discourse level (Celce-Murcia, 1995, p. 364)

This interactive comprehension process or discourse level processing is further observed when perceiving linguistic sounds (bottom-up) which are then contextualized based on prior knowledge (top-down) and which leads me to conclude that B-U processes influence T-D processes and vice versa. For example, the way language is perceived requires the use of top-down strategies such as elaborations. In other words, based on linguistic sounds and speech features heard (pauses, hesitations), listeners recognize the type of register (informal) and can better identify genres (e.g. stories and conversations). Listeners contextualize the linguistic sounds heard in a specific situation through the use of elaborations (e.g. a student giving an oral presentation in front of the class), drawing upon similar L1 declarative knowledge about genres to match the one being heard in order to reconstruct the L2 text. They perceive, discern and compare the language heard in the target genre with others stored in memory and heard in L1 social situations, where the type of speaker utterances heard are more often than not perfect.

Genre based for listening raises listener awareness of different linguistic features, including but not limited to the type of text which definitely influences listening performance. For example, awareness was risen of the fact that textbook audios in regular class are quite systematic in which connectors between parts of the text are quite predictable and that spontaneous language is not often presented in textbook audios in the classroom, where listening abilities usually develop due to the techniques learners themselves used. Thus, receiving advice and tips for listening is useful as this can help learners more appropriately anticipate, recognise and adapt to the listening of different contextual styles such academic, informal and/or familiar situations, given that the language features would depend on the situational context. Listening to everyday English texts is useful learner preparation for real life as these contextualised listening exemplify authentic uses of L2 language, rather than the often more stilted unnatural perfection found in most scripted texts. Exposure to this better prepares learners to practise situations that reflect the complexities of real

life listening situations, with the mixed, and sometimes confused, delivery of speech by a narrator who speaks more naturally. Such natural delivery will, by its nature, incorporate hesitations and redundancy all of which is more likely to awaken learner curiosity, interrogation and surprise, as Ray (EG participant) pointed out.

The type of text about films is concluded to be engaging and interesting for listeners in this study. Thus, to make listening more relevant and enriching, in addition to listening to textbook designed activities, we need to teach L2 listening with other texts/tasks, related to learners' interests and recordings using everyday speech such as texts recounting films to capture interest. Nevertheless, it should be noted that recording authentic texts is challenging, time consuming, and requires a degree of editing, in relation to linguistic factors and the use of long pauses, fillers, hesitations and repetitions, in order to avoid the creating texts that prove to be boring and too challenging for listeners.

In agreement with Deroey (2017), it is necessary to balance authentic speech with appropriate pedagogical input as otherwise simplified listening texts risk exposing learners only to unrealistic model texts, thus not providing sufficient preparation for authentic listening experiences. In agreement with Deroey's view, there needs to be reflection on how much listening teaching reflects realistic listening experiences that learners need in order to be better prepared to recognize and deal with variations and meanings among speakers, and for materials to be adequately designed so that learning aims, context and the students are all considered. This means that exposure to longer authentic oral texts is necessary so that learning how to manage the messiness of real speech is practised (Flowerdew & Miller, 1997, p. 44, in Deroey, 2017). Listener difficulties related to authentic texts can be minimised and be more effectively managed by raising awareness of genre conventions through listening, reflecting, and analysing why the oral language listened to includes pauses, hesitations, and repetitions. Such natural speech features not only assist learners to understand the gist, as Graham and Santos (2015, p. 138) suggest, but can also help a listener to understand how to process perception (e.g. listening to everyday English specific features), utilization (e.g. listening to contextualize), cognitive (elaborations) and metacognitive skills (e.g. critical skills, evaluation and reflection) when listening through a genre-based pedagogy.

Thus, language tutors would be well advised to incorporate a better and more representative balance of formal and informal texts and tasks in order to add a greater variety of everyday English text opportunities to the listening sessions. In addition, when listening to texts, learners need to know that interpretations may vary depending on the cultural norms existing in a specific context. Indeed, if informed of these cultural differences it may make listening more comprehensible than if awareness of them is not raised. Having learned variations as Hyland (2007) points out, listeners may start to apply strategies to solve issues when listening to unfamiliar texts in which they lack much prior knowledge in terms of the features due to sociocultural variations.

It is concluded that with GB pedagogy, genre knowledge can be applied more systematically for listening skills. For example, in the pre-stage is inferred that particular L1 genre knowledge is acquired automatically or learned implicitly through other means, such as personal experiences in L1, and that this is too to transfer to the L2 task. Learners failed to recall receiving instruction about genre conventions in previous L2 listening classes, which indicates the lack of it in this particular university context. Learners acknowledge that when they practise listening they generally identify single words and specific information (bottom-up listening practice) in the regular classes and remark that for listening, it is necessary to understand units of language as a whole or listening at a discourse level as all of the linguistic units are important. The lack of genre-based instruction seems to be one of the reasons why learners struggled when trying to identify and reconstruct the type text at hand. Given that remarks were made by the participants that they had not received this type of genre-based listening teaching in their regular classes, findings can be considered more reliable and fruitful. For example, in the post-stage, listeners who had more conscious knowledge of genre conventions in language, rhetorical organisation and communicative purposes, as well as of variations, applied this knowledge more effectively when listening to the L2 narrative texts. Learners stored information about genre features (e.g. language and organisation of the generic elements) of oral narrative texts in the L2 and applied it these to the L2 listening experience more systematically.

Teaching listening through the genre-based pedagogical cycle can be helpful to give priority to listening ability when listening to spoken texts in the L2 language classroom. GB can be an alternative approach that could enable heightened learner awareness of genres and provide more effective listening strategies for listening to and understanding L2 texts more successfully, instead of simply testing listening ability without previously demonstrating, practising and providing input. In particular, learners need to listen in order to learn from texts and employ L2 learner effective listening strategies depending on the texts. Pedagogical sessions with strategies implicitly rather than explicitly taught are beneficial in order to guide learners in how to analyse the oral textual features. Participants build meaning by using elaborations to contextualize the situation during the sessions in an implicit way and according to the genre pedagogical cycle, e.g. ‘setting the context’ followed by the analysis of the listening to textual information signalling the parts of the texts (e.g. ‘it is interesting…’, ‘one day…’) and purposes conveyed (e.g. giving an opinion, introducing the story). The interactive activities work at a level that is both simultaneously individualised and at a ‘whole class’ level, so listening as such becomes collaborative. This means that they are listening to and building on their individual listening comprehension from peer comments about the text in relation to the situational context of the story, identification of speaker(s), how the information is unfolding or is organised and what purposes are carried out through the language used. This way they listen and think about ‘how’ to listen and what useful features can be identified to provide a better focus for listening.

This genre-based analysis for listening pedagogy is useful because listeners are sensitised to knowledge of why texts are produced in a particular way, the generic organisation of oral narratives, and linguistic variations. In this respect Swales (1990, p. 213) acknowledges the importance of learner awareness of this type of genre knowledge, predicting that it may become as important as or even more important than grammar (Thompson, 1994). However, it should not be prescriptive nor left unquestioned. A genre-based approach enables the raising of awareness of the fact that genres can share similar conventions across cultures and languages, but can also vary as they are influenced by sociocultural factors. Additionally, comprehension and interpretation from an oral text can vary dependent on individual listeners due to the knowledge of the topic, whether their experiences match in some way what they hear, and whether they have experience of the given genres. Thus, if we teach listening through a GB approach, we should not restrict knowledge of genres just to the use of language and rhetorical organisational elements, but should broaden this knowledge to incorporate language and genre variations, or else genre-based pedagogy risks jeopardizing genre knowledge and restrict effective interpretation.

Finally, to design a more meaningful instruction, it is desirable to conduct diagnostic studies to gather prior knowledge of genre and learner weaknesses and strengths which will enable the modification of the instruction according to learner specific needs at a later stage (Artemeva & Fox, 2010).

It is concluded that knowledge of rhetorical organisation of the text is beneficial for improving listening comprehension. Learners refocus deliberate strategy-use towards appropriate genre features. Learner listening strategies used in the EG were focused or delimited, in agreement with the type of task/text at hand, congruent with narrative sequential or chronological events, and was more specific in comparison to the CG in the post-stage. For example, (a) in the post-stage, the EG learners demonstrated raised awareness and focus on text features (organisation, language and function: orientation-problem-solution-opinion), although the ability to be creative in terms of suggesting a different order to the story was less evident. This reveals that some of the strategies that were implicitly employed during the sessions were the ones most used during the post-stage task (e.g. identifying the problem and solution, rhetorical organisation and communicative purposes), i.e. the identification of obligatory rhetorical narrative organisational elements and their communicative purposes. For example, Sam found it useful to tabulate the information listened to in a chart, noting the communicative purposes and organisational structure and adding positive comments about the task. This suggests that being familiar with the task and rhetorical organisation of the text facilitated his task completion and that genre conventions can be taught as Hyland (2007) points out.

> **SSI.17:50-18:05:** Yes, everything was very clear, ehm, what confused me was on the first occasion when we did the exercise with the letters, that is what stumped me, but for the rest you had to listen twice and to wait for the answers, everything was very clear.
>
> **SSI.18:19-18:36:** This, when we saw the chart of the problem, the introduction, the solution in which you put different ways of how to say things, that helped me, I think that yes because as I said it is vocabulary

It is further concluded that listening through texts on a similar topic and genre is also valuable to understand and identify different ways of communicating the purpose of the language used in the rhetorical organisation of different stages of a text because participants such as Sam are interested in amplifying their lexical range in order to help improve the speaking skill. For example, texts provide different vocabulary or ways of producing the introductions and/or opinions within the text. This infers that use of a range of different texts enables the development of other skills such as learning new vocabulary, exposure to a wider variation of accents and pronunciation as well as developing listening skills.

Another benefit is listening to the text as a whole. Although it is difficult to delineate or show a clear boundary between the prevalent usage of bottom-up or top-down processes in the pre-stage, the findings suggest that the use of bottom-up processes activate in great measure the use of top-down processing when knowledge of the text topic and genre type are not given in advance. Thus, considering that listeners were trying to guess the context, the genre and the topic I could say that participants, in this study pre-stage, mainly listened from the whole meaning, (top-down), although changed attention from single sounds and words in the pre-stage, to a more specific textual level (bottom-up) in the post-stage. Initially, identification of the genre and the sociocultural use of language occurred (register), before shifting focus in the post-stage on the specific language and communicative purpose entailed in each audio extract due to recognition of the genre and rhetorical organisation. These findings seem to be in line with genre theory pedagogy which takes the path from a top-down approach of social function, genre, to particular texts, paragraphs, sentences and words (Yilong, 2016, p.40). They are also in line with the view that bottom-up and top-down processes interact simultaneously to help listening comprehension, with bottom-up influencing top-down and vice versa, as pointed out by Al-Qaraghooly and Al-Bermani (2010).

On the other hand, some learners in the CG such as Cele, demonstrated different types of knowledge and seemed to have been creative in organizing the story using personal elaborations and recognizing that other people tell stories differently, which is in line with Hyland's (2003) view that genres vary. Additionally, Uri used prior knowledge from the pre-stage task, some experiential knowledge and sequential words which occur in 'tales'. They seemed to have previously acquired some knowledge of language use, such as rhetorical organisation and informal contextual clues, all of which are all embedded in the text as a whole, but do not seem to be using this knowledge

systematically for better listening comprehension. Indeed one participant, Vicky, dedicated too much time evaluating the characteristics of the text and giving suggestions about the task design rather than appreciating much more the benefits of them for building listening repertoire knowledge.

In the pre-stage, it was observed that knowledge of language is insufficient to reconstruct the listening task, necessitating instructional input of awareness of the features of genre rhetorical organisation, communicative purposes and variations according to socio-contextual factors used for meaning making. When listening without knowledge of the stages and features of the genre to be heard, prior knowledge of the acquired L1 genres was found to influence positively on the listening of L2 discourse, in order to guess the genre at hand. This type of elaboration suggests that the contextualization and interpretation of the L2 listening is dependent on the listener L1 backgrounds. Prior knowledge from L1 acquired genres is transferred for use in L2 listening and focuses on constructing meaning, basically drawing upon experiential and social knowledge. As Anderson (2010) maintains, recalling events is influenced by general schemata or stereotypical sequences of actions (p. 138-140). Whilst participants listened, recalled of L1 experiences occurred, such as with words heard in stories (e.g. once upon a time, characters, development), or pauses and hesitations commonly heard in informal conversations. These linguistic features are key elements in the identification of the text as a 'narrative' in everyday language use, but were not effective for the successful reconstruction of the story.

It is concluded that the social aspect (text and task) has a noticeable connection to the listening cognitive processes suggesting that the construction of meaning in L2 is greatly dependent to elaborations if knowledge of the genre is absent. Language and cognition indeed interact with previously stored knowledge to process the oral input, which consequently influences the comprehension of new information (O'Malley & Chamot, 1990). This was clear in the elaboration strategy or use of mental processes implying prior static knowledge stored in participant memory. Listening occurred with perception of sounds, words and/or phonemes being linked to different types of prior knowledge including that of linguistic, social and experiential. Listeners processed sounds and matched them to meaningful prior knowledge. These elaborations represent a type of solving-spoken-issues strategy, predominantly used and attributed to the lack of knowledge of the genre and topic at hand.

The text factors such as the language used, organization of the text, communicative purpose, and context where the language is produced and heard are factors that contribute to the building of meaning. It must be noted that listening cannot be regarded exclusively as a cognitive process separate from external factors, but rather as a cognitive skill interconnected to social skills. This confirms what Celce-Murcia (1995) points out: succeeding or failing in listening depends on a great variety of factors not limited to the speech features of the narrators (e.g. accents), the genres

(e.g. films), listener background knowledge (e.g. topic, content schemata), listener memory, listener ability to anticipate incoming information in the discourse heard; nor listener interest in the topic. All these factors make listening a complex, dynamic and challenging skill to deal with due to the transient and abstract nature of oral speech (pp.364-365). However, knowledge of genres is a strategy for L2 learner purposeful listening to use, providing some direction in terms of the features of the language heard, the genre's rhetorical organisation, communicative purposes, ability to anticipate incoming information which clearly links the texts, task, listeners and contexts.

It should be noted that the task carried out was particularly useful in identifying the parts of text (introduction and opinion vs problem and resolution) in which listeners experienced least and most difficulties both pre and post experiment. The participant listening construction task suggests that a restricted conscious knowledge of the way discourse is organised in the genre (formal schemata) (Celce-Murcia, 1995, p. 363) and that generic elements of organisation are not effectively used as a skill when there is a lack of GB input in the language classroom in comparison to when such input is provided.

Practising the genre-tasks during six sessions in this study was effective in automatizing the listening task format and raising awareness of the generic parts of the narratives. The latter point also contributed to identifying certain elements of progress in the listening skills of participants. This suggests that teaching the generic organisation of a narrative genre can be beneficial for listening and that the practice of listening genre-tasks can lead to automatization of the features of the organisation of the text in question. This can help listeners to segment the discourse and understand whole chunks of meaningful information in a more systematic way rather than focusing only on isolated and decontextualized words or oral sentences.

However, one limitation of the task is that as it was designed for this specific research, there is no guarantee that learners will find an identical task in the outside world. However, there are some similarities to real life listening and tasks in class, e.g. learners may talk about film plots they have watched, and this is in line with Nunan (in Celce-Murcia et al, 2014, pp. 455-470). Learners will automatically be listening to different types of genres such as an introduction, description, explanation and opinion in other listening tasks given that these features exist in parts of other genres and not limited to narrative film plots. They also listen in order to approach other listening activities which are jumbled-up and hear the incorporation of other genre features which are accompanied by textual or visual information such as 'jigsaw' tasks. In this type of task, students are separated in small groups and each group listens to one specific segment of an audio and makes notes of main ideas; later the two groups share information with the other group to gradually reconstruct the discourse (Celce-Murcia, 1995, p. 372).

The study has led me to conclude that top-down strategies are beneficial when listening to narratives from a genre-based approach. In relation to the task organisation, it was useful to employ strategies such as identifying and tabulating the communicative purposes of the extracts in accordance with the type of genre. This was evident in the identification of words related to stories such as 'characters', the organization of a segment's events in a sequential way based on words heard (e.g. eventually) and the communicative purposes, with the intention to better understand the text using such methods.

A limitation is that the recorded texts were created with sequential events and narrative macro-structure (orientation, problem, solution, evaluation) generic elements that satisfy the purpose of this listening project. However, the final text resulted being a hybrid text incorporating narrative and recount elements within it (see Coffin, 2013; Martin & Rose, 2008; Vassilio, 2010; in genre analysis section). This hybridity increases the difficulties listeners have in identifying which genre-text they are dealing with. Listeners were trying to solve an unfamiliar task and to restructure a genre which they seem to have acquired through experiences and social interactions. They were trying to reconstruct one genre that was different from the model about which they already had prior knowledge stored in their long-term memory and it was a genre of which they had mismatching knowledge regarding the generic elements. This can explain why they were first trying to identify the type of genre in the pre-stage, as genre knowledge was useful for them to organise the L2 genre.

Therefore, designed texts cannot be considered as a general prescription - always following the same pattern or with a fixed organisation - to listen to and understand every single text, spoken in spontaneous everyday discourse. Nonetheless, they can be used to activate learner knowledge of spoken texts, structure and function of the language used so that, at a later date, learners listen more consciously at discourse level. In this respect, learners should be aware that spoken texts created for genre-based instruction are simply model texts to illustrate and raise awareness of oral text characteristics (language, communicative purpose in social situations) rather than to prescribe a unique perfect genre. Another suggestion is that texts are created without mixing genre elements in order to facilitate listeners to understand more purposefully rather than spending too much time deciphering the type of genre or experiencing confusions.

Another limitation when listening to lengthy discourse is the possibility that L2 listeners did not take many notes that can help comprehension due to the speech rate perceived as being rapid and due to time constraints and distraction of writing. For example, the speech rate flows faster than the time it takes to write meaningful words heard. For instance, in this study it takes around 19 seconds to the speaker to utter and listener to hear the extract 'B', but around 1:45 minutes for the listener to write its content. If we consider the time listeners would need to spend writing words that are understood, there is the possibility that they miss completely the subsequent extract 'H' which the

narrator utters within the following 00:52 seconds, time that definitely clashes with the time that is needed to annotate the words. The two first extracts heard are spoken in 1:11 minutes when listeners have not finished making notes. This is an issue that obviously affects comprehension as long chunks of information can be unintentionally missed or partially heard while annotating. In addition, considering that humans think in segments and that our brain can process a limited amount of information (Mordaunt & Olson, 2010) the extract input was too long for listeners to retain in short term-memory. Therefore, I consider that it may prove beneficial to use telegraphic or shorthand note taking strategies when listening to large chunks of information. For example, they can use a key word to annotate the meaning of a whole piece of information such as the letter 'C' for the Complication segment or key words like 'dilemma' for problems identified within the story segments. In similar lines, Bidabadi and Yamat (2014) suggest jotting down using symbols as being much more efficient and minimises the risk of missing incoming information.

These findings should be also considered with caution due to other limitations such as time constraints, six 30-minute sessions, a post-listening task applied close to the exam period, the innovative task and the small sample size of 34 participants. The evaluation of the effect of the genre-based approach in terms of these limitations suggests further investigation and a longer period of time for such intervention. Other limitations are in relation to participant recalls, the 20-25 minute learners spent talking to recall their procedures, the repetitive recall of a specific process by some listeners, the possibility that some participants overlooked some other mental processes used in a subconscious way or simply because they did not remember exactly how they had listened.

Notwithstanding its limitations, this study suggests that a genre-based approach can be beneficial for L2 learners at university level in foreign language contexts. The findings do show that a genre-based approach to listening skills raises awareness, encouraging the listening of texts being used as a whole entity, and to also raise awareness of variations and of the importance of listening to authentic texts. These benefits are possible through the analysis of the situational context of where the language is produced and why it is produced as such, to identify the generic parts of the oral texts at hand, and their communicative purposes.

This research can help other investigators in the field of listening and genre-based research in that the findings could be used as a basis to record other texts, for the development of genre-based tasks, and the selection of strategies to be taught at a discourse level based for a type of genre (e.g. identification of problem-resolution elements in narratives). This is especially because according to Aryadoust (2017), there has been insufficient attention paid to discourse comprehension strategy research (p. 16). Therefore it is suggested that this investigation could be a useful source of information for further inquiry into the development of listening comprehension skills by using

texts in different L2 contexts at different language proficiency levels, and in the use of other text types.

Appendices

A.1 Lesson plans and procedures

Session one

Table 3.8 Pre-stage intervention	
Experimental Group (EG)	Control Group (CG)
1. Original English Task 2. Spanish Task 3. Stimulated Recall	1. Spanish Task 2. Original English task 3. Stimulated Recall
Post-stage intervention	
Experimental Group (EG)	Control Group (CG)
1 Edited English task 2 Original English task 3 Stimulated Recall	1 Original English task 2 Edited English task 3 Stimulated Recall

The reason to apply the task in Spanish and in English was in line with a process approach that implies learners already acquired L1 skills and use them in the L2 language (reference). Another is that the New Rhetoric suggests that is not necessary to teach narrative genre because narrations occur every day and somehow learners are familiarized with them. Finally, this was also to have empirical evidence whether listening to the text in the first language (L1) shows any influence on listening skills when listening to the same text in the second language (L2). Thus the listening task was useful as a pre- and as a post-task to separate what students already knew and what they learnt during the sessions.

Regarding time issues, the experimental group sessions were four 30-minute sessions at the end of the normal class and at the end of learners' May2016 semester at the faculty. Apart from time constraints within and across the sessions, the arrangement of four sessions is justified with what Wang (2016) acknowledges regarding the possibility of 'boredom' from learners exposed to the same repeated cycle (Goh, 2008; Vandergrift & Tafaghodtari, 2010; in Wang, 2016). This is also justified with the pre-study results (in Feb-March 2015) which unveiled that learner's interest is higher during the ten first days and decreases as time passes.

Session two

Session two was on Friday 13th of May at 12:30 in the EG. Participants were sent the 'Inside Out' film plot audio via email five minutes before the session. The researcher/instructor gave the session as planned. The procedure is detailed below:

a. **Setting the context through a series of questions:**

1. Students were asked first what type of texts they knew. They did not answer immediately and thus the instructor gave the example 'news' and consequently some of their answers were: conversations, essays, reviews, stories, tales, letters, recipes.
2. They listened to the audio and later answered some questions orally such as:
   A) Q: What type of text was it? Ans: They said a conversation about a film.
   B) Who would be interested in listening to it? Ans: a friend, parents, a film reviewer.
   C) What type of language was used? Ans: informal because the speaker did not use words such as 'nevertheless' and made some hesitations.
   D) Who was the speaker? Ans: a student studying economics at a University in UK because the speaker said that.
   E) How different would it be if a different person said the narration? Ans: It would be different in words, accent, intonation and pace.
   F) Instructor wrote all their answers on the board.
3. The researcher drew a chart on the board (see Table 3.9 below) with three columns and five rows and no content within it. Rows to identify the stages of the text and the columns to identify the language used such as words signalling those elements identified. The headings now were created for illustration purposes in this paper. Learners' responses were as columns **B** and **C** show:

Table 3.9

A) Stages	**B) Students' answers**	**C) Students' explanations**
Orientation	There was an introduction by the speaker himself An introduction of the text	At the beginning of the text the narrator said "I am a student at UoS" (introducing himself) He said "I'm going to talk about …" (introducing the topic)
Problems	There were some events and there were some changes	there were some events like "Changes" or "move" to another place, "the girl lost her emotions"
Resolution	No answers given	No answers given
Evaluation	There was an opinion.	At the end the speaker said "those things happened to me".

Note: they did not identify the resolution wording in the text.

a) How did you identify those elements? See explanations in the table above.
b) Do you know other ways to say an opinion? A: "I think…", "I believe …"

4. Finally, the audio was played for a third time.

The participants used their mobile phones and headphones and for those who did not have those tools, the researcher played the audio in a CD recorder for the whole class while the ones using their own tools were also listening. It is not known how many times students listened through their own technologies to the audio, but for the whole class, the recorder was played three times. The use of their gadgets was to listen on their own as needed and so that they may transfer this listening practice when they were beyond the classroom.

5. The researcher ended the session and requested the learners as a homework to find other texts and to listen to them to identify their features. They were also required to bring their mobiles and headphones to the following session so they could listen to a different text.

15 participants attended this first session. They were keen to participate and showed interest in listening. They found the text attractive and it kept them engaged due to the British accent and the way the language was used.

Session three

The second session was four days later, on Wednesday 18th of May 2016 at the same time (12:30) as it was in session one.

1. Preparation/presentation

a) What did you learn in the previous session? Answers: 'There are different types of texts' and also 'how the texts are organised'.
b) What type of text did we listen to in the previous session? Answers: "a review", "a film conference" and then I explained that narrations have a problem to be resolved.
c) What else did you learn? Answers: some "texts have some parts like an introduction, a problem, a solution and an opinion". Then the researcher said that those parts in narrative texts are called 'orientation, complication, resolution and evaluation'.
d) Do you remember some words signalling those parts? Answers: "I'm going to talk about" in the introduction, 'first of all', 'it begins' then in the problem 'struggle', 'the main difficulty', the 'problem', then in the solution 'decided to…' and in the opinion 'I think', 'I believe'.

e) What type of text did you listen to in the previous session? Was it formal or informal? Answers: It was informal because the speaker used some words such as 'I think'

f) Was it a native speaker or a non-native speaker? Answers: native speaker because of the accent and his fluency.

g) Would it be the same if it were spoken by another person such as the president? Answers: No, it would be different.

h) Do the texts vary according to …? Answers: the situation and the context.

i) All the previous questions were followed by a 'How do you know that?

j) Could you tell me some samples of words signalling the parts of this text? Answers: learners said 'it begins', 'I'm going to talk about', 'first of all', then the 'main problem is' , 'it struggles', then the solution 'decided to…' and finally the opinion 'I think', 'I believe'.

2. Practice

a) Listen and tell me, who is the speaker? Answers: a woman around her 20's because of her voice and because the book is for a teens' audience. Indeed, some students said they had already read the book.

b) Was it formal or informal? Where was the context? Answers: in a cafeteria, in a film conference (many students disagreed with the second answer).

c) Could you identify some examples of language used in each of its parts (i.e. the orientation- introduction, the complication- problem, the resolution-solution and the evaluation-opinion?). Learners referred to the text's stages as the 'introduction, problem, solution and opinion'. Students' answers are shown in column **B** in the chart 3.10 below.

Table 3.10

A) Stages	**B) Students' answers**
Introduction	'It is based on a book', 'It begins'
Problem	'Katniss' sister is called up', 'Peeta and Katniss have to fight to the death'
Solution	'she (Katniss) volunteers', 'they played with the system'
Opinion	'It was very interesting', 'I think'
Note: The instructor wrote all the answers on the board for the whole class. The chart was without any headings, but they are above to illustrate and make it clearer for the reader.	

d) Students were asked for samples of the text indicating 'place'. They answered: "in a district", other samples indicating time e.g. "when", other samples indicating specific

or general information e.g. “a district” vs. “the district”. They were asked about possibility and they said “it could possibly”, a future action “will take her place”, opinion “I liked”. I did this in order to show that the language used has a purpose, function or role in texts. The reason is that, in genre approach, the grammar is not taught explicitly but integrated in the exploration of the texts and contexts (Hyland, 2007, p. 89). I did it as well to know whether the language used was familiar to them or adequate for their proficiency level. All their responses were correct which indicates they knew the function of the language.

3. Evaluation

a) The text used was ‘The Hunger Games’ and was sent by e-mail five minutes before starting this session to listen to in the class and later out of the classroom to confirm what they had learned during this second session.

b) They were asked to listen to other texts beyond the classroom and find out their features.

c) Finally, students were told that they could listen to the text at home and that the following session they would deconstruct and construct a different text using what they had learned.

Participants were asked to use their mobiles during the four sessions, but all of them listened to the CD recorder during the four sessions.

Session four

This session was two days later, on Friday 20th May 2016 at same time as before (12:30). This session was focused on variations using the film plot audio about the ‘Titanic’ narrated by three different speakers of English. It was to identify the texts’ stages, the language used and purpose conveyed.

1. **Preparation**

a) Students listened to three different speakers talking about the ‘Titanic’, one text and one speaker at a time.

1. Practice

a) Could you tell me some of the differences you have identified? Answers: speakers were from different countries. One speaker was from the UK, another from Iran and the third one from the Netherlands. They identified the texts’ structural parts and some signal words in each of the four structural parts. They said that each text contained different language and different information about the film. They were asked if all the texts had the same structural stages and also to provide me some samples. Only one student said that the

Iranian text was a great description because the speaker did not talk about any problem (see Table 3.11 below).

Table 3.11				
	Students' answers			
Texts	**O**	**C**	**R**	**E**
Text 1 UK	Yes	Yes	Yes	Yes
Text 2 Iran	Yes	X	X	Yes
Text 3 Netherlands	Yes	Yes	Yes	Yes
Note: instructor wrote all their answers on board for the whole class				

Session five

Four days later, the session four took place on Tuesday 24th May 2016 at 12:30 as before.

1. Preparation

The instructor gave a summary of the previous sessions saying: different texts exist such as stories, lectures, news and other texts. These sessions have focused on texts with four structural stages and signalling words introducing or indicating each of their specific stages and purposes conveyed such as 'the text I will talk about', 'the problem is' 'it turns out' 'I think'. Language used varies according to situation and purpose. It can be formal or informal with specific features. For example, informal language includes hesitations, pauses, contractions, colloquial expressions. Thus, we should be aware of them and familiarize ourselves with them to distinguish them and consequently understand the speech.

2. Presentation

First, the researcher suggested they reflect on their listening and think of what they did to comprehend and arrive at an answer. In that sense, as a warm-up activity to familiarize the learners to articulating their thoughts (Yeldham, 2017, p. 18), the researcher wrote on the board: 'result=81' and asked: could you give me some different operations to arrive at '=81'? Some answers were: 9 X 9 =81, (9+9+9+9+9+9+9+9+9=81), 70+11=81 and other operations and all of them were written on the board including some with drawings (e.g. groups of nine balls). You can arrive at the result in different ways so you should ask yourselves: How did I do it? Why did I do it like that? What does that mean? The processes to do it are different in each of you. When you solve a puzzle you have different parts and you construct the puzzle in different ways, but how? Then the big question is 'How do you listen?'

Second, the researcher gave some handouts to complete a listening disorganised genre task focused on the structure. The students were asked to write their names, their pseudonym and the date and time.

a) Before listening to the text, think of how you would understand? How will you organise the text? What hints would you use? Think how will you listen to the text? How will you try to understand it?
b) Then students listened twice to the text to complete the task.

3. Practice

c) They listened to two texts and were asked to complete two genre tasks: (1) they listened twice to the post-'Volver' [The Return] task in English, (second version) edited in number of hesitations and pauses which inhibited listening in the pre-stage version, i.e. before the intervention sessions. The second task was the (2) 'Narrative of the life of Frederick Douglass' which was listened to once due to time constraints.

4. Evaluation

Due to time constraints the following questions were given for post-session reflection:

a) Finally, think whether your listening was effective?
b) What would you change?
c) Please think where else you would use this type of practice?
d) Listen to other texts and find their features as homework.

Learners' homework was based on what Hyland (2007) suggests that learners ought to know. Namely, they should know where the genres learnt at school are used in real life situations. This is helpful so that learners know what is happening, who is involved and the meanings that the genres hold for leaners, i.e. learners' awareness of the connections genres have among other genres (p. 108).

Session six

The last session was the 6th one on the 25th May 2016 to apply the post instruments in both groups EG and CG. The application was as the table 3.12 below illustrates:

	Table 3.12	
	Application of Post tasks in both groups	
	EG	**CG**
	* 'Volver' [The Return] edited (-pauses-hesitations) English version	
1st	'Narrative of the life of Frederick Douglass' (which was listened to only once as the first listening was done in the previous session)	'Volver' [The Return] original English version (+pauses+hesitations)
2nd	'Volver' [The Return] original (+pauses+hesitations) English version	'Narrative of the life of Frederick Douglass'
3rd	'Rams'	'Volver' [The Return] edited English version (-pauses-hesitations)
Notes: Instructions: listen and apply what you have learned so far. What hints will you use to understand? How will you understand the text to complete the task? *this edited version was applied in the previous session.		'Rams' was not applied.

A.2 PET listening exam results

PET listening exam results EG and CG						
Consent	**Pseudonym**	**Group**	**PET**	**Pseudonym**	**Group**	**PET**
YES	Regina	EG	**52**	Janneth	CG	**60**
YES	Alex	EG	**76**	Alhe	CG	**40**
YES	Hayley	EG	**76**	Sandra	CG	**76**
YES	Addy	EG	**88**	Sandy	CG	**48**
YES	Natalie	EG	**88**	Kati	CG	**56**
YES	Ximena	EG	**60**	Lizzie	CG	**52**
YES	Juliet	EG	**96**	Mir	CG	**32**
YES	Biz	EG	**52**	Victoria	CG	**96**
YES	Laura	EG	**44**	Uriel	CG	**60**
YES	George	EG	**52**	Sandra	CG	**68**
YES	Alexandra Turner	EG	**88**	Yourholiness	CG	**72**
YES	Mr.Raymond	EG	**88**	JesusNova	CG	**92**
YES	Jose	EG	**64**	Morty	CG	**76**
YES	Samuel Lex	EG	**68**	Catherine	CG	**76**
YES	El Guapo	EG	**48**	Celene	CG	**56**

A.3 EG consent forms and listening task scores

Table 5.2 Experimental Group data collection instruments and consent forms								
Pseudonym	**Consent letter**	**PET/ Listening Score**	**PRE English task score**	PRE Spanish task score	**Rams Task score**	**The narrative of the life of Frederick Douglass Task score**	**POST Genre English edited Task score**	**POST English task score original**
Regina	YES	52	0	60	100	YES	0	NO
Alex	YES	76	0	60	50	100	100	40
Hayley	YES	76	60	60	50	100	60	20
Addy	YES	88	40	40	100	0	100	100
Harry Potter	YES	YES	60	60	NO	NO	40	NO
Natalie	YES	88	20	40	100	100	100	40
Ximena	YES	60	20	40	YES/NA	0	0	YES/NA
Juliet	YES	96	40	40	YES/NA	33	100	YES/NA
Biz	YES	52	40	40	100	100	60	60
Laura	YES	44	40	40	YES/NA	100	40	YES/NA
George	YES	52	60	60	YES/NA	100	40	YES/NA
Alexandra Turner	YES	88	20	20	YES/NA	33	60	YES/NA
Allison	YES	NO	NO	NO	50	33	20	0
No signed the letter	NO	NO	NO	NO	100	33	0	20
Mr.Raymond	YES	88	40	40	100	0	100	100
Jose	YES	64	60	60	50	33	60	20
Samuel Lex	YES	68	40	40	50	33	100	40

Table 5.2 Experimental Group data collection instruments and consent forms								
Pseudonym	**Consent letter**	**PET/ Listening Score**	**PRE English task score**	PRE Spanish task score	**Rams Task score**	**The narrative of the life of Frederick Douglass Task score**	**POST Genre English edited Task score**	**POST English task score original**
El guapo	YES	48	20	60	100	0	40	40
No signed the letter	NO	NO	NO	NO	50	66	NO	20
No signed the letter	NO	NO	NO	NO	NO	0	20	NO

(To come back to section 5.3)

A.4 CG consent forms and listening task scores

Table 5.3 Control Group data collection instruments and consent forms								
Pseudonym	**Consent letter**	**PET Listening score**	**PRE Spanish task score**	**PRE English task score**	**Rams Task score**	**Narrative Douglass Task score**	**POST English task score original**	**POST Genre English edited task score**
Janneth	YES	60	20	40	NO	0	60	100
Alhe	YES	40	20	20	NO	33	40	60
No signed the letter	NO	NO	NO	NO	NO	100	20	20
Sandra	YES	76	0	0	NO	YES	YES	NO
Sandy	YES	48	40	20	NO	33	60	NO
Kati	YES	56	20	40	NO	NO	NO	NO
Lizzie	YES	52	60	60	NO	0	0	100
Mir	YES	32	20	60	NO	33	60	0
Victoria	YES	96	60	40	NO	100	60	100
Uriel	YES	60	60	40	NO	100	40	100
Sandra	YES	68	40	60	NO	33	40	100
Yourholiness	YES	72	40	40	NO	NO	NO	NO
Jesus Nova	YES	92	40	40	NO	NO	NO	NO
Morty	YES	76	60	40	NO	NO	NO	NO
Catherine	YES	76	60	40	NO	33	60	100
Celene	YES	56	0	20	NO	0	40	20
Selina	YES	NO	NO	NO	NO	33	0	100
Cesar	YES	NO	NO	NO	NO	33	20	40

A.5 EG and CG pre- and post-task scores of the text 'The Return' in Spanish and English

Results from only nine subjects in each of the two groups who answered the pre-tasks of the text 'Volver' [The Return] in Spanish and in English and the two post-tasks of the same text 'Volver' [The Return] in English (original +pauses+hesitations) and edited versions (-pauses-hesitations).

Table 5.4 Pre- and Post-task scores

		Pre-				**Post-**			
Participants		**Original English Task (+p+h)**		**Spanish Task**		**Original English Task (+p+h)**		**English Edited (-p-h)**	
EG	**CG**	***EG**	****CG**	****EG**	***CG**	****EG**	***CG**	***EG**	****CG**
Alex	Janeth	0	40	60	20	40	60	100	100
Hayley	Alhe	60	20	60	20	20	40	60	60
Addy	Lizzie	40	60	60	60	100	0	100	100
Natalie	Miri	20	60	40	20	40	60	100	0
Biz	Victoria	40	40	40	60	60	60	60	100
Mr.Raymond	Uriel	40	40	40	60	100	40	100	100
Jose	Sandra	60	60	60	40	20	40	60	100
Samuel Lex	Catherine	40	40	40	60	40	60	100	100
Elguapo	Celene	20	20	60	0	40	40	40	20
	Average score	**35.5**	**42.2**	**51.1**	**37.7**	**51.1**	**44.4**	**80**	**75.5**
		Note: Application was in the following order: first (*) and second (**) (+p+h): = including pauses and hesitations (-p-h): = reduced pauses and hesitations.							

A.6 The task original version

Participant:_____ Group:_____ Date:_____

Instructions: You will listen twice to a text. There will be a 2 minute pause at the end of the first listening to reflect on your answers or to organize your ideas. In each audio within a complete listening, there will be a 5 second pause.

1) During the first listening, complete the events in a sequential order - they are disorganized, write one letter from **A-D-E-F-G** to the audios listened to that correspond to the events **1, 3, 4, 6, and 7**.

2) The following three events and audios were already matched for you as examples.

Event	Audio
1	Audio: _____
2	**Audio: __H___**
3	Audio: _____
4	Audio: _____
5	**Audio: __B___**
6	Audio: _____
7	Audio: _____
8	**Audio: __C___**

3) In the second 'listening' please check your answers.

A.7 Answer keys to the pre- and post-text 'The Return'.

Table 5.17: Pre and post-answer Key Original version in English								
Event	1	2 given	3	4	5 given	6	7	8 given
Audio extracts - pre-stage (letter answers)	G	**H**	D	F	**B**	A	E	**C**
Audio extracts - post-stage (letter answers)	G	**H**	D	F	**B**	A	E	**C**
Function	O1	**O2**	IC	C	**C**	R6	R7	**E8**
O1=Orientation/ Setting/ Place/ weather. / O2=Orientation / Characters/ time/ Aunt and Mother IC3=Introducing the complication /character. / C4=Complication. / C5=Complication. / R6=Resolution. / R7=Resolution. / E8=Evaluation.								

A.8 The task edited version

Participant: _____ Group:_____ Date:_____

Instructions: You will listen twice to a text. There will be a 2 minute pause at the end of the first listening to reflect on your answers or to organize your ideas. In each audio within a complete listening, there will be a 5 second pause.

1) During the first listening, complete the events in a sequential order - they are disorganized, write one letter from **A-B-C-D-and H** to the audios listened to that correspond to the events
2, 3, 5, 6, and 8.

2) The following three events and audios were already matched for you as examples.

Event	Audio
1	Audio: __**G**____
2	**Audio: _____**
3	Audio: _____
4	Audio: __**F**__
5	**Audio: _____**
6	Audio: _____
7	Audio: __**E**___
8	Audio: _____

3) In the second 'listening' please check your answers.

A.9 Answer key to the post-English edited text 'The Return'

Table 5.18 Post-answer key edited version in English								
Event	1 given	2	3	4 given	5	6	7given	8
Audio extracts - post-stage (letter answers)	**G**	H	D	**F**	B	A	**E**	C
Function	O1	O2	IC3	C4	C5	R6	R7	E8
O1=Orientation/ Setting/ Place/ weather. / O2=Orientation / Characters/ time/ Aunt and Mother IC3=Introducing the complication /character. / C4=Complication. / C5=Complication. / R6=Resolution. / R7=Resolution. / E8=Evaluation.								

Appendix B ERGO ID 20094

Please write "A" in the boxes if you AGREE on the statements.	**(A)**
I agree to participate in the research project voluntarily.	
I agree to be recorded while narrating a movie/ reading a narrative	
I agree to read the text after having being transcribed by the researcher for accuracy purposes	
I agree with the researcher to use my email to contact me.	
I agree that my name is anonymized and kept confidentially.	
I certify that I am 18 years or older	
I agree that all my data collected is used for research purposes	

Please, contact Graciela Arizmendi Gonzalez at the faculty of languages or by email: thesis_grace@yahoo.com if you have any question.

Please initial the box(es) if you agree (A) with the statement(s):

I have read and understood the information sheet, dated on the 11th of April 2016/ version no. 2, of participation and have had the opportunity to ask questions about the study	
I agree to take part in this research project and agree that my data is used for research purposes	
I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected	
I was informed by Graciela Arizmendi Gonzalez how the project will be lead	
I was explained the consent form content	
I have received a copy of this consent form	
I understood possible benefits and low risks for me derived from the project	

Data Protection

I understand that information collected about me during my participation in this study will be stored on a password protected computer and that this information will only be used for research purposes. All files containing any personal data will be made anonymous.

Name of participant (print name)……

Signature ……..…..

Pseudonym:_____

Date (MM/DD/YEAR)……

Email……

Confirm email ……

Research leader

Graciela Arizmendi Gonzalez confirms to have explained the research project and all consent form content to the participant signing above, and that the participant has understood the explanation.

Researcher's signature: _____

Date: (MM) ____ /(DD)___/(YEAR)_____.

Appendix C Consent form for narrators

Consent form (face to face: no.2/ 11th April 2016)

Study title: Listening through a genre-based approach using narrative texts.

Researcher name: Graciela Arizmendi Gonzalez

Staff/Student number: 26505088

ERGO reference number: 20094

You are invited to participate voluntarily in a research project titled: Listening through a genre-based approach using narrative texts. The aim is to investigate the strategies used after genre features were instructed, the impact on listening and possible transfer to texts on a similar topic with the same generic structure. To that end you will be asked to narrate a movie or read a narrative using the following structure: first give information of characters and situation, present the problem(s) to solve, remark the importance of events and characters, and finally the solutions taken regardless they are positive or negative (i.e. orientation, complication, evaluation, and resolution). These narrated texts will be used later in some listening sessions. The study will be conducted at the Faculty of Languages in a public university in Toluca, Mexico from May to June 2016. The study will be led by Graciela Arizmendi Gonzalez in order to obtain a PhD degree in Modern Languages at the University of Southampton.

Appendix D Consent form for the participants

Study title: Listening through a genre-based approach using narrative texts.

Researcher name: Graciela Arizmendi Gonzalez

Staff/Student number: 26505088

ERGO reference number: 20094

You are invited to participate voluntarily in a research project titled: Listening through a genre-based approach using narrative texts. The aim is to investigate the strategies used to complete a task after genre instruction as a strategy was instructed, its impact on listening, and possible transfer to other texts with the same generic structure. To that end you will be asked to attend to a training program of some 30-minute sessions. You will answer a PET listening section, some comprehension tasks, to be recorded telling your procedures to complete the tasks. The study will be conducted at the Faculty in this public university from May to 7th June 2016. The study will be led by Graciela Arizmendi Gonzalez in order to obtain a PhD degree in Modern Languages at the University of Southampton.

Submission in ERGO ID number: 18580

Please write "A" in the boxes if you AGREE on the statements.	**(A)**
I agree to participate in the research project voluntarily.	
I agree to answer a pre-test (PET), listening section.	
I agree to answer pre- and post- comprehension tasks	
I agree to answer pre- and post- genre tasks	
I agree to answer a pre- and post- stimulated recall	
I agree to be recorded	
I agree to write on a diary	
I agree to attend all the 30 minute sessions	
I agree with the researcher to use my email to contact me.	
I agree that my name is anonymized and kept confidentially.	
I certify that I am 18 years or older	
I agree that all my data collected is used for research purposes	

Please, contact Graciela Arizmendi Gonzalez at the faculty of languages or by email: thesis_grace@yahoo.com if you have any question.

Please write (A) in the box(es) if you 'Agree' with the statement(s):

I have read and understood the information sheet, dated on the 11th of April 2016/ version no. 2, of participation and have had the opportunity to ask questions about the study	
I agree to take part in this research project and agree that my data is used for research purposes	
I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected	
I was informed by Graciela Arizmendi Gonzalez how the project will be lead	
My participation will not affect my English grades	
I was explained the consent form content	
I have received a copy of this consent form	
I understood possible benefits and low risks for me derived from the project	

Data Protection

I understand that information collected about me during my participation in this study will be stored on a password protected computer and that this information will only be used for research purposes. All files containing any personal data will be made anonymous.

Name of participant (print name)……

Signature ……..…..

Pseudonym: _____

Date (MM/DD/YEAR)……

Email……

Confirm email ……

Research leader

Graciela Arizmendi Gonzalez confirms to have explained the research project and all consent form content to the participant signing above, and that the participant has understood the explanation.

Researcher's signature: _____

Date: (MM) ____ / (DD)___/(YEAR)_____.

Appendix E Information sheet

Participant Information Sheet (Face to Face v.2)

Study Title: Listening through a genre-based approach using narrative texts.

Researcher: Graciela Arizmendi Gonzalez **Ethics number**: 20094

Please read this information carefully before deciding to take part in this research. If you are happy to participate you will be asked to sign a consent form.

What is the research about?

You are invited to participate voluntarily in a research project titled: Listening through a genre-based approach using narrative texts lead by Graciela Arizmendi Gonzalez, in order to obtain a PhD degree in Modern Languages at the University of Southampton, in England.

The project seeks to investigate the strategies used to complete a task after genre features as a strategy was instructed, its impact on listening, and the possible transfer to other texts with the same structure.

Why have I been chosen?

You are learning English as a second language and your listening skills are of interest to this research.

What will happen to me if I take part?

You will attend to some training sessions that will take place from 3rd/05/2016 to 7th/06/2016. The researcher will explain you any question you may have about the project. You will be asked to answer a PET listening section, pre- and post- listening comprehension task, and a pre- and post-genre task. You will be recorded telling how you proceeded to complete the listening task in two different times, pre- and post-intervention.

Are there any benefits in my taking part?

You may benefit by thinking about your own listening skills and your data contribute to research on listening knowledge.

Are there any risks involved?

Your participation does not imply any risks for you. You will have just to attend all the training sessions and answer all activities such as pre- and post- comprehension measures, the genre tasks, and recorded while telling how you proceeded to complete the tasks. The whole 30 minute sessions of the training program will take place in your classroom and your participation will not affect your grades.

Will my participation be confidential?

According to the Data Protection Act/University of Southampton policy, all information collected from you will be kept in a confidential digital format at a password protected computer and at the University of

Southampton. All data will be codified so you are not identified but information provided will be linked to you. Your name will be anonymized, i.e. it will not appear in any publication.

What happens if I change my mind?

You have the right to withdraw at any time without your legal rights being affected.

What happens if something goes wrong?

You can contact to the Chair of the Faculty Ethics Committee Prof Chris Janaway (023 80593424, c.janaway@soton.ac.uk) or the Research Governance (02380 595058, mad4@soton.ac.uk).

Where can I get more information?

If you need more information, please do not hesitate to contact Graciela Arizmendi Gonzalez at: thesis_grace@yahoo.com

Appendix F Semi-structured Interview

Diary instrument outside the classroom was adapted to a semi-structured interview

Name_____

Day _____ Date_____ Time_____ Group_____

Instructions: Please, answer the following questions.

1) How much listening are you given in the classroom? How is it taught?

2) What kind of listening activities do you do apart from attending to this session? Could you explain how they are?

3) Please, write [tell] any comment you want to add.

Appendix G Transcripts of recorded texts

G.1 Inside Out

Hi, I am a student at Southampton University in 3rd year studying economics and I am going to talk about a film. This film is about a little girl and 5 emotions that she has in her head and the way they interact with how she lives her life and how she deals with moving to another part of America. So the five, the girl is call Riley and she lives with her mom and dad and the five emotions inside her head are anger, fear, happiness, sadness, and disgust, and the film is based around how they interact with each other and how they make decisions throughout the Riley's life. The story begins with the move to another part of America so the girl moves away from her friends and hockey, which she loves, and everything like that and goes to a completely new world which is just not the same as before and as she moves she begins to lose her key values in life so family, fun, hockey, three of them, so as she passes to different stages in her life these key values disappear as she develops as a child, so she becomes older she loses some of her young like funness she can't play hockey anymore so she starts to dislike it. Her dad becomes more busy with his job so that he then doesn't have enough time to play with her and she loses her love for family so the sadness and happiness have to go all the journey through her mind and to stop these from disappearing which leaves the other three emotions to deal with everything that is happening in her head and through all the tricky situations and it's been happiness which has been holding it together the whole time so her life goes into a bit of a downhill struggle. Ahhmm sadness and happiness go through the whole story together through her mind they go through different parts like long term memory and abstract thoughts and imagination land and you find out different things about her life from that. Finally, in the end, they get back to the main space where the other 3 emotions are and her key feelings have now changed from to different things as she is got older which kind of reflect how children develop so they she now likes different things compared to when she was younger. I think this film was really really interesting and despite the fact that it's a kid's film I think it can really grasp adults attention as well especially because I guess especially those who have seen kids grow themselves you can see things that happen in your kids' lives and then maybe take insight from that as well it's just as someone who has just probably finished going through that stages it is interesting to think back on when I was younger and those sort of things happening to me and it is really good you should watch it.

G.2 The Hunger Games

Ahm So the hunger games is a film starring with a famous actress Jennifer Laurens it is based on a book or series of books and it is set in a this utopian world where there has just been a huge crisis a war and now the city it is divided into several districts ahm ranging from district one to district 13 ahm Jenifer Laurens plays a girl called Cathenes and she lives in district 13 ahm it is the poorest district. Every year there is a capital so this the district one they run an event called the hunger games and two representatives from each ahm district ackward tributes and they have to come to the capital and fight each other to the death and only one person can survive and then this person is the winner ahm normally the tribute from district 13 is chosen for a riffle so ahm everyone could possibly go and then they choose their name out of the hot so Catheness' sister is called up ahm but Catheness does want her sister to go so she volunteers as tribute herself so she says she will take her place and fight instead of her little sister and once they get into the capital they have to be training and Pet Met her fellow tribute from her district whose called Peter and ahm then they become quite a good friends ahm then when the end of the hunger games they have to fight each other ahm they fight other districts and they they have to learn how to kill each other how to survive in difficult atmospheres and difficult conditions because the people controlling the games can set new obstacles it is all very sci-fi very surreal very surreal and ahm yeah and then eventually in the end it is just Catheness Peter and a few other people left Catheness and Peter they decide that they do not want to kill each other because normally only one person can survive so they think that they can't win and eventually it is just those two left so they don't want to kill each other to win so they decide to trying killing they kill themselves instead but then the people organizing the hunger games see this decided the and eventually left the B two winners so they so they play the system with that overall I liked the film it was very interesting lots of action ahm yeah and I think that it is some sort of the films that I would like to watch again ahm so what I didn't like was maybe it is a bit childish about cliché but that is normal so films

G.3 Titanic

Hello I am Warata from Thailand and I'm talking about one of my favourites movies, Titanic, yeah. This movie is, you know, a long time ago, but it is still, you know, hit, I believed that many people know this movie and have have watched this movie. The movie is a romantic movie, it is about tragedy of the most luxurious liner at the time I do not remember exactly in which year, let me had I think that it was the titanic, I think that it was maybe by the 20's late 20's, yeah yeah yeah, it is quite a long time ago. The movie is based on, you know, true not true story but, Titanic is real, yeah, based on real life, it is real, based on real life, but the director, David Cameron has made it. He has created the love between a couple, Jack Winslet, and – Rose- Kate Winslet (note: she corrects the name), she is Rose in the movie, she is, you know, the… she is very beautiful and she is from high class and Leonardo Di Caprio, he is Jack. In the movie he is just normal man from lower class and he is he did some gambling and then, you know, he won the lottery or something, he got some money, a ticket, to travel to America, yeah they took the same boat, but Rose, you know, she is in the upper deck the most luxurious one, she came with, you know, with her mom and people from the same class but you know, for somehow they have met in the liner and develop their love yeah but they have to face a lot of obstacles but they manage, you know, ahh ah, to love each other, suddenly, you know, at the end you know, ah- Why did you like that movie apart from the settings and the story? What was something that caught your attention? Ah, at the beginning I watched this movie because at that time, people, everyone seemed to talk about this, you know, it was VERY, VERY famous so you wanted to know about it and to communicate with others? yes yes, of course and then once I watched it and I loved it so much, I went to buy a CD and watched it again and again at home, yeah, unfortunately it is at that time we did not have mini movies in English workshops and then watched the movie in Thai, you said that you bought the CD? The CD. and the CD, who was the singer? The CD, the CD of the movie a ok, the movie, I thought that the CD about the music that was… Oh, yeah! also bought a CD about music as well, yeah, can I also talk about the music for this movie? Yeah it is VERY VERY beautiful, I think that is Celine Dion, yeah, yeah, so I listened to the song and I practiced singing alone and did that help you for something? or what was what called your attention to listen that song for several times? oh because it is a VERY VERY beautiful song, yeah I can hear, you know, not listening to this and then I tried to sing alone and then yeah, I sang quite well at that time, jajaja. OK, let's get back to the movie, yeah, it is one part that I like in the movie is the setting yeah, I have heard that David Cameron used a lot of budget for this movie, yeah, it is his expensive movie that he has lead before. He made the border of the liner and then it shoted, it looks very real very spectacular yeah, it is very huge and everything looks very real yea, it is very touch, do you think that the movie has a message for society, or for people in real life? O for somehow we learn, you know, some lesson, how we can cope with difficult situation, how can we help people. You can see from the real movie many people are selfish yeah, with the life, the boat, the balse life, the boat, to to help people to rescue

both comes and many people just, you know, cry and then try to, you know, to get to the boat, yeah, they did not care if someone is old or children they just want to keep their life yeah you can see, you know, And the love between human not only between Jack and Rose, but we see many kinds of love and I think I would recommend people or anyone who has never watched this movie before, yeah. I think is worth watching what is in your life yeah because apart from, you know, having kind of, it is VERY VERY it is quite emotional even it has some like romantic scenes probably is not suitable for kids, but you know, for people or adults Aaah you will like it and then you can also and know about history as well as, you know, I am now in Southampton here and I feel very familiar with, you know, the Titanic from the movie once I am here, you know, I feel oh that is the thing that I already know about the titanic, it makes me like Southampton more, ahh, ok, we see the Titanic museum oh thank you very much for your comment or your opinion that was very helpful. You're very welcome.

G.4 Titanic

My name is X, and I am a native English speaker from the United Kingdom, and I am going to talk about the Titanic which is a film set on the boat Titanic all about its this journey and its inevitable sinking and it is set around the two main characters Rose and Jack. And it is an American film, but it is many of the shots were filmed in other parts of the world such as England. And it follows the life of these two people. At first Rose, she is in an upper class carriage so she is in the first class compartment of the boat and it is all about her struggling cope with this life because people are expecting her to do things that a woman of her society should do and not because she wants to do that exactly so it's all about her coping with the challenges and of her class and she then meets Jack who is from the lower class, lower class of the ship, and he introduces her to a bit of his life which is far more free, he can do what he likes, and she just sees the freedom there and she wants that, but then part of it is, we see the treatment of Jack by the people in the higher class as well, the aunts, they look down a lot on Jack and it is all about that struggle as well he was trying to cope with people looking down on him and finally she Rose realizes that she is in love with Jack and she wants to escape this higher class life and go and be with him because she is originally supposed to be engaged to another man who she does not love she is not very happy with and it is purely to make her mother and friends happy and it is not for her and it is all interesting this whole thing developing and watching her escape and break these society rules so going to dance in the lower decks of the ship with all the working class people which wouldn't be acceptable at all for women of her class and it is and finally as you know the Titanic sinks so I think the film is really good but at the same time it's a struggle because you know all along that going to be a bad ending and then obviously the ship does sink and the sad thing is that Jack does die at the end of that and she's then got to having broken out of this class and realized what she wants in life she then has to cope with the fact the he is no longer there and she is got to carry on and that is quite a good ending I think the message for that it is quite important from this film it is saying essentially doing what you want to do and it is really showing us how repressed the women were at that time and how the upper class was very strict and she has to do what is expected of her and this films all about her breaking that and the fact that is following a love story it appeals to everyone watching again I like it anyone of any age likes it is one of those films that you can watch again and again and it was very very popular in the cinemas and yeah I think it is very interesting to watch but it is still still sad yes you know the end of it and you know it is going to be a sad film but it is still very popular with adults and people my age I think for years to come it is still going to be popular

G.5 Titanic

Ahm, my name is X, I come from Iran. first and I'm going to talk about the movie Titanic which I watched ahh maybe 10 years ago, because it was so famous in my country and everybody talked about it, and aaa so, the first ok so, ohh, I remember what I was ahh interested in in that movie, ehh it was based on a true story so and aaa so it was it was most interesting for me because it was based on a true story and aaa so, and and involving a aahhh a real character so with that flashback of the woman who was s engaged[109w/1:00] in the event and after so many years as an old woman she remembers what happened in the ehh in that event, and I love the the song with Celine Dion, so I love that part as well so and aaaa of course I know I remember at that time my English was not that much good so I didn't understand the whole of whatever they said ahh in the movie, but the scenes, and the stars, acting in that movie was they were also magnificent that I loved the movie, oohh Did you like it, the movie? Yes, I liked the movie so much Why? What was what caught your attention most? First of all, because I knew that it is based on a true story because that event happened [129w/2:00] actually and because the characters you know the the movie stars in there Leonardo Di Caprio? Yea, Di Caprio, yeah yeah so I think they their act was great in that movie and the scenes I think you know all the scenes and the you know the how they made the ship you know and the it was sinking and everything it was its it seemed so real and the the whole story how it was told so I liked it so much. I remember I watched the movie and for me it was very sad I remember that I watched it like more than five times and all the times I cried you cried? What happened to you? How did you feel? How did you feel? Aah you know, So you know, ahh definitely it was very romantic and the ending was really sad I cried, so ahh mm [149w/3:00] but uuhm but I liked it you know because I usually like sad movies like you know so I like those kind of and usually romantic movies are sad, you know so you know yeaa do you think that it has a message for society or for people who went to watch it? About what, about the theme romantic? I don't know any message? The message, you know ahh, of course, you know I think because it was the movie, the movie was dealing with a true story, you know the true event, and I think you know having a love story inside and people are usually you know this these love stories are so popular always all the time so I think having this being real you know having you know a real story story behind and involving with the love story inside it so makes it you know popular and would you like to [155w/4:00] recommend it? or not? Yes, I would recommend it. and for listening purposes? I think usually if you when you just name it usually people have watched it is you know it is you can't find know usually you can't find someone not to move… not to watch the movie back in my country when you call you know talk you say you say titanic always they remember the movie so I think most of them now watched the movie so Do you know that here in Southampton there is a museum that is ehh about the Titanic? Yeah, I know yea yea, I know ye because yea the very first time when I wanted to come to the University of Southampton and I found out that you know that Southampton is the very it's the very place that Titanic started you know its cruise so it was really interesting for me I liked that Is

there something else that you would like to say? Oohh No, no not about the movie [170w/5:00]
OK Thank you very much [5w/]

G.6 The narrative of the life of Frederick Douglass

The book is a narrative of the life of Frederick Douglass it takes you through a series of stages of his life he has certain realizations about his own life in the life of other slaves in the US this could be comparative to a highway the stages of the book can be comparative mile markers Douglass begins to understand his life as a slave and how he can use that to challenge the system and improve the life of other slaves he goes through a number of epiphanies he seems actually realizing the depth of what slavery is he was a slave his whole life He was born as a slave he doesn't realizes this he grows older he looks back on what he experienced he was very young he wasn't subject too as much violence as older slaves were he didn't experience the whipping that his relatives did he realizes that this level of violence isn't normal this was part of the system he was being subjected at age 7 his epiphany is about impulses of Education in alleviating slavery his master's wife begins to teach him English This is challenged by the masters being quite dangerous thing to do to slaves Education is the key for slaves to free themselves from the situation slavery isn't based on someone being more worthy or more important than someone else the slave being maintained as being ignorant they won't be given access to education he can free himself legally from the chains of slavery he wants to free himself he becomes more confident and speaking back to his master he is sent to a slave breaker he treats him incredibly harshly violently and he is subject to a lot of psychological violence he's being reduced to an animal he wants to be legally free from this he doesn't want to be treated like slave anymore He fights back with slave driver he never wants to be violently whipped again the slave driver response to this He frees himself He attempts to free himself from the violence that he has been experienced in his whole life he needs to be free and other slaves that have been through what he is being through he can't rest within himself until he is done that slaves get access to Education in the way he did the abolition of slavery wasn't just a legally affair but also freeing the mind of African Americans who hadn't had the opportunity to see their life beyond the constraints of slavery.

G.7 Rams

OK so ahm the the movie that I've seen is called Rams ahm I need to check the director ahm but ahm It Is an Icelandic movie ahm I watched it about three weeks ago And It is a bout ahm sheep or male sheep or ahm rams Ahm and actually is about two brothers and they haven't spoken to each other for a long time I do not know exactly what happened between them and ahm Ahm but they are part of a community in Iceland a very remote rural community and there all sheep farmers and then something very bad happens ahh a disease strikes and they have all the ship have to be killed And and so the community needs to do find the way to do that And these two brothers they both have very different approach to that And ahm they do not speak to each other but in the end they're forced to kind of work together again and bringing them together ahm so so basically what what happens is that ahhm you get this inside into kind of a rural Icelandic community ahm people are sheep farmers and they got some funny ways of doing that so for example they have a contest of the most beautiful ram - the horns - and the most ahm and and some some kind of funny folklore involved with that ahm But then ahm one of the one of the two men one of the two brothers he he ahm discovers that one of the sheep of his of his brother actually ahm the prize sheep of his brother ahm it is actually ill with some I do not know it doesn't really or very clear what the disease is but it turns out that the vet needs to come and all the sheep are checked and it turns out that some of them are actually have this disease this illness and then all the sheep in the whole valley so the whole community all the sheep they have to be killed and the two ahm brothers they respond quite differently to that the one brother ahm who is a bit more open and outgoing ahm he kind of appears to kind of go with the flow goes with how he is supposed to do it and and he gets - he kills the sheep himself the other brother doesn't cooperate and ahm he is forced – he's kind of brought to jail at prison and then the sheep are killed for him and the other brother he cleans his own sheep his own shit his own stables and then kind of to prepare for another ahm two years later for more sheep to come to start again the other brother is still fighting and he doesn't want to clean anything ahm And then it turns out very interestingly the first brother wasn't cooperating after all but he kept some sheep hidden in his basement And and so ahm then the brothers they are kind of talking because suddenly he gets checked by the government and they find that he has sheep in his basement so he brings them to his brother he says: you have to help me - because the brothers they both want to preserve this very ancient race of sheep, it Is the last of the breed that is still alive in Iceland or something like that Ahm and so then together they can find the way to first hide the sheep and then rush into a snowstorm to drive them up a mountain where the police can't find the sheep and they almost die in the process and they get very close together again so they connect again these brothers fighting for the same ideals ahm but it It is kind of an open ended the story something I quite like in movies so you don't know exactly if the brothers survived in the snowstorm and the sheep are actually found later on by the police or not and what happening to the whole village and so it is kind of an open ended but it is very nice you can see the brothers and the

emotions between them ahm change and even though you don't really know what happened at some point in the past why they got estranged from each other ahm they they they very beautifully come together again at the end of the movie so So I think that's that's more or less the that's so yeah ahm so so I really what what what really ahm was was beautiful for me was first of all the Icelandic landscape as well and just this kind of image of the rural community now that you know how this you know how modern times have an impact on these kind of communities but also to see how how how two very different characters ahm estranged from each other if they have a common enemy if you like or a common purpose how they kind of you know get together again ahm and and and fighting for the same the same same ideal if you like ahm so yeah I found it a quite quite touching movie ahm and quite happily one without a happy end ahm something I I like so yeah I think that is more or less the story of the movie.

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