

**Cortos sin cortes. A didactic sequence for the use of short films as an instrument to
develop listening skills.**

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Abstract

Teachers and other experts in education are constantly looking for new techniques, methodologies and resources that help innovate in language teaching to make it as effective and motivating as possible, both for students and teachers. The use of short films in the classroom is not something new since many teachers have been using them for a long time. However, their possibilities as a teaching resource to foster listening skills have not been fully exploited yet. This project aims at developing a didactic sequence for the use of short films as a resource to develop listening skills as well as exploring the opportunities that short films can offer to the world of education and to boost a wider use of them in educational contexts. Besides, it is important to take into account all the necessary elements that are involved in the development of the didactic sequence such as materials (audios, songs, dynamic and physical games, short films, clips, and others) and knowledge required, as well as the facility to have access to the population and infrastructure required for the implementation of the authentic material.

Keywords: Authentic material, Didactic Sequence, Listening comprehension, Second Language Acquisition, Short Films

Resumen

Profesores y otros expertos en el campo de la educación están constantemente buscando nuevas técnicas, metodologías y recursos para innovar en la enseñanza de idiomas y lograr que sea lo más eficaz y motivadora posible, tanto para los alumnos como para los profesores. El uso de cortometrajes en el aula no es algo nuevo, ya que muchos profesores los utilizan desde tiempo atrás. Sin embargo, sus posibilidades como recurso didáctico para fomentar las habilidades auditivas aún no se han aprovechado al máximo. Este proyecto tiene como objetivo desarrollar una secuencia didáctica para el uso de cortometrajes como recurso para desarrollar las habilidades auditivas, así como explorar las oportunidades que los cortometrajes pueden ofrecer al mundo de la educación y aumentar su uso en contextos educativos. Además, es importante tener en cuenta todos los elementos necesarios que intervienen en el desarrollo de la secuencia didáctica como son los materiales (audios,

canciones, juegos dinámicos y físicos, cortometrajes, clips y otros) y conocimientos (soporte teórico de revistas académicas previamente revisadas por profesores universitarios de la Universidad Tecnológica de Pereira) requeridas así como la facilidad para tener acceso a la población e infraestructura requerida para la implementación del material auténtico.

Palabras Clave: Adquisición de un segundo idioma, Comprensión auditiva, Cortometraje, Material auténtico, y Secuencia didáctica.

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Presentation

Learning a foreign language means being able to communicate in the target language. In Colombia's context, people learn English as a foreign language, and teachers aim to help students to communicate in English, both in written and spoken forms, with little success according to the annual reports of Pruebas Saber, a standardized test applied to all Colombian students at the end of their secondary education. Although those tests only evaluate students' skills in reading comprehension and use of grammar, the poor results can be safely extended to listening comprehension and oral and written production, since those skills present a higher difficulty for students in context with little exposure to the language and only classroom practice for developing their communicative competence. We are particularly interested in the listening comprehension skill. Although it plays a significant role in communication and helps students to acquire new vocabulary, pronunciation, comprehension of language in context, word stress, among others (Renukadevi, 2014), it is often considered as a "Cinderella skill" and regarded as a means to other skills instead of recognizing its real importance (Nunan, 2002).

During the observations carried out during the first week of the teaching practicum at a primary student's group from a school in Pereira Risaralda, it was noticeable that there was a lack of listening activities implemented in the classroom. Teachers did not use any audio source to learn new topics or practice the ones previously learnt. nor did they put much effort in implementing and developing this skill despite the government's new plans to increase the English language level in students. Part of the problem may probably be tracked to the activities carried out in most English language classrooms, which fail to engage students and thus increase the necessary motivation for learning. According to Piaget (cited in Reina, 2010) in classroom activities, the students should be encouraged to be mentally and physically active, because by doing this, they can learn better.

However, English teaching has been rooted in traditional practices where the linguistic aspects (grammar, isolated vocabulary, pronunciation) are privileged over the communicative ones. Nowadays, there are more and more teachers who prefer this practice

since it is easier and requires less time to implement in the classrooms. For instance, teachers only practiced English with the usage of vocabulary and grammar just by reading new words. Reina (2010) explains that the reader is taught to translate the (relatively) unfamiliar words in print into speech, with the expectation that the speech forms will be easier to comprehend. This means that students learn the vocabulary by not just reading it but also, they learn it by practicing the pronunciation through listening from authentic material such as music or films.

According to Hornby (cited in Reina, 2010), “songs are also a great language package that bundles culture, vocabulary, listening, grammar and a host of other language skills in just a few rhymes” (p. 124). Based on this, the main purpose of this research study is to evaluate the possible impact of TPR listening activities & games in 3rd graders. In addition, to identify the strategies for using English songs to EFL listening classrooms in order to give readers a clear idea that using English songs properly in school English listening classrooms can bring active influence on EFL students and achieve the certain outcomes that teachers want to make.

The use of authentic material allows the class activities to be linked to real communication. As a result, the learners are shown different visual aids like a map for giving direction, a picture for describing any place or person, and so on. Kleinman and Dwyer (1999) examined the effects of specific visual skills in facilitating learning. Their findings indicate that the use of color graphics in instructional modules as opposed to black and white graphics promotes better achievement in the learning of concepts.

The visual medium is the most powerful medium to propagate ideas and influence minds. Visual aids like movies in particular exercise an appeal to the collective imagination of youth across countries and cultures. Visual aids remain the same and allow for equal rehearsal and consistent memory pathways to be created. It will not be an exaggeration to claim that Indian movies bind the people of India and Pakistan at an emotional level better than bilateral ties. With the rehearsal and memory of sequenced activities, learning and understanding become easier. It also increases confidence and self-esteem. Visual aids should be used in conjunction with other forms of communication such as speech, signing, and concrete experiences. Learning is positively affected by presenting visual and verbal aids together. It is well said and remembered that a picture is worth a thousand words. An

understanding of visual-verbal language enables better structures and efficiencies of communication.

Regarding the use of authentic material, cinema is an art that cannot go unnoticed by English language teachers. It is the closest thing to reality that the teacher can introduce into her classroom. It is a resource rather than a complement. It is another medium with which to approach and lead our students to communicative and cultural fact. Their images, their characters, their stories are capable of collecting an infinity of elements that sometimes are difficult to transmit or are not relevant for some teachers.

For these reasons, most of the English teachers do not want to overlook the use of the seventh art in our classes and its use is, every day, spreading more and more as the centers are equipped with the necessary material or equipment. For instance, teachers have films available in libraries, and posted on the Internet. But not all teachers know how to get the best out of it. We continue to maintain the myth of cinema in class as a waste of time, as a prize, as a fill-in-hole, to close the course, to put something motivating but without a clear objective. The teacher must select the most appropriate film for the level, following Krashen's theory. According to this author, for the acquisition of language it is essential to attend to the quality of the input data to which the person who acquires a language is exposed. Samples of that language must be interesting, understandable, and not grammatically sequenced.

We can acquire a language only when the input data is understandable, that is, when we are exposed to data that contains structures that are only slightly more difficult or are slightly beyond our level of competence. This quality that the input must have is what is known by Krashen's formula of input + 1 CONTEXTUALIZE "i + 1". The data must be understandable through use in context, knowledge of the world), but you also have to choose the type of activity to be carried out, without forgetting that you must program, choose or even create the activities before the projection, the activities during the viewing and the activities afterwards. This sequence of activities that we have adapted from the listening comprehension activities is a way to take advantage of the short film and achieve a progression.

The cinema transmits us the closest thing to reality. It is an indirect form of immersion for the knowledge of the sociocultural environment (gestures, records, situations) and even historical-geographical. It brings the student closer to realities or aspects that the

teacher can hardly show otherwise. It is a real material, an authentic document that it is aimed at the natives, hence, the learners take it as something much more motivating than any exercise or document that we have expressly manipulated to take to class; they feel they have the ability to function in the country of the target language, being able to understand the same texts as the native speakers of the language they are learning.

However, after the above, the following question arises: how to work with short films or this type of audiovisual material?

According to Vizcana (2007) Teachers should differentiate between the central and peripheral use of film in the classroom, depending on whether it is used as a complementary or support activity, or as an introductory and practice activity for an aspect of the curriculum to be dealt with. In this case, a didactic sequence will be designed with short films as the backbone for the development of listening skills. Accordingly, Rodriguez, M. et.al (1996) and Vizcana (2007) propose the following sequence of a listening or viewing activity:

1) Pre-listening:

- topic knowledge activities
- expectation activities
- advancement of hypotheses about the content

2) Clear setting of task and objective

3) General listening

4) Activity response listening

5) Task Check Listening

6) Post-listening activities

In order to make good use of the material of the short films, the following three (3) phases proposed by authors mentioned before will be taken into account during the sequence process:

Pre-viewing activities. This is the step of preparation for the viewing. Hypotheses are usually made about the content of the film, through the title, stills, a poster, or by watching a scene without sound, predictions are also made about the characters, the relationship between them, where they are or even what they are talking about. The aim is to facilitate viewing and understanding, It is the first contact the learners have with the film. To do this, we can also work with the vocabulary that will appear on the screen.

Activities during the viewing. This is the stage of discovery and understanding of the film, Vizcaíno proposes that, as with the activities, the way of watching a film, a short film or fragment should be varied in order not to get the student used to doing it in a mechanical way and to avoid losing interest. Therefore, we must explain what the viewing consists of, so that they focus on the important aspects on which they should concentrate their attention. The teacher should have in mind, depending on the activities to be carried out, how many times the activities will be implemented, how many times the scene in question or the short film will be watched and whether comprehension exercises will be applied.

Comprehension activities should also be diversified: writing down words they do not understand, completing a text or dialogue, answering true or false, answering questions, etc.

And post- viewing activities. This is the stage of expansion and approximation to the result. This is the moment to clarify doubts about the viewing; words, expressions or even about the plot in general that the student has not fully understood. The activities can include vocabulary comprehension activities as well as activities in which new linguistic exponents that have appeared throughout the short film are worked on.

In this section there are usually production activities (either oral or written) and from more controlled to more free activities. The aim of the activities after the viewing is to encourage the use of grammatical and lexical exponents in the different language activities and in a communicative context, trying to have the scene or the short film as the central axis.

On the other hand, in the contemporary educational scenario, didactic sequences have become not only an object of knowledge, but also a tool that is based on the promise of greater efficiency and optimisation in the teaching and learning processes. In the field of research, this subject has not been overlooked, and it is in this way that approaches to it have been found in recent years in the national and international sphere. According to moreira

(2012) didactic sequences are a tool that enhances meaningful learning of specific topics of conceptual or procedural knowledge. In this way, the subject matter will be approached by making use of authors who offer epistemological and technical-educational visions, with special emphasis on the scope and limitations of these sequences for the correct educational planning process. (The concept of didactic sequence will be further elaborated in the conceptual framework).

To conclude, our objective in this paper is to present didactic activities based on short films that are aimed at developing a specific English language skill and to demonstrate that the use of film is more than a fill-in-the-blank, an improvisation or a waste of time.

Objectives

General objective:

1. To state a didactic sequence for the use of short films as an instrument to develop listening skills in fifth grade learners of a public school in Pereira.

Specific objectives:

1. To design a series of lessons for fifth grade learners to promote a bilingual ecosystem for the development of listening skills.

To determine the resources required for the development of the lesson established.

2. To consolidate a clear instructional methodology within the communicative approach for the development of listening skills.
3. To adapt authentic material such as short films for the development of listening skills.

Theoretical Framework

In this chapter, will be presented the most relevant concepts that will help to understand and have a clearer idea about this didactic sequence proposal and its development for the use of short films as an instrument to develop listening skills. For this conceptual framework, the following concepts will be explored: Didactic sequence, learning styles, listening comprehension, listening strategies, visual learning, and audiovisual materials.

Conceptual Framework

Didactic sequence

According to Schneuwly & Bain (1994) a didactic sequence is a group of learning activities set in a specific order which considers the student's progress. The first text is essential as it highlights the students' difficulties but also their capacities and their potential. Through the initial production, the teacher is able to see the students' previous knowledge. This first production or "pre-text", following Schneuwly and Bain's (1994, p. 89) terminology, makes the students aware of their difficulties and helps the teacher understand the linguistic or structural aspects that need to be worked on throughout the workshops.

According to Zabala (1997) for a communicative-oriented teaching method that fosters student participation in the classroom and the use of more interactive lesson forms, the kind of didactic sequence that the teacher may employ is likely to be more complex with a focus on learner needs, interests, and motivation, among other things. The didactic sequence developed for this project has been conceived within a communicative approach to language teaching with the teacher as its deviser, that is, the organizer of the group of activities proposed, their arrangement and their implementation in the classroom, and the students as its receivers. As stated by Richards and Rodgers (2001), the teacher has therefore the central role of "selecting, adapting, and/or creating the tasks themselves and then forming these into an instructional sequence in keeping with learner needs, interests, and language skill level" (p. 236).

Following the features of a didactic sequence as generally understood, the didactic sequence outlined in this project also reflects a continuous interaction between oral and

written production modes, and listening and reading skills (Camps, 2003). Additionally, such interaction needs to emerge in the context of a discourse genre, and all these elements need to be embedded within an in-class project (Camps, 1994; 2003; Dolz & Schneuwly, 2006). In our didactic sequence the interaction between the five skills (reading, speaking, listening, writing, and spoken interaction) in the activities proposed surfaces in an ordinary context such as going to the cinema.

Thus, since a Didactic Sequence (DS) consists of the planning of units and activities on gender-based teaching, mother tongue, and complementary teachers can take it as an important theoretical-methodological tool for teaching and learning the English language. On the other hand, in terms of the structure of the didactic sequence, camps (2003) propose three (3) phases: planning phase, development or execution phase and evaluation phase, which he defines as follows:

First phase, Preparation or planning: In this phase, the aim is to find out about the students' interests and previous knowledge about the topic proposed to be implemented in the didactic sequence.

Second phase, Development: In this phase, the planned activities are carried out, seeking to generate significant learning in the students. For this purpose, various strategies involving communication skills and using authentic material will be developed to achieve the stated objective.

Third phase, Evaluation: In this phase, students engage in their learning process in a more conscious way, critically evaluating their own progress. This phase is present throughout the implementation of the didactic sequence, as the evaluation is done continuously through reflections, using metacognitive evaluation, self-evaluation, and co-evaluation.

The Didactic Sequence should be designed under the contextual conditions of the students, depending on their Learning Styles, which will be defined next.

Learning Styles

Learning styles have been shown to play an important role in the learning process because each person has their particular learning style that determines how they interact with their learning environment. Stewart and Felicetti (1992) defined learning styles as those

“educational conditions under which a student is most likely to learn.” (p.15). Thus, learning styles are not concerned with what learners learn, but rather how they prefer to learn. Regarding this and considering learning styles as a way to perceive the information given for others with a preferred modality, Keefe (1979) defines learning style as the composite of characteristic cognitive, affective, and physiological factors that serve as relatively stable indicators of how a learner perceives, interacts with, and responds to the learning environment. Thus, learning styles inside the classroom have been considered by facilitators as an important way to facilitate students’ achievement of their goals, given the fact that learners have a preferred way to receive the information and internalize it (Stewart & Felicetti, 1992). Considering that many students improved their listening skills and chose Total Physical Response (TPR) as their favorite method to learn, Fleming and Mills created in 1992 the VARK model, which refers to four different preferences of input: visual, auditory, reading, and kinesthetic. It means that each person has a dominant channel for input and has a different way to receive the information. For instance, visual learners prefer the use of maps, diagrams, use of colors, write what they are learning, also they can remember or retain more information based on Fleming and Mills (1992). Auditory learners retain more information when they hear or speak about what they are studying; it also includes talking out loud or with themselves. Read preference emphasizes the use of texts on the Internet, books, dictionaries, among others. They also need to write in different ways, such as reports, essays, and others. And finally, the kinesthetic preference is related to the experiences and movements. Students develop their knowledge through practice, and they need physical interaction with reality by touching, tasting, among others. The knowledge of the learning style preferred by learners may help facilitators propose a set of activities that involve the different kinds of learning during a class and reaching the lesson objectives. According to Felder & Silverman (2002) understanding learning styles and how they work differently is necessary to design a plan and carry it out. The above discussion provided us useful information such as how students interact with the learning environment, how they prefer to receive information, and how we could develop the learning of our students by applying TPR, considering their learning style.

As mentioned before, knowing the learning style of our students can facilitate learners’ achievement of their goals. Therefore, in this project it is crucial to give the necessary level of importance to auditory development; It will be defined next to have a clearer idea.

Listening Comprehension

As it is known, listening comprehension plays an important role in the acquisition of a second language due to the fact that it allows second language learners to understand what native speakers are trying to communicate, or what is transmitted on t.v, radio, movies, documentaries, and/or internet (Dunkel, 1991; Rost, 2001; Vandergrift, 2007). It is for this reason that paying attention to this skill and giving it the importance, it deserves is crucial to start building bases in second language learners that allow them to achieve their communicative goals in their second language. According to Kurita (2012) listening is an important language skill when we talk about second language acquisition; nonetheless, second language learners tend to say that listening is one of the most problematic skills which they have to lead with. For that reason, it is normal that listening to students causes fear and makes them feel uncomfortable, and frustrated.

Based on Hamouda (2013) the problem among listening skills and second language learners is because teachers are given primordial attention to grammar, reading and vocabulary. Besides, listening and speaking seem to be absent in materials for classes, and teachers do not consider including these skills in their classes. For this reason, both listening and speaking are forgotten and not practiced in English classes.

Since variation in the classroom is important, and we must also consider how to work on developing listening skills, it is essential to take a look at what strategies some authors offer. This will be addressed in the following section

Listening techniques:

Based on the purpose of listening, Harmer (2001) divided listening skills into six types which are called “skills or strategies”. They are the following: identifying topics, predicting, and guessing, listening for general understanding, listening for specific information, listening for paralinguistic clues, and interpreting texts.

The first skill is identifying the topic. In this skill, the listeners are able to decide what the text they hear is about. This skill allows them to process the text effectively. The following is an example of this sub skill.

“The students hear a text and a question based on the text. Andrew was very busy last week. He wrote some letters for his parents and friends on Monday. On Tuesday, he visited Budi’s school. He played tennis for two hours there. In the evening, he went to the sportshop. He bought a new tennis racket. Then he played tennis again the whole day on Wednesday. He stayed home in the evening. He was very tired” (Madya & Djunaedi, 2001: p20)

Therefore, the main idea here is to ask the students on what is the topic of the text in order to know their comprehension.

The second sub-skill is predicting and guessing. According to Harmer (2001), In this skill, the listeners are required to understand what is being talked about after they have identified the topic. This skill allows them to make assumptions or guess the content of the text from their half-hearing. The exercise below shows the skill of predicting and guessing.

*“They came with their tanks and their planes
With ravaging fiery flames
And nothing remains
Just a voice rising up in the smoky haze
We will not go down
In the night, without a fight
You can burn up our mosques and our homes
and our schools
But our spirit will never die
We will not go down
In Gaza tonight”*
(www.lyricsmode.com/lyrics/m/michael_heart/#share)

You can ask the students the question: Can you guess what is the title of the song?

The third sub-skill is listening for general understanding. Harmer (2001) suggests that In this skill, the listeners are able to understand the text they listen to in general without noting every word in the text. This skill further helps them listen for specific information. For example:

Season in the Sun

*“Goodbye to you my trusted friends.
We’ve known each other since we were nine or ten.
Together we climbed hills and trees.
Learned of love and BC’s
Skinned our hearts and skinned our knees.
Goodbye my friends, it's hard to die.
When all the birds are singing in the sky”* (www.lyricsmode.com/lyrics)

You can ask the students: in general, what does the song tell you about?

The fourth skill is listening for specific information. In this skill, Harmer (2001) exposes that the listeners will concentrate on a particular item that attracts them. This skill will help them find the specific item they are looking for. The following is an example of listening for specific information.

“Mrs. Galloway: Hello.

Ruth: Can I speak to Eryn?

Mrs. Galloway: Is that Ruth?

Ruth: Yes. Hello Mrs Galloway. Is Eryn there?

Mrs. Galloway: No, Ruth, sorry. She’s at the cinema with her sisters.

Ruth: Oh. Well, could you ask her to bring my copy of Romeo and Juliet to college tomorrow?”

(Harmer, 2001: p 236)

In this example you can ask the student who wants to speak with Eryn?

The fifth skill is listening for detailed information. In this skill, Harmer (2001) explains that the listeners try to understand the text by listening to it in detail. For example, when they hear an announcement in an airport, they listen in a concentrated way to everything that is said.

Whitley Strieber and the aliens and then there was the story of the home-loving dad who claims he was experimented on by a space alien scientist. Human guinea pig Whitley Strieber suffered a terrifying brain examination as he lay naked inside the hi-tech surgery of the cruel creatures’ spacecraft... “I had been captured like a wild animal and it was like they were trying to tame me,” said the 41-year-old. “They performed bizarre medical procedures on me and inserted a thin metal instrument into my brain... (Harmer, 2001: p 237)

The students are asked to write the details of the alien about its description, sound, movement, etc.

The last skill is interpreting texts. In this skill harmer (2001) says that the listeners are able to see beyond the literal meaning of words in a passage, using a variety of clues to understand what the speaker is implying or suggesting. For example, when the lecturer says, “You’re in a non-smoking zone area,” he or she is asking the students to throw away their cigarettes.

Listening strategies

Goh (2000) suggests that there are two types of useful strategies which can be used to train the listening strategies. The first type is communication strategies to assist the comprehension. The listeners can make a prediction before listening by scanning or reading the question sheet. The second type is learning strategies by noticing language forms when they are listening to the speaker. For example, negotiating in order to seek clarification, listening for patterns, and focused listening. Besides, Nunan (1999, p. 184) classifies the strategies based on linguistic aspects. There are six ways for students to overcome their listening difficulties and to improve their listening skill. It is described as follows.

a) Conversational Pattern

In improving the listening skill, the listeners use the expressions to start conversation and keep them going. The example is matching the expressions to situations.

b) Practicing

Practicing is the main strategy to increase listening skill. In listening, the listeners can practice by doing listening exercises to improve their knowledge and skill. Knowledge is needed to build the basis of the skills. As an example, the listeners to conversation, and practice with a partner.

c) Using Contact

The difficulties can be solved by knowing the context of the English speaker. The listeners can try to use the context in the surrounding to guess the meaning of unknown words, phrases, and concepts.

d) Summarizing

Summarizing is the one way to train the listeners listening skill. The way is by picking out and presenting the major points in a text in summary form. It also makes the listeners become accustomed when they have to take note when listening.

e) Selective Listening

Selective listening is an important process for the listeners who want to increase their comprehension in listening. The listeners do not have to understand and know the meaning of every word. However, it can be more effective if the listeners can choose and focus the key and important information.

f) Skimming

In linguistics, skimming can be also implemented by reading quickly to get a general idea of a text. For example, the listeners can try by reading a newspaper article, a letter, or an advertisement.

In addition, some researchers have investigated the advancement of listening comprehension. Safranji (2015) claims that watching movies can also help and influence in increasing listening skill. Through subtitles on the movie, the listeners can see the picture, hear the pronunciation, and hint at the message of the movie. Safranji(2015) also believes that using film is the effective way because the listeners are more comfortable by doing fun and relaxing activities.

In order to give the level of importance to such an important skill, in this case listening, and start building confidence by using authentic material such as short films in the classroom, it is important to know how visual learning works. This topic will be further explored next:

Visual learning

Based on Baratta (2010) visual learning is one of the most important methods to use since it excited and stimulated students. Kant recognizes the importance of 'vision and thinking' and states that there is no separation between these two. They are of one process. Visual learning is the ability to structure, organize and give meaning to visible items.

The skill of reading the written language is an example of a highly specialized visual skill. “Many media and many styles of visual presentation are useful to language learners. That is to say, all audio-visual materials have positive contributions to language learning as long as they are used at the right time, in the right place” (Wright, 1976; Cakir, 2006, p. 67 - 72). In the language learning and teaching process, a learner uses his eyes as well as his ears; but his eyes are basic in learning. Rivers (1981) and Cakir (2006) claim that “it clearly contributes to the understanding of another culture by providing vicarious contact with speakers of the language, through both audio and visual means” (p. 67 - 72).

Visual learning is a teaching and learning style in which ideas, concepts, data and other information are associated with images and techniques. According to Sless (1981) visual learning is the major transmitter of our cultural heritage second only to the spoken word. Visual learning refers to the process through which learners gain knowledge and understanding explicitly through visual tools that include, printed words, paintings, drawings, sculpture, photography, cartography, diagrams, video, television, graphs, charts, images, films, newspapers, signs, slides etc. These tools help in delivering educational content more effectively. They greatly benefit and enhance the learning process as interactive effects and are used to reinforce the material being studied. Visual learning is a great way of learning, as it aids to increase a learner’s interest in a certain subject, makes the learning process more enjoyable and sustains the learners’ interest for longer periods.

Since it is an interesting way of learning that involves the use of sense such as vision and listening, it is indispensable to adapt certain types of audio-visual material which will be further elaborated in the following paragraph.

Audio-visual materials

Through the years, the development of new technologies and digital resources has increased; with this, the educational field has been more noticeable and has changed the way in which the learning process has been performed with the passing of time. According to Gezegin (2014) in the 20’s, integrating technology and education was a discussed topic to talk about; nonetheless, in the 70’s and 80’s videos became one of the most used resources for the learning process, gaining a big rename in the most frequently used materials. With this, we can determine that videos can be a very helpful instrument in the learning language process since they can show and explain in a big variety of ways different topics and themes

to make the learners' understanding improve. Another point to take into account is that its characteristics regarding color, organization, distributions and composition can call the students attention; just as Gezeing (2014) pointed out, the way in which videos illustrate information, make the understanding of students faster and enjoyable.

Gezeing (2014) stated that the definition and the use of videos vary depending on the context, but they can be described generally as a way of transmitting information through audio-visual atmosphere. According to Yazar & Arifoglu (2012) the majority of kids and young people spent 3 to 4 hours watching tv, internet, movies, and video games. It is for that reason that in the academic field, videos can be used for different purposes in education depending on what the teachers and professor are planning to teach or their creativity to integrate this tool to their classes. As Yazar & Arifoglu (2012) stated, these videos can be helpful in language learning classrooms as a way to teach specific topics such as vocabulary and grammar, but also can be essential to teach cultural and pragmatic aspects from other cultures with more realistic scenarios.

Literature review

Authentic materials are prized for their linguistic, pedagogical, cultural, and entertaining characteristics and they are considered precious materials for language learning. Many studies have proved the effectiveness of using songs & short films as means to improve young learners' English language vocabulary, listening skills, speaking skills, and determining if those kinds of material influence young learners' motivation to learn English. The following literature review is based on some research articles in which it can be proved the positive aspects of the use of Authentic material such as movies, embodying words, and songs on the English language learning for improving listening comprehension skills.

The first study seeks to demonstrate how when we create authentic listening activities based on English songs, we can promote students' listening skills and how these activities can be culturally meaningful and motivating. Reina (2010) examined the listening performance of students through the development of six workshops based on the following six different songs: Englishman in New York, Imagine, Mercedes Benz, Cats in the Cradle, Zombie, and Where is the love? The research was carried out at a university foundation in Tunja, Boyacá. The specific setting for this research study was the regular classes of English II of the first

academic semester of 2010. The participants were students of different undergraduate programs from the (5) five faculties of the university.

This project explains how it is important to develop the 4 skills in language teaching (listening, speaking, writing, reading). However, this development is not being well done by a significant number of teachers. In the case of listening skills, this is evidenced by the low level of students in their listening comprehension. This study was based on the following research question: How can English songs be used as a tool to foster listening skills as well as to engage students in cultural knowledge? To collect the information they needed to answer the research question, the authors divided the procedure into Three (3) steps. First, a questionnaire was carried out in order to know the background or prior knowledge of the participants. Afterwards, they reviewed the students' documents and workshops and observed their performance during their classes. Finally, they conducted an interview to analyze the students' final reflections on the project and what had been achieved with it.

By implementing the method described above, the results have shown that music is a highly influential instrument for students since students feel comfortable and their motivation increases when working with this type of material in class. Nevertheless, we must consider the age and the context in order to choose the appropriate songs or material for students. Therefore, the study suggests that to select appropriate songs, it is necessary to consider the learning purposes as well as the applicability and adaptability of the chosen texts, it also recommends making a systematic lesson plan in which we must pre-set carefully established goals for each lesson plan & design careful listening tasks from the simplest to the most complex.

The study presented above caused a positive impact on our project because it gave us certain aspects to consider in the implementation of songs in the classroom. We concluded that language teachers can and should use songs as part of their classroom teaching repertoire because music can help students learn and enhance learning experiences. The study has shown that using background music in the classroom provided an increased level of positivity and calmness in students in order to reduce anxiety, frustration, and aggressive behavior. Findings indicated that implementing music consistently throughout the classes helped the students to provide emotional support during stressful peaks and a feeling of safety within the classroom. On the other hand, this study made us realize that by using authentic material you can expose the students to many kinds of English. British English, American English,

Caribbean English are all widely available through songs. This is a powerful tool for students because it makes them aware that there are many varieties of English and many types of accents and there is no specific one that is the rule because they are all spoken correctly.

The second study talks about the process of learning vocabulary by embodying Words Through Physical Activity and Gesturing in preschool children in order to improve their listening skills and language vocabulary learning. The research named *Preschool Children's Foreign Language Vocabulary Learning by Embodying Words Through Physical Activity and Gesturing*, conducted by Toumpaniari, Loyens, Mavilidi, y Paas (2015) aimed to investigate the use of physical activities, combined with gestures, and embodying words can lead the cognitive learning and achieve higher scores of grades in the students. Furthermore, they aimed to demonstrate the positive effects the use of subtle motor activities has on the learning process of a second language. The participants were 67 kindergarten four (4)-year-old students (30 boys and 37 girls) from two kindergartens in Athens.

This study was based on the problem of a sedentary lifestyle in children; for this reason, the authors looked for strategies to improve the learning of a second language through activities that involve body movements for the improvement of listening skills and vocabulary. The procedure of this study consisted of giving the kids 20 words (Animals), showing them the respective animal with the use of flashcards, saying the name in Greek, and then in English. The first kindergarten used activities for *embodying words through gesturing condition*, and children acted out movements of the same animals with gestures without moving from their position while in the second kindergarten they worked with the *embodying words through physical activity and gesturing condition activities* in which children acted out movements from various animals and start to move around the classroom like if they were the animal.

The results of this study showed that the use of words through only gestures, or gestures, and physical activities, were more beneficial for young learners rather than the conventional way of teaching English vocabulary. In addition, the study presents a result that shows that embodying words through task-relevant physical activities and gestures would be more efficient for the learning of foreign language words than just embodying words. The last conclusion based on the hypothesis clarifies that the children liked the condition in which words were embodied through physical activity and gesturing the most as a teaching method and would choose that as their preferred way to be taught.

It is believed that the implementation of physical activities, gestures, and body movements during classes can make them more enjoyable, meaningful, and different experiences for students since these engage learners and improve their concentration in class. In spite of it seeming to be an easy task to work with kids, it can be a challenge to achieve this with older kids due to their behavior, and with teenagers and adolescents because of the complex and abstract contents to work. Nonetheless, these types of activities can be beneficial for the improvement of listening comprehension.

The third study looks to explain the use of videos vs audios in the teaching vocabulary process and tell which one of these is better. The research named *An Investigation of Using Video Vs. Audio for Teaching* conducted by Bal-Gezegin (2014) intends to demonstrate if students prefer and show better results with the use of videos or just audios for learning vocabulary. The participants were fifty students aged between 17 and 22 who were at intensive English (preparatory) classes at the department of Arts and Science at Amasya University in Turkey.

This study was focused on wondering if there was a significant difference between teaching vocabulary with video or audio-only materials and what were students' attitudes and preferences for learning vocabulary from the both of them. The students were divided into two groups, group A and group B. The procedure consisted of telling students to complete six Practical English sections of their books which were equal to six hours of teaching for each classroom. Group A completed the sections by watching videos of the conversations and group B only the audio version of the same conversations without images. The video's length for group A was from 2 - 3 minutes, the target language in context and expressions of real-life situations with background noise and sounds. The audio presented to group B was exactly the same as the video without images, including background noises and sounds. The activities focus their attention on comprehension, and true false questions, filling in the gaps, role playing the dialogue, repeating the phrases etc. Each session was completed in a separate week. Despite students being informed about being part of an experiment, they did not know the details about the study, resources, tests, nor the target vocabulary items.

Through this study and its implementation, researchers could conclude that students responded in a good way to the learning of vocabulary with the usage of different materials that appeal to their different senses and not just one. Furthermore, this experiment demonstrated that the use of video in class for the learning vocabulary process was significant

and meaningful in comparison with the use of just audio sources. Implementing classes with the help of audio-visual material, supported the hypothesis that researchers had regarding the use of this type of resource; students from group B had a lack of motivation while group A seemed to be attentive during the classes. Besides that, students from group A did not show any complaint about problems understanding the conversations, while group B claimed that the audios were too difficult to understand and interpret.

The previous study impacts our project since it confirms our hypothesis regarding the importance of the use of video in the English language teaching. They can be a powerful tool to motivate students during the learning process and engage them with the classes and sessions. Furthermore, we could affirm that videos besides giving an audio source for listening implementation, also gives tools for students to deduct more aspects in a conversation such as emotions, context, and behaviors which help them to understand and interpret in a better way the essence of human interactions.

Methodology

The problematic situation at the core of this study was concerning the difficulty of a group of Basic level students that found it hard to deal with their listening skills and with the listening in detail sub-skill, that is, they faced problems for comprehending very detailed information in relation to recorded material they listened to. Therefore, in conducting our project, we will perform a didactic sequence based on listening comprehension techniques in students through the understanding of short films in English. We suggest the implementation of the following methodological design to carry out the didactic proposal.

Context

This project is focused on Colombia's fifth grade students at public schools with basic economic status; these groups usually have from 20 to 30 students per group. The idea is to design a didactic sequence that encompasses 1 hour of English class that is normally implemented in Colombia's public schools. For this didactic sequence, we will work with the basic resources required such as audios downloaded from the internet or made by ourselves, recorder, speakers, videos downloaded from internet, TV, and/or computers.

As we know, Colombia's primary teachers usually do not count with an English specialization. Therefore, our didactic sequence will be planned with basic and easy material for a better understanding by teachers.

The specific population in which the didactic proposal will be implemented consist of fifth grade primary students of Colombia who receive most of the language input in their English classes at school.

The students who participate will be between 10 and 11 years old. The idea is to promote learning and develop listening skills in students through the understanding of short films; besides this, teachers in charge will play an active and direct role since they will be the model of students to interpret the actions. Teachers' main role will be to speak almost the whole class giving directions that the students should perform. Furthermore, they will be in charge of classroom management, so the students perform the directions properly.

In addition, learners will have the primary role of listeners and performers. For instance, they listen attentively and respond physically to commands given by the teacher.

Learners are also required to produce novel combinations of their own when a sufficient basis in the language has been internalized.

Didactic sequence for the understanding of short films in English.

This chapter has the intention to present to the readers all the information regarding the didactic sequence: sequence identification, planning or preparation phase, execution phase, and evaluation phase. Each one with its corresponding information.

In this part, it should be specified that the time and duration of each session is not a static condition, but can be movable, i.e. each session is understood as a class, a week, a month, everything depends on the achievement of the proposed objectives. Therefore, it all depends on what is achieved, and on the teacher's decisions to dictate the timing according to the parameters he/she deems necessary.

In addition, the didactic sequence set out below is theoretically based, in such a way that it is oriented towards meaningful learning. In each of the stages, different materials and teaching strategies will be used, with a communicative approach and the use of authentic material in the process.

Sequence identification

Name of the subject: English

Teachers designers: Angélica López & Sebastián Saldarriaga

Group or groups: Fifth grade students

Dates of the didactic sequence:

Planning phase
Integrative task: Cortos sin cortes. A didactic sequence for the use of short films as an instrument to develop listening skills.
Didactic goal: To improve students' listening skills through the implementation of a didactic sequence based on the use of short films.

Didactic contents:

- **Conceptual contents**

- ❖ Vocabulary related to short films
- ❖ Total physical response (TPR)
- ❖ Narrative text
- ❖ Short Films
- ❖ Short films without dialogue
- ❖ Vocabulary related to food at the cinema.

- **Procedural contents**

- ❖ Total physical response activities (TPR)
- ❖ Watching videos
- ❖ Oral presentations
- ❖ Character identification
- ❖ Identifying vocabulary in context
- ❖ Discussions
- ❖ Mind maps
- ❖ Short film forums
- ❖ Writing a summary
- ❖ Posters

- **Simulations and dramatizations**

- ❖ Mock interviews with actors, actresses, directors and movie characters.
- ❖ Simulated interaction with the characters in the film. It can be oral (dialogue of an imaginary encounter) or written (letter recommending a course of action).
- ❖ Dubbing sessions of fragments of the short film. Dramatized reading of scripts.
- ❖ Creation and staging of dramatic scripts from scenes worked on in class.
- ❖ Preparation, staging and shooting of short films imitating favorite scenes, but recreating them to replace their original context with one closer to the students' lives: (situations at school, domestic situations, with friends, among others.).

- **Sharing, Discussions, Decision making, round table discussions, Public presentations.**

- ❖ Observation and collection of data and information about the environment and characters in the film.
 - ❖ Personal opinion surveys and interviews to gather information on social groups, etc., such as cinema habits (times, places, media, company, frequency, etc.), musical tastes and preferences (artists, genres and styles).
 - ❖ Tabulation and comparison of data collected and sharing of conclusions.
 - ❖ Preparation of studies and reports and their presentation (with audiovisual support).
- **Games**
 - ❖ Competitive: finding errors in the text of the dialogue
 - ❖ Role-playing: what would you do in the place of a character?
 - ❖ Word games: crossword puzzles, word search, etc., to introduce vocabulary, characters or the name of the films themselves.
 - ❖ Board games
 - ❖ Memory games (remembering objects in the scene, expressions, places, etc.)
 - ❖ Expression and representation: mime the title of movies, pictiography, taboo, movie trivia, etc.
- **Attitudinal content**
 - ❖ Understand the importance of being active in class.
 - ❖ Understand the rules for a movie theater
 - ❖ Understand the importance of working on the listening skill for the development of good bases for the acquisition of a second language.
 - ❖ Avoid the fear of listening as the most difficult skill.

Execution phase

Session No 1: Presentation and negotiation of the sequence

Objective: To present and negotiate the didactic sequence with the students and motivate them to actively participate throughout the implementation of it by reaching agreements regarding the activities to be carried out, the times for their development, the forms of evaluation, some short films or materials suggested by them, and the commitments and responsibilities to be assumed in order to achieve the main objective.

Opening

Activate students' attention

Stage #1

In order to introduce the topic and let the students know what they will be working with, write the word "short" on the board. Ask your students if they know what it is. If they don't, write the full word "short film". Write, in opposition, "feature or long film". And if you don't get any answers either, ask them what they do when they go to the cinema. Have the whole class brainstorm and come up with the words "film" or "movie", for this brainstorming exercise, use a large film tape, also called "celluloid", on which the students can write their ideas about these terms. ([see material 1](#)).

Stage #2

Once finished, write on the board "film = feature film or long film". Also write down "short film" and underline "long-" and "short-" for the learners to compare and explain what they think it means.

When students know the difference, ask them about their film preferences, allowing students to make a list of their favorite films to work on in class by using a worksheet. (this can be set as homework) take the opportunity to give a review of the expression "my favorite film is...". ([see material 2](#))

Review the material produced by your students and hold a roundtable discussion where you can socialize their favorite films and take advantage of this situation to explain to the students that there are different film genres. For this, you can use tools such as the story maker 1 & 2 ([see material 3](#)).

Next, you can implement a practice activity or animation technique for the students, playing riddles with them, where they must guess the correct movie based only on emojis (they can guess the genre

of the film too). This activity with non verbal language will be useful to introduce the central theme of the didactic sequence which is about the world of cinema and short films or this may lead to the next stage of this session. For this activity, use films that children or students can easily recognise from different genres such as Disney films. ([see material 4](#))

Set the purpose

In this part, you should adapt the classroom as a cinema to watch a short film without dialogue ([see material 5](#)). Tell students to bring one (1) black big bag to cover the windows if it is necessary in order to provide a darker environment; be sure to bring some food with you; for instance, cinema classic food like popcorn and drinks or some chips (you can do a kind of food drive for everyone to bring something to eat). For the development of the following activities with the short film from material 5, the three phases mentioned by Vizcana (2007): pre-viewing, while-viewing, Post-viewing, must be taken into account ([see presentation](#))

Pre viewing activities:

Take the opportunity to teach and establish the rules of a cinema with the students. For instance, explain to them what they can and cannot do during a film and so on, use a poster, a presentation or a board for presenting this work ([see material 6](#)). Also, you can post it in the classroom so that students can remember the rules.

Present to the students a poster of the short film they are going to watch. ([see material 7](#)) Ask them to tell you about the image on the poster, what they see and what they think it represents.

While-viewing

Ask the students about space and time in the short film by asking them a series of questions about film language. To do this, provide students with a series of images (these can be projected on an Interactive Whiteboard, so that everyone can see the frames clearly): where does the action take place, what details appear, what are the streets like, are there any shops? From your point of view, what is the predominant colour, what colour is the wonder associated with in the short film, when does the action take place, how long does it take (days, weeks, months).

Post-viewing

After watching the film, ask the students again what they think a "vendedor de humo" is?. If they still don't know, explain to the students that this can be related to a scammer.

Ask the students, in pairs, to write a dialogue in which they have to convince each other of something they know in advance to be false. To guide the students' participation, you can offer them to select a card either model A or B ([see material 8](#)) on which two interlocutors appear, so that each student adopts a different role, with a "smoke peddler" in each pair.

Examples of Dialogue cards: SALESMAN / CUSTOMER - Object: to sell a drink that cures headache (although it is a fake product)

Note: As it is the first activity of watching a short film, this exercise can be carried out in Spanish.

All of this will be useful as an introduction to explain to the students the purpose at the end of the sequence. For this section, you should also review the difference between a feature film and a short film in order to awake curiosity in students about the subject. In addition, in this segment, the terms of the didactic contract for the realization of it will be negotiated with the students where the teachers will introduce themselves and present the subject to be treated with its objectives.

Increase student interest.

In this part, students will be asked about what they think they could learn from this topic and from this didactic sequence. In addition, they will be encouraged to investigate more about short films and the world of cinema autonomously through a short task ([see material 9](#)).

Make the evaluation criteria known to students.

In this section, students will be informed about the specific objectives that the teacher will have with the didactic sequence and in turn the exact points that will be evaluated. Consider the opinions of students to enrich the criteria to be evaluated.

Development

Process the new information and its examples.

Before sharing the information that students investigated, the teacher will present facts and information about cinema's world in a powerpoint presentation. ([See material 10](#)) Then, the teacher will start to ask students to share their findings.

Teaching and learning strategies

After students have done their research, they could share their findings as a team with their classmates. They will also integrate and analyse the information obtained in a collage in which they explain the most important ideas found so far on the subject ([see material 11](#)). Here the students will also present their findings to the group orally

Note: For the development of this activity, it is necessary to explain to the students the design of a collage.

Closing

Review and summarize the topic

For the last part of the session, students will participate in a self-assessment activity using a rubric([see material 12](#)). The teacher will also use this rubric to give feedback to the students in order to realise their understanding. For this, the teacher will take into account the opinion of the students regarding their performance, but will also have a comments section where he/she will give his/her point of view and give feedback on what has been seen during the session for each student.

To complete this self-assessment, students will see a traffic light with the colors green, yellow, and red. Each color will represent a different meaning (Green: I understand Yellow: So So Red: I do not understand). Students should put a color in each statement according to their own experience during this session.

Note: Students should fill in the form except for the comments part, which will be filled in by the teacher in order to correct some specific aspects, to give their assessment and to give them feedback.

Materiales

Folder: [Material for DS short films ‘cortos sin cortes’](#) - session 1

Session No 2: First listening skill

Identifying the topic.

Objective: To start the implementation of the different techniques with students, beginning with the first one called 'identifying the topic' in which students could focus their attention on identifying the topic of the class by what they hear. Besides that, start to analyze how the beginning of the short film called "sing" could affect the process of the implementation of this didactic sequence.

Identifying the topic is key to monitoring a student's comprehension, getting the full meaning of the text, and the possibility that students could answer when the instructor asks, "So what is this section about?" Once learners identify the topic, they can more easily determine the author's main idea of a film or a text. Thus, topic detection allows students to easily scan large documents or audios and find out what speakers are talking about. Also, it helps students to realize that all the vocabulary used, and the words used by the person speaking or in a text are related to that main topic.

The short film chosen for this session called 'Signs', has hardly any dialogue. There are only two people talking: one is the protagonist's mother who leaves a message on the answering machine, and the other is a co-worker or boss who makes a joke during a meeting. What does appear more frequently are short written messages.

Both the two monologues and the messages on the film are in English. This is not a problem for the comprehension of the film as the messages are very basic and some of them are even drawings. As for the message on the answering machine, the voice of the mother is full of happiness, of fun, and in contrast we see the son in his flat with a very sad background music alone. There is no need for translation.

On the other hand, In the scene of the meeting in which a boss tells a joke, the student can put himself in the place of the protagonist because he does not understand anything and can come to feel the same as this character. i.e., you can take this as an advantage.

Overall, the short film is very visual. This is very supportive and helps the pupil to understand the message. The purpose of this benefit is not to give real samples of language but to give a context to carry out tasks or introduce a topic, in this case, common actions.

However, if a teacher prefers, with the new technologies we have the possibility to subtitle the short film and thus be able to work on reading comprehension and provide language samples.

Session 2

Stage 1

This teaching activity is designed for A1 Level; the aim is for students to learn to talk about common actions and daily routines. The short film can be used to review clothes, physical and character description, as well as the description of the house.

Pre-viewing activities:

In the previous session, students discovered many facts and information about short films, some types and what they are. You can now start the session or class by reviewing these topics and asking the students if they remember what a short film is.

Setting the scene

As it was suggested in session 1, it is important to create an atmosphere where students feel comfortable in the classroom. Therefore, it is important that you create that cinema or theatre atmosphere where the students are going to watch the film. To do this, implement a brainstorming session where students can make their contributions and help you decorate the room with their ideas. Also, if you have limited resources you can ask your local cinema for some popcorn donations or ask some parents who might be willing to help. It is important to make parents part of this project as well.

As a final part of this part you could consider making together with your students a film or theatre biography ([see material 1](#)) where the students can register their participation in all the films and where you as a teacher can have first hand the attendance list of the students during the whole didactic sequence.

Tell your students that you are going to play the short film but without images; they are just going to listen. The students should focus their attention on the sounds they are going to hear (music and an alarm clock). ([see Material 2](#))

You can ask them if they know what the noise is (the alarm clock but it could be something else) and what the beeping sound and the music convey to them (it is melancholic). The idea here is that you can awaken the interest of the students with questions and feed or potentiate the sub skill worked on in this session which is identification of the topic.

In this part, you can propose to share the opinion of each student (acting as the director of a film) about the sound of these first scenes: alarm clock - work - studies - the week - the routine... and so on. You can ask them what they think is a video about taking into account the previous noises, and in order to help them, you can elicit questions such as: what can be related to the alarm clock? and what action can be related to that specific sound?

While-viewing activities.

- Start by showing students the first scenes of the short film ([see Material 2](#)) After watching the scenes, ask them about the previous activity, and see if anyone was able to guess the sound. *Can someone guess where the sound came from?* Also, ask them to describe what they can see: "*a boy who does everyday things, or routines, A sad boy, a boring boy*". This can be done in Spanish at first if the students do not have a good level of English. Get them to mention: a normal day, usual actions, routines. Have them compare whether anyone has mentioned any of these words in the previous exercise.

Watch the short film (up to minute 2:47), the student has to answer the questions provided. ([See material 3](#)) If you think it is appropriate, play the short film again and stop so that the students can take notes and answer the questions.

Play another video ([see Material 4](#)) with the same short film, but in this one, the verbs will appear in each action seen on the video. This will help your students to internalize what they are watching with the vocabulary.

Post-viewing

- For this part, you are going to distribute some cards of the projected verbs ([See Material 5](#)) among groups of four people. In this activity with the frames, they must remember and write under each action the verbs that you projected in the previous exercise. (If they do not remember, the cards with the verbs can be distributed to them).

This activity will be corrected in plenary. You can use the following verbs for the cards.

wake up - get up - get dressed / put on a tie - have breakfast - go to work - get to work - start to work / make photocopies - have lunch - have a meeting - have a meeting - go home - listen to the answering machine - heat up dinner - have dinner - undress - go to bed.

Then, you are going to give students a text about “Jason's routine”. Explain that in the text, they should underline the verbs worked during this activity and seen on the short film. ([See material 6](#))

As a second part of the exercise, you are going to show students a worksheet ([material 7](#)) in which they are going to watch a list of the verbs worked with a list of images that represent the verbs in a disorganized way. They have to match the verb with its respective action.

Correct all the activities with the whole group, with the help of transparency. Make a note of the verbs that you are told.

- In order to practice speaking with the use of the verbs, the students, in groups of three, should fill in the form suggested ([See material 8](#)) which contains a timetable without information. They are going to ask their partners any questions they think appropriate to finish the chart. ([See material 8](#))

Note: As students ask each other the questions, check that they are doing it correctly.

Once they completed the information gap, they should choose a spokesperson to explain their timetable to the rest of the class. The other classmates should be attentive as the teacher will then ask questions about the timetables of the whole class.

Some of the questions you can ask to check whether pupils have listened to each other are:

- ❖ In the first group, who gets up the earliest?
- ❖ Who doesn't eat breakfast?
- ❖ Who doesn't come home for lunch?
- ❖ Who goes to bed later?

Here, you can suggest students to choose a partner and write a short, simple sentence about something they do in their everyday life. As a teacher, you should correct the written expressions and see the most common mistakes. Then try to find the most common mistakes in a student's text and correct them together with your students.

Closing

Review and summarize the topic

For the last part of the session, students will have a mini project in which they are going to create a short video representing their own routines based on all the work done in class and taking as example the short video shown. The teacher will provide a rubric ([see material 9](#)) for students to check what are the elements required to develop the mini project; Furthermore, the teacher will have a comments section where he/she will give his/her point of view and give feedback on what has been learned during the session for each student.

- Comprehension questions from the short film. In groups, ask them to share their opinions on the following questions. Then share them with the whole class:
 - Why do you think the main character's life is like this?
 - What is the city he lives in like?
 - Why does he live in that city?
 - As far as we saw in the short film, is the main character happy? Why?

If you see progress in the students and they are advanced in their language skills, ask the students to write a synopsis or summary of the short film. This can be done in one to five sentences or lines long. ([see material 10](#)) Also, you can ask sk students to think of a title for the short film as far as it was watched.

- As a final activity and to get students' feedback on the work done in class, you can move on to a self-assessment. Here, you can do a film forum with the students by proposing simple discussions and asking some questions to find out how they did in the previous activities.

In the self-assessment you can include questions such as:

- ❖ Did you like this way of learning through a short film, and why?
- ❖ Do you think you have learned to talk about your routine in English?
- ❖ Would you like to work with other short films?
- ❖ What are you going to do to remember what you have learned in this unit?

You can also include content questions such as:

- What did you find most difficult about the unit?
- Which activity did you like the most and which one did you like the least?
- Did you learn any new vocabulary?

Materiales

Folder: [Material for DS short films ‘cortos sin cortes’](#) - session 2

Session No 3: Second listening skill

Predicting and guessing.

Objective: To continue the following the implementation of the second listening skill or strategy named ‘predicting and guessing’. Besides, the teacher will end the use of this short film named ‘sing’ in order to give space to the following short film in which the fourth will focus its attention.

Before starting, it is important to highlight that Predicting is an important listening strategy. It allows students to use information from the short film, such as titles, sounds, pictures and diagrams to anticipate what will happen in the story. When making predictions, students envision what will come next in the video, based on their prior knowledge. Therefore, predicting encourages children to actively think ahead and ask questions. It also allows students to understand the story better, make connections to what they are listening to, and interact with the video during the class.

Opening

Activate students’ attention

1. In order to review what the students have learned in the previous session, you are going to play Pictionary with them, using the verbs of common actions. It is a very dynamic activity as it is very playful and involves the students a lot.

To do this, print out and cut out cards with the verbs you want to review from the previous lesson ([See material 1](#)). Ask a student to volunteer to draw on the board. He/she should take a card randomly and draw the action written on it.

2. As a second opening activity for reviewing the short film established before, you are going to organize groups of three students; once they are organized, you are going to give them a worksheet ([See material 2](#)) in which they are going to watch images from the segment of the short film ‘sing’ watched on previous class. You will tell students to write below each image the verb that corresponds to the image. Once all the students are ready, you are going to call a

student per group to start giving their answers and check among everybody if the answers given are correct or not.

Pre-viewing activity:

In order to start with the activities and the second part of the short film ‘’sign’’, you are going to start by organizing the group in a semicircle. Then, you will start a group discussion in which you will start by letting students think about what the rest of the short film is going to be about, asking questions such as: *what do you think will appear in the second part of the short film?* By hearing all the questions provided by the students, you are going to tell them to keep those ideas by the end of the class in order to watch if their guessings were correct or not with the rest of the short film.

Since the rest of the short film continues with written expressions with contractions used by the actors, you are going to develop the following activity which will help you to teach the students contractions and ways of written communication used in informal situations.

1. Keep your students organized in the classroom in a semicircle, tell them to be silent because the continued activity consists of a dictation. They are going to take a piece of paper, and they are going to hear what you will say; stay in the middle of the semicircle to pay attention to all the students. Once everybody stays silent, you are going to say the following words: ‘’I’M - TO - YOU - TOO - ARE’’; repeat it as many times as you consider necessary. It is important to say that your students may write the words established here, or the words that you are going to present to them then.

Once your students are ready, choose some of them and tell them to write on the board what they wrote on their piece of paper. When this part finishes, you are going to write in a space on the board the following signs or words ‘’IM - 2 - U - 2 - R’’. Ask your students to repeat them with you. Then, ask them what the words written by them and by you have in common; after some time, you are going to explain them that there are some words that sound exactly the same but are different

You are going to explain them deeper by showing a presentation ([see material 3](#)) in which they will learn some tips to learn English, what are shortcuts, how do they start, and some typical examples. At the end of the presentation, they should do homework (or in-class activity) in which they should look for more examples.

Setting the scene

As it was suggested in session 1 & 2, it is important to create an atmosphere where students feel comfortable in the classroom. Therefore, it is important that you create that cinema or theatre atmosphere where the students are going to watch the film. Since in this session it would be implemented as the continuing of the short film 'Sings', you could implement the same setting scene established in session 2.

While viewing activity

1. After setting the place and scene, tell your students to organize in groups of three and prepare a piece of paper for the activity that will be developed. You will explain to your students that the video will be played until a certain moment; they should pay full attention to the video until you pause it. After explaining this, you are going to play the rest of the short film 'Sings' ([see material 4](#)) until the minute 5:42. Once you pause it, you will ask your students what they could see and understand from the segment of the short film presented; write some of their ideas on one side of the board. After hearing and writing some of the ideas, you will give your students 15 minutes to create a possible ending for the short film; this should be what they think would be the end. To finish, your students will have 5 minutes to present their ideas to the other groups; you should write the main ideas of each group on the board in order to know who is near to the true ending. Finally, play the video and finish the short film, and after watching it, compare among the students, which group was near to the true ending.

NOTE: You can give a prize for the group winner to incentivize and motivate them for their participation.

- During the viewing of the short film, ask students to make a list of the abbreviations or shortcuts found in the video. you can ask them to list the words for later review.
- Ask the students to watch and check their own predictions as they watch the short film
- Also, you can create a short list of true / false statements ([see material 5](#)) about the video and motivate your students to participate in an activity where you will divide the group into 2 teams and present a football game ([see material 6](#)) where you will ask one member of each team whether the sentence or action is true or false. If the student answers correctly, he/she will earn a point for his/her team and the opportunity to move the ball to score a goal. If the answer is incorrect, the point will go to the other team.

- Get the students to watch and talk with a partner to summarise what they saw in the video. This can be done in Spanish. It is important to give students the opportunity to discuss in pairs what they saw between each viewing so that they have the opportunity to check and hypothesise about their understanding of the content.

Note.

- ❖ Make sure that the students have read and understood the tasks or any questions or statements they have to respond to during the video before you start to play the video.
- ❖ Try to maintain their level of curiosity and encourage the students to collaborate and understand together by not giving them the ‘answers’ or correction for as long as possible.
- ❖ Make sure that you allow your students to watch more than once before you clarify answers to any of the tasks you set.
- ❖ Try to maintain their level of curiosity and encourage the students to collaborate and understand together by not giving them the ‘answers’ or correction for as long as possible.

Post viewing activities:

1. At the end of the film session in the classroom, ask your students to share their opinions about the short film. For example:

-Why do you think the main character's life is like this?

- What does the city where he lives look like?

-Why does he live in that city?

You can also go over some English topics that the students previously went over or learnt about, such as emotions. By asking them questions or making reflections such as the following.

- At the end of the film, is the main character happy and why?
- How do you feel when you see someone you love very much?
- What feelings did you have when you saw the short film?

If you notice that your students have no prior knowledge about emotions, you can review them with some online activities ([see material 7](#)) and perhaps with some presentations in the classroom ([see material 8](#)). For this, you can use some clips taken from the film “inside out” ([see](#)

[material 9](#)) where the characters are very helpful in explaining the topic. After a short review of emotions, play the short film again and have your students express their feelings with faces as they get into the role of the protagonist.

2. For the second activity, you should tell your students to divide the class in two groups; after this, tell them to bring the list of abbreviations done in the previous activity. What they should do is to stand in a line, a student behind the other. They will have 1 minute to write on the board one by one as many abbreviations or shortcuts as they can (you as teacher should pay attention that students focus on their part of the board to avoid traps). Once the time is up, everybody will check if the abbreviations are correct or not.
3. Afterwards, you can discuss with the pupils or students the title they gave to the short film, here you can ask some students to say it out loud and socialise. Also, you can show the students the original title of the short film so that they can compare it with the title they gave it. You can encourage students to participate in the discussion by asking them why they think the film has this title and if they think the title fits the film perfectly.

Closing

Review and summarize the topic

1. By the end of the session, you can implement a class project based on the short film and what the students learned through these 2 sessions. Here, students will learn to work in teams, follow instructions and listen actively to their peers and the teacher in question.

Stages.

Re-read and discuss the story

In order for the students to be fully familiar with the story, you can do repeated viewings of the short film or show the students illustrations or clips from the film. For this point, it is assumed that this has already been done with the work done during the session. If this is not the case, ask students to note the setting, characters, and sequence of events or plot, as well as the most exciting parts, the climax, the way the story ended (i.e., the resolution), mood and theme, and important phrases and characteristic things characters say. This can be an introductory exercise

to start developing the sub-skill of listening or identifying specific things in a text or audio-visual material.

Make a story chart.

You can record students' ideas about each of these on a chart paper ([see material 10](#)) for younger students and to model planning a story dramatization, the most advanced students may do this independently in groups. At this point, it would be a good idea to allow the students to add a couple of new things to the original story or to propose new things to the original story in order to have a bit of variety and creativity during the class project.

Make a story map.

As a teacher, use the whole classroom space, adjusting furniture as necessary. Make a map of the classroom and place the settings needed for the story. Add the numbered sequence of events of the plot, with arrows showing the direction of the flow of the action ([see material 11 & 12](#)) here you can let the students design this material or simply bring it yourself and adapt it. Therefore, the idea is that students can decorate their stage with pictures, posters or whatever they deem necessary for their presentation.

Take volunteers for the first cast.

Do a walkthrough of the story with the first cast. All students can be engaged in each dramatization by using stories that have a type of character that can be played by many students. Or students not playing in the story can be the audience, and then vice versa.

Play the scene.

A narrator can be added to read parts of the story. This could be you as the teacher for younger students, who would also guide the rest of the group through the actions. To achieve this, students can present a written part of the story as a narrative that the teacher can read to the rest of the group. It can be a way of opening and closing the story.

Debrief and discuss.

Ask questions that emphasize the positive and make plans for the next playing of the story. for instance:

- What did you see that you liked?
- Who did something really interesting (or exciting, realistic, funny, etc.)?
- What can we do next time to make the play even better?

You can use this space to give feedback to your students, clarify some doubts and correct mistakes in terms of the language used.

Play the story again. (Optional)

If you have the time, you can let your students do the exercise a second time and see the improvement on their first presentation. If this is not the case, and you are short of time, you can take new volunteers to play characters in other students' stories so that all students have the opportunity to step into different roles.

2. To end this session, students are going to fill in a self-assessment material in which they will express how they felt, what they learnt in the session and what they like the most. For this, you are going to give a self - assessment with a WhatsApp format to each student ([see material 13](#)), and they should answer each statement.

Materiales

Folder: [Material for DS short films 'cortos sin cortes'](#) - session 3

Session No 4: Third listening skill

General understanding.

Objective: To continue with the implementation of the third listening sub-skill called 'general understanding', students will be able to recognize the general idea of what they hear and watch during the full session.

In the context of language learning and teaching, listening for general information is defined as the general meaning or purpose of a text, either written or spoken. Therefore, General understanding helps the students to understand what is happening in a film or video even if he or she cannot understand every phrase or sentence. In this case, it encourages the learner to try to pick up key words, intonation, and other clues to make a guess at the meaning. To illustrate, words such as **cap, towel, waves, board** and **sunny** have their own meanings but when a student hears the words in a listening passage, they help them understand that the context in which they are used is the context of a **beach trip**.

Opening

Activate students' attention

To begin this session, the idea of using a video report taken from a Tv show called "plaza sesamo" is suggested ([see material 1](#)), as it facilitates the way of working with the sub-skill proposed above. In addition, the purpose of this type of listening is to train students to grasp the main points or general information presented in the audio or video. Students often get stuck on a detail, a word or phrase they do not understand and fail to see the bigger picture. So, this is a great exercise for this type of student.

Setting the scene.

To start the session it is necessary for the students to understand a little of what the session will be about. Therefore, you can start by showing some pictures of animals or not very obvious reportage things related to the whole session ([see material 2](#)), for instance, a microphone or a weird animal.

This is intended to let the student's imagination flow and create a more interactive environment where students can participate by giving a general idea of what they might learn in this new session. Encourage the pupils to participate in the discussion, ask your students what the relationship between a microphone and an animal might be... question them.

Previewing activities.

Before watching the video it is important to prepare the students a little bit so that they know what vocabulary they are going to face in the video and an idea of what it might be. This is important in order to avoid that they get lost during the viewing and lose interest as well.

In order to review the vocabulary that appears mostly in the video (farm animals), a game called "I went to" will be played, in which the teacher will act as a speaker and the students will have to act the animal that the teacher says. For instance: the teacher says "I went to the desert and I saw a lot of camels", then the students get up from their seats and start walking around the classroom acting like camels. On the other hand, as a speaker, if the students don't understand you, you can practice making the sounds that each animal makes, which is also reflected in the video.

Note: this game is also intended for the teacher to make a general review of the students' prior knowledge, in this case animal vocabulary.

In order to present the vocabulary about animals that appear on the video, you are going to start this activity by telling your students to listen carefully to an audio you are going to play ([see material 3](#)). They will hear some animal noises, the idea is that students listen and say what the animal they hear in Spanish or English until the audio ends. Once you finish this, you are going to present a short video ([see materia 4](#)) in which they are going to watch the shadow of an animal; you will pause the video when the shadow appears in order to give the students time to think about what animal is and tell its name; do this with all the animals on the video.

For the closing you can use a review activity with the students to identify if they have retained the vocabulary learned or if they still have questions. This game is more advanced than the previous ones and involves listening as well as memorizing. the game consists on:

Choosing any animal names, start the game by saying “I went to the zoo and I saw a monkey.”

Your child then responds with “I went to the zoo, and I saw a monkey and a lion.”

You respond with “I went to the zoo, and I saw a monkey, a lion and a tortoise.”

For each turn, repeat the animals that have already been listed, in sequence, then add a new one. You may not repeat an animal.

At first, this may be tricky, but with time you will be amazed at how many animals your student can remember.

Note: This game is actually easier with more people because it is easier to associate words with different people than 10 words from the same person.

While viewing activities:

To start with this stage, you are going to sit students in pairs one facing the other one. One of them should be watching the screen, the other facing the back of the class. You should select a short fragment of the video; the students who face the screen will watch it but without any sound, so the watchers will describe what is on the screen to their partner. After that, the student who did not watch the video, will have 1 or 2 minutes to talk about it, taking into account what his/her partner described to him/her.

After the first part of the activity, play the whole video with audio. While watching the video you can design an interactive material with the students consisting of animal sticks ([see material 5](#)). It is recommended to use the images from [material 2](#). The idea here is that students have to pick up as they hear the name of an animal during the playback of the video. If you notice that a student makes a mistake, take the opportunity to give feedback on their knowledge of the topic, you can also play the video more than once in order to clarify doubts and let the students analyze everything in more detail.

Ask students about the video, let them go beyond just watching the animals, ask them what the video was about, if they could tell it was a news report, ask them what role the frog had in the whole video, what was his profession? These questions will be useful for the post viewing activities.

Post viewing activity:

At this stage, you can implement a mini class project on reporting, which you can call “**El reporterito soy yo**” where students should design, as a team, a video report in which they ask different people on their favorite animal among other witty things. For this task, the oral and creative part and the design of their newscast should be assessed.

Before starting the project, it is necessary to provide the students with clear and general instructions about what is necessary to be done ([see material 6](#)). In addition, it is necessary to provide them with all the necessary knowledge to carry out this task by showing them examples of some news reports ([see material 7 and 8](#)), showing them examples of how to greet and say goodbye formally in a newscast and giving them some tips on eye contact and body language ([see material 9](#)). For this task, it is also necessary that you introduce little by little the expression or structure "my favorite" as this will be used during the mini project that they will have to carry out. ([See material 10](#))

Note: As you are watching the news example, pay attention to:

- the order of events (e.g., national news, international news, sports, entertainment, weather, human interest or feature stories, commercial interruptions, etc.)
- the approximate amount of time spent on each.
- the point of view that is emphasized during the reporting of news events.
- What is the tone/style of reporting?
- How do the reporters engage the viewing audience? The anchors?

After the students have completed the task, meet with them to give feedback on their work. You can have a round table discussion so that everyone can watch each other's work and share opinions on what they liked about each video. You can also use this section to practice your students' listening skills and especially the sub-skill of general understanding by asking them questions about their classmates' presentations, e.g. what was the general topic your classmate Juanito presented?

To conclude this task, you can present a rubric to the students as a self-assessment of their performance ([See material 11](#)). This is very useful to keep their critical thinking constantly growing and to help you evaluate them.

Closing

Review and summarize the topic:

To finish this session, the idea is to start building a general conclusion for you as a teacher about the knowledge acquired by the students; what they learnt, and what were the difficult aspects for them. To do this, you are going to implement an activity called snowstorm in order to check what was told before. Organize your students in a big circle and provide or give to them a piece of paper. Now, you are going to tell them that they should write on the paper what they learnt during the session (it can be animals, how to report, how to say favorite animals, to speak more in English, etc.). Then, you are going to tell them to wad the paper up and wait for you to give them a sign to throw the papers away. Once you tell them the sign, they should go and look for a different piece of paper and sit down again. Then, choose some students (4 or 5) to read the papers aloud, and ask the other students what they think about it (ex: Do you agree with that? What is your opinion about it? What else do you add?). After doing this, you are going to repeat the activity but tell the students to write what was the most difficult aspect for them. In this way, you will finish the activity.

Material

Folder: [Material for DS short films ‘cortos sin cortes’](#) - session 4

Session No 5: Fourth listening skill

Listening for specific information.

Within a real English-speaking context, on many occasions, we will be exposed to situations where we must collect specific information. To illustrate, if we are watching television and we hear a person offer a job that we are interested in, we would need a way to contact him. Therefore, Specific information is often based on facts, for example, a name, a place, a profession, an object, a number, or a quantity. When you listen to specific information, you need to get an idea of what you are hearing before listening and while listening. Sometimes, listening for specific information also involves listening to determine whether information is stated or not.

Consequently, what is intended with this session is to develop this listening skill in students while they develop something called critical listening. Critical listening is similar to critical reading; both involve analysis of the information being received and alignment with what we already know or believe. Also, it could enhance a student's abilities in problem solving or decision making.

Before starting the session, it is necessary to emphasize that it will be based on a tourist video of the city of London ([see material 1](#)) where the students will see some representative sites or places of this English-speaking city. In addition, in an indirect way the students will be able to observe some cultural aspects that are presented there.

Activate student's attention

To invite the students to participate actively during the session, 2 games will be proposed, which in turn can help the main topic of the session.

The first game is called listen and draw. Here, The teacher reads or makes up a story ([see material 2](#)) and as the students listen they draw the different scenes. You can help them by explaining which scene to draw. This can be done individually or in small groups on larger paper. This really helps you to see if the students are understanding and they will often ask questions if they don't understand. The idea with this activity is that students can begin to pay attention to the specific details that are told in the story and draw them. For this activity we will use vocabulary related to the session and to the monuments and places about London, for example, the Big Ben tower.

On the other hand, If your students do not have the expected level, you can play the game called Simon says with them. This is a great game where students must also be aware of what the teacher says and practice their listening skills in detail. In this game, one person is the leader and calls out the actions. Everyone else must follow the leader and do the action, but only when Simon says. For example, Simon says, touch your toes. Everyone must touch their toes.

In this activity it is recommended to use commands that have to do with the vocabulary that will later be illustrated in the video so that the students can capture all these ideas indirectly, for example.

- Simon says to stand still as a tower.
- Simon says relax

Pre-listening activities

Write London on the board. Ask students to tell you what they know about this city. Have they been to London? Do they know any famous places in London? print or have some flashcards on hand containing photos of the places recognized in the video ([see material 3](#)). Then, show one of the London pictures, ask students what they recognise. This task could be done in small groups, but should not take that long. Subsequently, explain that you are going to show and say the first part of a famous place in London and that they have to complete the name. Put the students into teams, ask for hands up to complete the names, and give a point for each correct answer. Use the places that appear in the video suggested above. For instance, The Big Ben, London Eye, Houses of Parliament, Regent's park, Millennium Bridge, Paul's Cathedral. Buckingham Palace, Thames River, and Tower Bridge.

For the students to practice with the vocabulary of these tourist places, Hand out the worksheet or display the 'preparation' task to the class ([see material 4](#)). Ask students to work in pairs to match the place names and the pictures of famous places. Focus on the names of sights which were mispronounced during stage 1, to help with the pronunciation in this stage as feedback.

Note: before the lesson print a copy of the answers for you to use in class.

While viewing activities:

Tell the students that they are going to listen to a person talking about London. Also, tell the students that they will first watch the video without subtitles and later to correct some answers and others, they will watch it with English subtitles so that they can identify their mistakes.

Explain to the students that they should examine the previous worksheet they made and should listen carefully and recognize the sites shown in the video. As the students watch the video, they should put the places in the order that the person will visit them in the video.

Play the audio again for the students to compare answers before checking and correcting as a class. Play again if necessary.

Once the first activity is finished and once the students recognize the different places in the video, tell them that now they are going to listen to the video, but they are not going to pay attention to the names of the places but rather to their characteristics. For example, what it looks like or what people can do there.

Suggest guiding questions to students so they know what to focus on. For instance:

- *Is London the capital of England?*
- *How many glass capsules does the London Eye have?*
- *What can you do in the parks of London?*
- *What can't you do there?*
- *What happened to the Millennium Bridge?*
- *What can you do in Paul's Cathedral?*
- *About Tower Bridge, they say that you can...*

Note: Tell students that they can take notes during the video to make it a little easier for them to retain information.

Play the video 2 times if necessary and have students compare their responses and share information for a few minutes. Then, implement an activity in the Nearpod application to check their understanding ([see material 5](#)). This activity will be interactive and will be about selecting the correct option in some questions related to what they could hear. Later, you can put the video but this time with English subtitles ([see material 6](#)) and watch and correct oral comprehension.

Post viewing activity

Finally, ask students what places tourists can visit in their city, town, or country. Then, explain to the students that in groups of 3 people they will have to choose a city and they will act as tour guides who will try to convince the other students to visit that city. They could choose a capital city with world famous landmarks or just their local area in Colombia.

Tell the students that for this role-playing activity they will have to create a poster where they highlight with images the tourist attractions of the city they have chosen. For this, show them an example of a poster about the city of London that they just watched ([see material 7](#)) In addition, they must make an oral presentation where they must try to convince the rest of the audience to travel to that city.

During class, share with the students the evaluation criteria that you will have in the oral presentation so that they can know how to prepare for this task. ([see material 8](#))

Note: as a teacher, take notes of any common errors and good language or pronunciation for class feedback at the end of the presentations.

Closing**Review and summarize the topic.**

As a closing activity and to check if the students enjoyed the session, print out some emojis and allow the students to rate this session ([see material 9](#)). The face in love would indicate that they liked the session very much, thumbs up that it was good and thumbs down that they were bored during activities.

In addition, At the end of the session, ask your students to write some main ideas of the session on a piece of paper, for example what they liked, what they did not like, or what was the most difficult part during the activities and any questions they may have about it. On their way out, have them drop their pieces of paper in a box. Before the next class, open it up to measure their understanding and give feedback to the class.

Materials

Folder: [Material for DS short films ‘cortos sin cortos’](#) - session 5

Session N° 6: Fifth listening skill

Paralinguistic cues for listening.

Objective: To continue with the implementation of the fifth listening skill called ‘Paralinguistic cues’, students will be able to identify the context of the conversation based on emotions and feelings, and the intonation in terms of questions.

Paralinguistic cues are an important component of real communication that can enhance or alter the meaning of verbal communication. Paralinguistic devices such as facial expression, body language, tone, and gestures, help the students to convey meaning while communicating.

Learners tend to rely on what speakers say rather than how they sound when interpreting a speaker's emotion while adults rely instead on tone of voice. However, children who have a greater need to attend to speakers' communicative requirements, such as bilingual children, may be more adept in using paralinguistic cues like. tone of voice when interpreting a speaker's affect.

Thus, paralinguistic cues can help students develop their non-verbal language and provide clarity, assurance, and emphasis on what is said during a speech. For instance, facial expression, posture, gestures, tone, and movement are the visual equivalents of punctuation that allow us to understand what is being said in a text. They are as important to clarity of meaning as the words themselves.

To illustrate, Adolf Hitler increased the morale of his comrades to build their sense of conviction and resolve to capture Jews, in which, Hitler and his party's ideologies are resonated, and unfortunately, it's highly effective

Opening

Activate students' attention:

To start this session, two short films will be used, they are called ‘‘watch your feelings’’ ([see material 1](#)) and ‘‘inside out: Riley’s first date’’ ([see material 2](#)) suggested in the material folder 6 .

The first video called ‘‘watch your feelings’’ is an interesting audio-visual material that allows us to start this session with a short review about feelings and emotions. The other short film called ‘‘inside out: Riley’s first date’’ is well known for kids, teenagers and even adults, thanks to the film ‘‘inside out’’; it has a lot of conversation with different intonations according to the emotion reflected. For that reason, it is an excellent element to engage students and open this session.

The main goal of these two videos will be to give students a fun introduction and explain what this session will be about.

1. The teacher will start by telling students to prepare to watch a video ([see material 1](#)), and pay attention to it (the short film should be played without interruptions). Once the short film finishes, the teacher will ask open and closed questions such as:
 - What emotions could you identify on the video?
 - Was the girl always happy?
 - How was she feeling?
 - Was she trying to hide her emotions?
 - What could you say about the video?

RECOMMENDATION: Since this session will be focus on intonation of questions, too; try to exaggerate wh questions (open questions) with its correct intonation (down at the end), and yes/No questions (closed questions) with its correct intonations (up at the end).

Previewing activity:

1. What’s in a Name? The teacher will explain to students that they are about to watch a video called ‘‘INSIDE OUT: RILEY’S FIRST DATE’’. The teacher will put students to determine what they think the short film will be about taking into account the feelings topic. If necessary, the teacher will break down the title and ask some questions such as: ‘‘Has anyone heard of the famous movie inside out? What can you remember about it? What was the principal idea? Was it about raily? Was it about her feelings?’’ (REMEMBER TO EXAGGERATE THE INTONATION OF QUESTIONS). While listening to students answer, the teacher will do a mind map on the board in order to collect all the ideas proposed.

Once this is done, the teacher will keep the mind map on the board to check how right the students were about it.

While viewing activity:

To start this part of the session, the teacher should explain to students that the following activity will be developed in two parts. First, they will just listen to the video and develop the activity; then, they could watch the video complete with images and sounds a second time.

1. First part

The intention of this is to expose students to certain moments in which the characters present some emotional expression at the moment of communicating with another character. With this activity, students will be able to identify the emotions reflected in a conversation and guess what it is about.

The teacher will set the classroom up for students just to listen, not watch, the film and the tutor will pause the video at specific times.

Start playing the video ([See material 2](#)) and pause it until the following times:

- **00:06:** In this part, a boy is asking a question. The teacher will use this part as an example, and will ask the students what this character is expressing or doing. Is he happy? Is he sad? Is he angry? Is he neutral? Is he asking a question or not? After this, if any student can guess, the teacher will write on the board: ‘‘time 00:06: the boy is neutral and he is asking a question’’. Teacher will tell them to do the same in their notebooks with the following times.
- **00:16 - 00:25:** In this part, two people are a little altered and asking questions themselves. Ask students what they think is happening here and tell them to write it on their notebooks.
- **00:43 - 00:45:** A girl is confused, and she is asking a question. Ask students what they think is happening here and tell them to write it in their notebooks.
- **01:33 - 01:38:** A man is confused, and he is yelling and asking a question. Ask students what they think is happening here and tell them to write it in their notebooks.
- **02:17 - 02:19:** A girl is angry and yelling. Ask students what they think is happening here and tell them to write it in their notebooks.

Once the teacher finishes this, ask students for their answers each time. For instance: teacher can ask ‘‘in minute **00:16 - 00:25** what is happening here? What do you think these people are feeling? Are

they discussing, arguing, asking questions?’’ and the teacher will write the answers on the board. Do the same with the other three times established (00:43 - 00:45, 01:33 - 01:38, 02:17 - 02:19)

2. Second part:

To continue with the next part, the teacher will tell students that the video will be played with images; The teacher will pause the video in the times established before (00:06, 00:16 - 00:25, 00:43 - 00:45, 01:33 - 01:38, 02:17 - 02:19) and will ask if their guessing answers were correct according to what they watch.

Post-viewing activity:

For this part of the session, the teacher will take the mind map done in the previewing activity to show it to students. Among everyone, check which opinions and answers given by students were correct and which ones were not. This will give an idea of the level of guessing students have based on the title. The teacher guides a reflection according to the students’ answers.

To continue, the teacher will create a role play activity; the idea is to create couples or groups and give them different flash cards with conversations ([see material 3](#)). Each flash card will represent a different situation such as: two best friends going shopping, two boys talking about football, a mom and a daughter talking, among others. The students will have some time to analyze the conversation and give each member a character; once this is done, the teacher will tell each group a different emotion to represent the conversation. Here, the group should act according to the emotion given by the teacher, and the other groups should guess what is the emotion reflected in the group’s interpretation; if all the class guesses correctly, this will mean that the group did it excellent, if they cannot guess, it means that the team needs to improve.

Closing

Review and summarize the topic.

In the same groups, the teacher will finish the activity to follow with a reflection about the session done.

The teacher explains to the students that this part will be a reflection in groups. They should answer according to how they felt during the session. These questions should guide students’ reflection:

- How did you feel during all the sessions? Could you understand the activities the teacher was doing?
- What was the most interesting part of the session? Why?
- What was the less interesting part of the session? Why? What would you change?
- What do you learn from this session?

Materials

Folder: [Material for DS short films ‘cortos sin cortos’](#) - session 6

Session No 7: Sixth listening skill

Interpreting texts.

Objective: Understanding an oral text by what it is trying to communicate and not only by its literal meaning. Students will be able to hear the lyrics of a song titled “Puff the magic dragon” and interpret its message.

Evaluation phase.

The listening skill, as it was explained at the beginning, has been a forgotten skill that is often left aside because teachers either feel unsure about how to implement it, or just want to avoid the design of a proper listening class with all the steps and support it requires.

Considering that, we planned this didactic sequence in order to help future English teachers to have in their hands alternatives to implement activities based on listening skills with a variety of topics.

This last section will focus on the different types of evaluation to be developed in this didactic sequence, and the final session to assess listening.

Firstly, we will talk about the *ongoing assessment* in which teachers pay attention to students’ achievements and participation during the sessions. Delgado & Oliver (2006) stated that the assessment

process focalizes on the final result of what is taught to students, but this does not demonstrate their complete process and achievements during the learning; for that reason, aside from considering the assimilation of the knowledge the teacher needs also propose activities in which students can be evaluated continuously. This type of evaluation allows teachers to assess students' achievements and needs and include reinforcement activities for those students who need it.

In this didactic sequence, it was decided to use this type of evaluation because we consider it crucial to know, check and analyze the process of the students during the implementation and at the end of each session. Having a complete view and appraising of their development will also allow the teacher to assess the functionality of the didactic sequence, its strengths, and weaknesses, and to identify the changes that may be necessary to improve it.

The ongoing assessment would be done in the following way:

At the end of each session there will be a 'closing' segment with a final activity which works as an evaluation allowing students to express what they liked, what they didn't, the most difficult parts for them, what they would change, and aspects to improve. In this segment, there will be different types of activities such as self-assessments, rubrics with annotated sections, summarization for the short film, building collective conclusions, and opinions through the use of emojis.

As a second evaluation, we propose to include summative evaluation with the purpose of determining the degree of achievement that each student obtained in relation to the proposed objectives. It is usually developed at the end of a teaching-learning process. It was decided to use this type of evaluation at the end of the didactic sequence in order to know if the use of this didactic sequence helps increase students' listening skill and comprehension for the understanding of a short film.

Session No 8: Evaluation phase

Objective: This would be an evaluative session in which students will make use of all the knowledge acquired during the implementation of the didactic sequence. The objective for this session is to prove how these sessions could help students to understand a short film using some of the listening skills worked during the implementation of each session.

Opening

For the last part of the didactic sequence, the teacher will expose students to a short film called “I want a dog”. Firstly, the teacher will start with a short activity in which she will organize students in a line and explain to them that to begin the game she will write the name of an animal on the board. The first student will continue with the name of another animal whose name starts with the final letter of the previous animal name, this with the purpose of building together a snake of animals. The rest of the group will continue accordingly. For example: CAT – TIGER – RABBIT – TURTLE – ELEPHANT – etc. Students will have 10 seconds to provide the name of an animal or will be eliminated from the queue for 2 or 3 rounds. The students who lose should tell the rest of the group which of those animals will be a good pet and why. (Since this is the beginning of the lesson, they can do the explanation in Spanish)

After that, the teacher will get the students to group the animals according to their habitats, and draw some big circles on the board labeled as follows: FARM, ZOO, WILD, HOME, etc. Then, the teacher will tell students to write the name of those animals in the most suitable circle. From here, the teacher will look at the HOME circle and ask the students the name of the animals we keep at home, to introduce the word PETS and the principal topic.

Pre viewing activity:

Once this is done, continue with a survey about pets. The teacher will write on the board the question *Have you had a pet?* and explain the meaning of the question. After that, she will divide students into two groups: those who have not had a pet, and those who have or have had a pet. For students who haven’t had a pet, the teacher will ask *‘would you like to have a pet? If so, what pet would you like?’* or *‘have you ever had a pet?’* Even students who say no, should have some extra information.

- For students who do have pets the follow up questions can be, *‘What animal is it?’*, *‘what is its name?’*, *‘how old is it?’* The teacher will write these questions on the board and answer them as an example for students to continue and answer those questions according to their own reality.

While-viewing activity:

1. Before playing the video, the teacher will give students a worksheet with a ‘fill in the gaps’ activity ([See material 1](#)) and tell them to write their names. The teacher will read aloud and students will follow the reading. When the teacher reaches a gap, she should ask the students for a possible answer to complete it; the teacher can ask different students what they think can be put to fill that specific gap and if they do not have any idea, the teacher will give some examples.

Once this is done, play the short film ([See material 2](#)) until the minute 2:20. This should be done twice for students to listen and check their answers. Finally, the teacher will collect the answer sheet.

2. To continue, the teacher will give a second worksheet activity for multiple choice ([See material 3](#)) and will do the same process as with the previous: read the questions and answers, socialize them, and ask about unknown vocabulary. Once this is done, the teacher should play the video from the minute 2:20 until 4:18. Again, we suggest doing it twice to give students time to listen, write, and check their answers. Finally, the teacher will collect the answer sheets.
3. For this part, the teacher will give students a series of questions ([See material 4](#)) about the following part of the short film. The teacher will play the video from the minute 3:48 until minute 9:05 and students should answer the questions based on the section of the video presented. Finally, the teacher will collect the answer sheets.

Post viewing activities

Once all the worksheets are done and collected, the teacher will play the video again in order to let students enjoy the short film now they already have a good idea about its topic and content. Finally, the teacher will ask students to explain what they could understand from the short film. They can complete a summary, make a draw, an interpretation, write a poem or a story as ways to convey their understanding. Whatever option students choose, they will need to explain it orally. For instance: If they do a drawing, explain what it is about.

Discussion

The main objective of this didactic sequence is to promote the development of strategies to improve the acquisition of a second language, beginning with the listening skill and sub skills through the use of materials such as short films.

We can assure that with the use of attractive and interesting resources, students can be more motivated to learn a second language. Hence, with the implementation of this didactic

sequence and its fun materials, attracting their attention and generating autonomous learning should be easier for teachers.

The sequence includes clear and specific objectives to achieve, focused on the listening skill and also presents the corresponding material for future teachers who wish to implement it.

As Camps (1995) established, a didactic sequence consists of a series of activities with a specific structure which seeks to develop and achieve a specific learning goal focused on three different stages of the sequence: first, *the planning phase*, in which it is mentioned the integrative task, the didactic goal, the didactic contents, and the selection and analysis of teaching devices. Secondly, *the execution phase*, which presents all the sessions with their respective materials and instructions to develop each one of the sessions proposed. Finally, *the evaluation phase*, in which a complete session will be developed for students to put into practice all the knowledge acquired during the implementation of the complete didactic sequence.

To design this didactic sequence, we decided to focus on the listening techniques denominated by Harmer (2001) as listening skills (identifying the topic, predicting and guessing, general understanding, listening for specific information, paralinguistic cues for listening, and interpreting texts). Short films were used as a resource to promote motivation in students, desire to learn and illustrate the material provided, since Gezeing (2014) pointed out that the way in which videos illustrate information make the understanding of students faster and enjoyable.

Finally, it is important to clarify that the COVID-19 pandemic was an unexpected event that interfered with the initial idea about implementing this didactic sequence. That is why its focus changed and it was designed with the idea that future teachers, students of the Bachelor in Bilingualism with an emphasis on English and in general, anyone interested can make use of it and implement it, with the proposed material to achieve the established objectives.

Conclusions

The reflection and learning achieved throughout the process of designing a didactic sequence to work on the development of students listening skills with the help of short videos allows us to conclude what follows:

- About the impact of the didactic sequence

As mentioned in the previous chapters, a didactic sequence stands for comprising methods, techniques and organization of instructions to achieve an intentional, reflexive, conscious and self-directed learning in any given teaching environment. In this case, it should help students improve their performance in terms of listening and to develop the different sub-skills that this entails.

- About the use of short films as an alternative and interactive resource

It is known that one of the personal factors that influences the learning of language learning is motivation. Therefore, the audiovisual material employed during the development of the sequence plays a crucial role since it may contribute to engage students and make them want to learn through different ways.

Short films are motivating, entertaining and suggestive material that may trigger students' wish to communicate about their content and the image, in general, is something that all students are used to. Films are generally considered to provoke interest towards the knowledge of contents. This motivation guarantees the participation of the whole class.

In addition, the fact that films are authentic material has the advantage that they include social, cultural, political and pragmatic content of the film's country of origin or of the language being studied, which allows to develop cultural and intercultural competences in a creative and interesting way.

- About the objectives

Taking into account that the planned Didactic Sequence (DS) was idealized to be implemented in the future where we do not know if the proposed objectives will be achieved

or on the contrary they will not be achieved, we conclude that is ideal and optimal to implement the DS in order to know what the impact of planning is and to what extent these objectives can be completed.

Recommendations

As it has been mentioned during the development of this project, it is important to know that this didactic sequence has been designed as a different strategy to work in the listening skill, often referred to as the ‘cinderella skill’ . For that reason, the objectives, materials, instructions and activities are focused and directed towards working on the six listening skills defined by Harmer (2001). Its implementation will allow teachers to use different materials such as short films and work specifically for developing the listening abilities of primary students. In the same way, it will allow students to develop said skills with audio-visual materials that may increase their motivation and attention.

We hope that the use of this didact sequence will facilitate teachers’ work since it provides all the objectives, instructions, materials and steps to follow in order to implement it. Nonetheless, it will be the decision of the teacher or practitioner who implements it, to make small modifications in the activities as well as in the way to carry them out, without altering the final objective of each session and/or the complete didactic sequence.

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