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**ENHANCING LISTENING COMPREHENSION SKILLS OF
EFL PREP STUDENTS VIA VISUAL DISCOURSE
AT ONDOKUZ MAYIS UNIVERSITY**

Master's Thesis

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2023

.ACCEPTANCE AND APPROVAL OF THE THESIS

The study entitled “**ENHANCING LISTENING COMPREHENSION SKILLS OF EFL PREP STUDENTS VIA VISUAL DISCOURSE AT ONDOKUZ MAYIS UNIVERSITY**” prepared by **Elif BEYDEŞ**, and supervised by **Prof. Dr. Nalan KIZILTAN**, was found successful and unanimously accepted by committee members as Master thesis, following the examination on the date 4.8.2023.

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ÖZET

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Dinlediğini anlama yetisi dil öğreniminde temel bir beceridir; ancak yabancı dil öğrenenlerin çoğu için oldukça zorlayıcıdır. Görsel söylem, dil öğrenenlerin dinlediğini anlama becerilerini geliştirmek için büyük destek sağlar. Görsel söylemin bu desteğini kanıtlayan bu çalışma, görsellerin, Ondokuz Mayıs Üniversitesindeki İngilizce hazırlık sınıfı öğrencilerinin, dinlediğini anlama becerilerini geliştirmedeki etkisini ve onların İngilizce Dinleme Becerileri Derslerinde görsel kullanımına olan eğilimlerini tartışmıştır. Bu çalışmada deneysel yöntem araştırma modeli kullanılmıştır. Çalışma evreni 50 öğrenciden (25 deney grubu, 25 kontrol grubu) oluşmaktadır. Deney grubundaki öğrencilere dinleme etkinlikleri görsel söylemle verilirken, kontrol grubundaki öğrencilere aynı etkinlikler görsel söylem kullanmadan verilmiştir. Çalışma 10 ders saati sürmüş ve her dinleme etkinliğinden sonra deney grubundaki öğrencilere Öğrenci Eğilim Ölçeği verilmiştir. Veriler Bağımsız Örneklem t-testi ve Mann-Whitney U testi kullanılarak R program üzerinde analiz edilmiştir. Elde edilen verilerin analizi sonucunda deney grubunda görsel söylemle dinleme etkinliğine katılan öğrencilerin kontrol grubundaki öğrencilere göre istatistiksel olarak anlamlı fark göstererek daha başarılı oldukları görülmüştür. Ayrıca, Öğrenci Eğilim Ölçeği sonuçları, öğrencilerin dinleme derslerinde görsel kullanımını çok destekleyici bulduklarını göstermiştir. Bu bulgular, gerek öğrencilerin gerekse öğretmenlerin görsel okuryazarlığın farkında olmaları gerektiğini ve görsellerin sözel girdiyi anlamadaki önemli katkısı nedeniyle yabancı dil sınıflarında kullanımının öncelenmesi gerektiğini vurgulamaktadır.

Anahtar Sözcükler: Dinlediğini anlama, Görseller, Görsel söylem, Dil öğrenimi.

ABSTRACT

ENHANCING LISTENING COMPREHENSION SKILLS OF EFL PREP STUDENTS VIA VISUAL DISCOURSE AT ONDOKUZ MAYIS UNIVERSITY

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Listening comprehension is a fundamental skill in language learning, but it is challenging for most foreign language learners. Visual discourse provides great support for language learners to improve their listening comprehension skills. Proving this support of visual discourse, this study discusses the effect of visuals in improving the listening comprehension skills of EFL learners at Ondokuz Mayıs University and their disposition towards the use of visuals in English Listening Skills Classes. An experimental research design was used in this study. The sample consisted of 50 students (25 in the experimental group and 25 in the control group). The students in the experimental group were given listening activities with visual discourse, while the students in the control group were given the same activities without visual discourse. The study lasted for 10 lesson hours and after each listening activity, the students in the experimental group were given Students' Disposition Scale. The data were analyzed using Independent Sample t-test and Mann-Whitney U test on R programming. As a result of the analysis of the data obtained, it was seen that the students who participated in the listening activity with visual discourse in the experimental group were more successful than the students in the control group, showing a statistically significant difference. In addition, the Students' Disposition Scale results showed that the students found the use of visuals in listening classes very supportive. These findings highlight that both students and teachers should be aware of visual literacy and the use of visuals in foreign language classrooms should be prioritized due to their significant contribution to comprehension of verbal input.

Keywords: Listening comprehension, Visuals, Visual discourse, Language learning.

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SYMBOLS AND ABBREVIATIONS

CEFR	: Common European Framework of Reference for Languages
EFL	: English as a Foreign Language
VDA	: Visual Discourse Analysis



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1. INTRODUCTION

Listening skill is very significant in communication as it is necessary to understand the message and comprehend the meaning. Listening is fundamentally different from hearing. A person can have normal hearing, but may still be a poor listener. Being a good listener requires integrating some skills including attending, understanding, and remembering. In order to give an appropriate response, the hearer should listen carefully and understand the message properly. Ridge (1984) similarly notes that “listening employs both knowing and doing” (p. 3). Listening comprehension is one of the basic skills in language learning and the one that the learners face difficulties in understanding the utterances. There have been many studies to find some solutions and strategies to overcome these difficulties and to enhance listening comprehension. It has been well recognized that visuals are able to lead to better comprehension by second and foreign language learners. Visuals have a significant role as aids to comprehension because they attract learners’ attention and encourage them to pay attention to the subject. To some extent, it is difficult to focus on spoken materials that is only heard but it is much easier to concentrate on when there is something relevant that the learners can look at. Thus, it can be claimed that visuals form an important part of the information sent to the listener and they are necessary to understand the message clearly. Listening comprehension cannot be separated from visual clues that exist in that process of listening. This indicates a need to understand the various perceptions of the learners and the teachers about the relation between listening comprehension and visual discourse. Thus, the main purpose of this study is to develop an understanding of how visual discourse helps enhancing listening comprehension competence skills of A1-A2 level students.

1.1. Problem Statement

Most of the learners of foreign language tend to understand the utterances using only its linguistic features although communication usually comprises not only linguistic but also non-linguistic features. Messages delivered by the speakers consist of both oral and paralinguistic information which shows manner of the speakers and visual information set in communicative atmosphere (Ur, 1984; Chung, 1994). To enhance foreign language listening comprehension, not only linguistic elements but also non-linguistic elements of communication are needed to be considered.

However, non-linguistic features especially visuals have not been employed effectively to improve listening comprehension in particular in EFL classrooms in Turkey.

There are a number of studies conducted on listening comprehension but little is known about the influence of visual discourse on listening comprehension. Even though listening comprehension cannot be separated from visual clues that exist in listening process, empirical knowledge of visual discourse in language education related to listening comprehension is noticeably inadequate. Therefore, a more empirically- grounded understanding of the issue is needed as listening comprehension is highly desired in EFL education. This study is significant in terms of providing experimental information about the impact of visual discourse in enhancing listening comprehension skills of the language learners.

1.2. Purpose of the study

Recent developments in technology and the increase in the use of visuals have heightened the need for understanding the effects of visuals on listening comprehension. There are a number of studies claiming that visuals are important and necessary for listening comprehension. Nonetheless, the impact of presenting visuals to listeners is not given adequate attention. Therefore, this study aims at revealing the impact of visual discourse on listening comprehension skills of prep-school students at 19 Mayıs University.

1.3. Research Questions

1. To what extent may the visuals affect the listening comprehension skills of the EFL prep-class students?
2. Is there a significant difference between the achievement scores of the experimental and those of the control group?
3. What is the disposition of EFL prep-class students to visuals in listening skills?

1.4. Significance of the Study

Although a considerable amount of research has been conducted on the importance of listening comprehension, very little is known about the impact of visual discourse on it. This study may help teachers or other educators to understand the value of using visual discourse in enhancing learners' listening comprehension

skills as it may help to increase students' understanding of the listening texts. A significant amount of contribution to English language learning and teaching process can be claimed to be made by this study.

1.5.Limitations of the Study

There are some limitations that this research study retains as many other studies. Among these limitations, the most significant arises from the sample size and this is why the generalization of the results is difficult. Another limitation is the low motivation of the students towards listening. This may affect their answers and attitudes towards the use of visuals. Although it is a study that lasted for 10 hours, a longer period of time may be needed to see more reliable results. In order to have more valid results and to be able to generalize them, further studies can be conducted with more participants, observations, interviews and a longer period of listening teaching and by using more visuals.

1.6. Definitions of the Terms

The following terms are operationally defined for the purpose of this study:

CEFR (the Common European Framework of Reference for Languages, Learning Teaching, Assessment): A guideline used to describe achievements of learners of foreign languages.

A1-A2 Levels: The CEFR levels described by the Council of Europe. An ability to deal with simple, straightforward information and begin to express oneself in familiar contexts.

Dual-Coding Theory: A theory of cognition that postulates that both visual and verbal information are processed differently and along distinct channels with the human mind creating separate representations for information processed in each channel.

Visual: a picture, map, piece of film, etc. used to make an article or a talk easier to understand or more interesting.

2. REVIEW OF LITERATURE

2.1. Listening Comprehension

Listening is an essential language skill for the language acquisition process. It is one of the first language skills that first language users acquire naturally in the early years of their lives. The term 'listening' has been defined by many researchers. One of the first people to define listening was Chastain (1971) who defines it as the ability to understand native speech at normal speed. Goss (1982) gives another description to listening as a process of understanding what is heard and organizing it into lexical elements to which meaning can be allocated. Learners hear oral speech, separate sounds, divide them into lexical and syntactic units, and comprehend the message. Gilakjani and Sabouri (2016) have defined listening as "a process of receiving what the speaker says, making and showing meaning, negotiating meaning with the speaker and answering, and creating meaning by participation, creativity, and empathy" (p. 124). This definition is close to that of Purdy (1997) who defines listening as the process of receiving, making meaning from, and answering to spoken or nonverbal messages. Rost (2002) defines listening as a complex process of interpretation in which listeners match what they hear with what they already know. Rost (2009) later explains that listening helps us to understand the world around us and is one of the necessary elements in creating successful communication. Jafari and Hashim (2015) point out that listening is a channel for comprehensible input, and learners spend more than 50 percent of the time for listening while learning a foreign language.

First language learners develop their ability to comprehend oral language 'seemingly without effort and attention' (Siegel, 2014, p.22). However, this is not often the case with second language learners of English, especially those who learn English in a foreign language (EFL) context. Listening comprehension in a second language is the process of receiving, attending to, and assigning meaning to aural stimuli, as well as it is an essential part of second language communication and a necessary part of acquiring a second language (Suvorov, 2008). It involves a listener, who brings prior knowledge of the topic, linguistic knowledge, and cognitive processes to the listening task, the aural text, and the interaction between the two (Coakley & Wolvin, 1986).

2.1.1. Definitions of the Listening Comprehension

There are a variety of definitions of the listening comprehension process. According to one of the earlier definitions given by Lado (1961), listening comprehension can be defined as “recognition control of the signaling elements of the language in communication situations” (p. 206). Later definitions of listening comprehension are more specific as they include the types of stimuli or information exchanged between the speaker and the listener. For example, Coakley and Wolvin (1986) claim that listening is “a complex communication behavior, involving a process of receiving, attending to, and assigning meaning to verbal and/or non-verbal stimuli” (p. 20), while Rubin (1995) states that listening comprehension “consists of processing information which listeners get from visual and auditory clues in order to define what is going on and what the speakers are trying to express” (p. 151). Mueller (1980) views listening comprehension as resulting from “a complex interplay of linguistic and extra-linguistic, contextual (often visual) information cues” (p. 335). Fischer and Farris (1995) define listening comprehension as a process whereby students actively construct mental representation of an aural text based prior knowledge of the topic. Hoven (1999) extends this definition by stating that constructive learning from aural materials may depend on the interaction of the students with the characteristics of the text, the interlocutor, the task, and the process. Therefore, listening comprehension can be defined as an activity in which the listener receives a message through verbal activities and visuals, also responds the message. This process of listening comprehension requires some competencies for learners to make the process easier and more effective.

There have been some efforts to identify listening competencies to make it clear. Rhodes, Watson, and Barker (1990) explain their view about listening competence as “Competent listening cannot be defined as only possession of knowledge; effective, or competent, listening is a behavioral act, and like other behavioral acts, listening can be improved with practice and feedback” (p. 64). As Quianthy (1990) indicates, the listening comprehension competencies include; recognizing main ideas, identifying the supporting details, recognizing explicit relationships among ideas, as well as recalling basic ideas and details. Moreover, recognizing the speaker’s stance and conflicts between the speaker’s verbal and non-verbal messages are also significant in listening comprehension process.

Chung (1994) claims that listening comprehension data can be divided into two parts: the message sent to the listener and the message understood by the listener. The message sent to the listener includes three types of information. These are oral ones which are words and sentences, paralinguistic ones which are extra-speech sounds, such as hissing, whistling, quality of voice, voice pitch, and rate of speech, as well as visual information, such as images, gestures and facial expressions (Chung, 1994). Therefore, visuals bear significant effect on the listening comprehension competence as they consist of some clues about the non-verbal messages, details about emotions and attitudes of the speakers and the setting. Baltova (1994) argues that “in real-life listening comprehension we not only “listen” but more often than not “view” the message as well, and interpret the two modes of information in a similar way” (p. 508). Vandergrift (2011) states that listening comprehension is currently considered to be the most significant aspect of language teaching, as it is believed to facilitate the other language skills. He further states that among the four language skills, listening comprehension is the most difficult to investigate; therefore, the least understood in second language research as it involves not only linguistic but also non -linguistic complex process at different levels. Therefore, it is essential to have a clear understating of visual discourse. In view of all that has been mentioned so far, one may suppose that listening comprehension cannot be separated from visual clues that exist in that process of listening.

2.1.2. Difficulties and Barriers in Listening Comprehension

Listening comprehension is a complex process and it is possible for learners to have some difficulties during this process. The types and the extent of difficulty may differ. There are some internal and external factors that affect listening comprehension. Numerous studies have attempted to explain these factors. For example, Underwood (1989) mentions some barriers to effective listening comprehension processes as follows;

- Listeners cannot control the speed of speech. The biggest problem with listening comprehension is that listeners are not able to control how quickly speakers talk.
- Listeners cannot have words repeated and this can cause critical difficulties for them. Students cannot replay a recording section. Teachers decide what and

when to repeat listening texts and it is very difficult for teachers to know whether or not their learners understood what they have heard.

- Listeners do not have high vocabulary knowledge. Speakers may select words that listeners do not know them. Listeners may face an unfamiliar word which can stop them and think about the meaning of that word for a while and miss the next part of the speech.
- Listeners may lack contextual knowledge. Mutual knowledge and familiar texts can make communication easier for listeners. Listeners can sometimes comprehend the surface meaning of a passage but they can have substantial problems in understanding the whole meaning of a passage unless they are familiar with it.
- It is not very easy for listeners to concentrate on the listening text. Sometimes a shortest break in attention can prevent comprehension. If the listening passage is interesting for listeners, concentration will be easy for them.

Similarly, Graham (2006) states that factors, such as restricted vocabulary, poor grammar, and misinterpretations about listening tasks can cause learners to have listening comprehension problems. If the learners do not know the meanings of the words and the grammar structures in the utterances, they may have difficulties in understanding the messages. This view is also supported by Hasan (2000) who maintains that unfamiliar words, difficult grammatical structures, and the length of the spoken passages are the most important factors that cause problems for learners' listening comprehension. He further states that clarity, lack of interest, and the demand for complete answers to listening comprehension questions are the serious difficulties of students' listening comprehension. According to Seferoglu and Uzakgoren (2004), some other listening comprehension problems are related to the kind of listening materials. Sometimes teachers may use some recorded materials that have low quality and quality of sound system may have a negative effect on learners' listening comprehension.

In her study on language learners' listening comprehension problems, Goh (2000) reveals that language learners mention two kinds of problems which are lower level problems and higher level problems. He adds that lower level problems in listening comprehension are associated with inefficient processing of the language

features of spoken text (e.g. sound and sound blending, word boundaries in speech and complex grammatical structures), while higher level problems in listening comprehension are mostly associated with failure to make relevant connections within and between utterances to comprehend the intended message of the text. A consensus is lacking among researchers about which of these two types of problems contributes more to L2 learners' inability to comprehend spoken text, but there is growing evidence that comprehension failure is often associated with lower level processing problems (Goh 2000; Wang 2010; Wang and Renandya 2012). More recent studies also point out similar problems and they add cultural differences, and pronunciation of the speakers. When learners are not familiar with the target culture, they may not comprehend the messages including these cultural differences. Azmi et al. (2014) indicate that learners may have critical comprehension problems if the listening task includes different cultural materials. Spoken language is different from the written form and that makes the recognition of the words difficult. Walker (2014) expresses that pronunciation of the words is different from the way they appear on print which causes serious problems of listening comprehension. Overall, there seems to be some evidence to indicate that language learners may have various problems during listening comprehension process which may be due to internal and external factors. Both internal and external factors that cause learners to have problems in listening comprehension process can be seen in the following figure of Zeng (2007, p. 46)

Sources of listening problems	%
1. Speaking rate	100
2. Distraction	95
3. Unable to recognize known words	90
4. New vocabulary	85
5. Missing subsequent input	80
6. Nervousness	70
7. Sentence complexity	60
8. Background knowledge	55
9. Anxiety and frustration	45
10. Unfamiliar pronunciation	40

Figure 2.1. Sources of listening problems

As is seen, while lower level problems in listening comprehension are related with the sounds and grammar, higher level problems are aligned with discourse. Together these studies provide important insights into the need for some strategies to overcome these difficulties that language learners may face in listening comprehension process.

2.1.3. Some Suggested Strategies to the Listening Comprehension Problems

The use of language learning strategies has been one of the hot topics in foreign language learning research in the past several decades. Nunan (1991) indicates that learning strategies in general are the mental and communicative procedures that learners use in order to learn and use a language. On the other hand, Oxford (1990) explains strategies as “especially important for language learning, because they are tools for active, self-directed involvement, which is essential for developing communicative competence”. Furthermore, Vandergrift (2003) defined the strategies as the techniques listeners used to collaborate with others, to verify understanding or to lower anxiety. Therefore, learners should be aware of those strategies and choose the ones that are appropriate for their learning and enable them to improve their language skills. On the basis of language learning strategies developed by O’Malley and Chamot (1990), which are considerably accepted, listening strategies can be classified into three categories: meta-cognitive strategies, cognitive strategies and social/affective strategies.

Meta-cognitive strategies used in listening comprehension involve planning, selective and directed attention, self-management, self-monitoring, self-evaluation and identification of problem. The meta-cognitive strategy is considered to be a kind of self-regulated learning as it encourages learners to plan, check, monitor, select, revise, and evaluate their own learning. For instance, while using meta-cognitive planning strategies, learners would clarify the objectives of an anticipated listening task, and focus on specific aspects of language input or situational details that helped in understanding the task (Vandergrift, 1999). Metacognitive strategies are generally considered to be applicable across a variety of tasks.

The cognitive strategies are related to comprehending and storing input in working memory or long-term memory for later retrieval and they are more tailored

to specific learning activities. O'Malley and Chamot (1990) clarify that cognitive strategies in listening comprehension include prediction, repetition, resourcing, translation, note-taking, auditory representation, key word, transfer, inference, selective listening, material selection and elaboration. The cognitive strategies are divided into two aspects as bottom-up strategies and top-down strategies. For bottom-up processing, it refers to using the incoming input as the basis for understanding the message. For bottom up strategies, Henner-Stanchina (1987) points out that effective listeners are good at using their previous knowledge and experience to raise hypotheses about a text, integrating new information into their ongoing interpretations, making influences to bridge gaps, assessing their interpretations, and if necessary, modifying their hypotheses. On the other hand, top-down processing goes from meaning to language (Richards, 2008). Learners are able to predict what is meant by the signal. However, Chiu (2006) claims that listening comprehension includes both top-down and bottom-up processing. Similarly, Lu (2008) summarizes that the listeners not only use bottom-up but also top-down processing models.

The third category is social/affective strategies in listening comprehension include interest-raising, self-reinforcement, lowering anxiety, cooperation and clarifying. These strategies entail cooperative learning, questioning for clarification, and affective control over learning experiences. The principal strategic resources students use to help them in comprehension process are self-monitoring, elaboration, and inference. The use of these strategies differentiates effective listeners from ineffective listeners and those strategies can be applied in a variety of ways depending on the phase of comprehension. In general, however, the effective listeners made use of both top-down and bottom-up processing strategies, while ineffective listeners became embedded in determining the meanings of individual words (O'Malley, et al., 1989)

For social/ affective strategies, Habte-Gabr (2006) states that they are the strategies which are non-academic in nature and involve stimulating learning through establishing a level of empathy between the instructor and learner. Social/ affective strategies also include considering factors, such as emotions and attitudes of the learners (Oxford, 1990). It is necessary for listeners to know how to reduce the anxiety level, feel confident while doing listening tasks, and increase personal

motivation in enhancing listening comprehension (Vandergrift, 1997). According to O'Malley & Chamot (2001), among the three strategies of meta-cognitive strategies, cognitive strategies and social/affective strategies in listening comprehension, social/affective strategies influences the learning situation immediately as they are directly related to the motivation and readiness of the learners.

Many strategies have been applied to enhance learners' listening skills and using visual support is one of them. Visual images have a significant role in understanding the verbal input. The inclusion of visual elements in today's teaching and learning environment is increasing as the integration of images and visual supports with text in textbooks, instructional manuals, classroom presentations, and computer uses spread (Benson, 1997). Visuals are able to activate the background knowledge of the learners. To make the foreign language listening comprehension process easier, Baltova (1994) suggests that teachers should help listeners activate their schemata and background knowledge related to the spoken text by enabling connections between listeners' prior knowledge schemata and new information by using cues, such as pictures to motivate them and to arouse their interest. Rubin (1995) states that listening comprehension "consists of processing information which listeners get from visual and auditory clues in order to define what is going on and what the speakers are trying to express" (p. 151). Visual and verbal information together are able to make the comprehension of language learners easier as the activation of both nonverbal and verbal systems entails better learning. Chung (1994) states that a spoken message presented with non-verbal cues and visual information could assist and facilitate learners' listening comprehension. When accompanied by visuals, audio texts are easier to be understood by language learners. Especially lower level students would have a chance to see the setting, the speaker, the attitude and the emotion of the speaker and all these information is likely to enhance the comprehension of the listening text.

It has been well recognized that visuals are able to lead to better comprehension by second and foreign language learners. Thus, listening comprehension cannot be separated from visual clues that exist in that written discourse.

2.2. Visual Discourse

2.2.1. Visuals

There are so many definitions of the word ‘visual’. The Oxford Dictionary (2023) defines it as ‘a picture, map, piece of film, etc. used to make an article or a talk easier to understand or more interesting’. Another definition made by Merriam-Webster (2023) is that visual is ‘something (such as a graphic) that appeals to the sight and is used for effect or illustration’. Canning-Wilson (2001) draws our attention to the classification of visuals as illustrations, pictures, reproductions, replicas, impressions, mental images, perceptions, figures, likeness, or anything that would aid the learning process by giving immediate meaning clues. Visuals can also be classified as photographs, flashcards, drawings, signs, symbols, icons, filmstrips, indexes, clines, picture books, cartoon and comics, graphics, graphic organizers, timelines, charts, and diagrams.

Visuals are set to play an important role in teaching and learning of language and should be embedded within and supportive of linguistic inquiry. Visuals may be useful to depict phenomena and relationships that students are unable to understand from the linguistic messages. Bejar, Douglas, Jamieson, Nissan, and Turner (2000) and Ginther (2002) distinguish between two types of visuals: context (or situation) visuals and content visuals.

Context visuals are visuals that provide information about the context for the verbal exchanges, such as the students, the setting, and text type (Ginther, 2002). An example of a context visual can be a photo that depicts a boy and a girl talking to each other in a garden. According to Ginther (2002), two main purposes of context visuals are to set the scene for the verbal exchange, and to indicate a change of speakers in a conversation. According to the study by Baltova (1994), listening comprehension is mostly facilitated by presenting contextual visuals. When contextual visuals are presented before or while listening to the audio, listening comprehension is enhanced more by the learners.

On the other hand, content visuals are visuals that are related to the content of the verbal interaction and may include still photos (an ordinary photograph that is not a video, movie, etc.), pictures, drawings, as well as diagrams (Bejar et al., 2000). A

photo of Pablo Picasso's paintings or Michelangelo's sculptures accompanying a lecture on arts would be an example of content visuals. Bejar et al. (2000) divide content visuals into four groups: content visuals that replicate the audio stimulus, content visuals that illustrate the audio stimulus, content visuals that organize information in the audio stimulus, and content visuals that supplement the audio stimulus. According to Bejar et al. (2000), the first three types of content visuals enhance the comprehension of the oral stimulus, while the last type of content visuals which supplement the audio stimulus makes the comprehension harder as they may add extra information or may extend the given information. For instance, if a visual of DNA parts (which is related but extra information) is presented to the learners while listening to a text about cloning, it may be confusing for the learners and may cause comprehension problems.

Visuals enable the message to overcome the limitations of linguistic communication. For instance, what is being expressed through the choice of word classes in written text may be expressed by the choice of colours or positions of the things in an image. Kress & van Leeuwen (2006) compare the linguistic and visual communication forms as:

What in language can be realised as action verbs can in imagery be realised by the elements formally defined as vectors. And what in text is realised as locative prepositions can be corresponded by "the formal characteristics that create the contrast between foreground and background (p. 46).

2.2.1.1. The Use of Visuals in Teaching

It can be said that today's world is certainly a visually oriented world, thus the benefits of utilizing pictures have gained wider recognition in the EFL context. When imaginary started to be systematically embodied as pictures, it has been involved in the language teaching process (Rossi, 2000). Recently, the communicative use of language has gained an important role in teaching a foreign language. Pictures are considered as useful materials in Communicative Language Teaching because they provide references to which the learners can make a personal response, such as expressing his/her own feeling by looking at a picture before or after listening to a spoken message. In his study, Bowman (2011) discusses the reasons for using visuals in teaching environment and points out that the visuals are loved by the brain as they are colourful and eye-catching, they evoke emotion, trigger long-term memory and create shortcuts and shorten the teaching time.

The pictures are more advantageous than the other materials or techniques because they have the advantage of being easy to prepare, easy to organize, being interesting, more economical, efficient, meaningful and authentic. Pictures can bring images of reality into the unnatural world of the language classroom and make the language more real and alive. If pictures are used effectively, they add a very important dimension to the classroom activities. It is believed that a well-organized picture can represent the speakers' intent better than 1000 words. It is believed that an image eases the comprehension, storage and recall of information (Paivio, 1971). Researchers have stated that visual support facilitates listening comprehension and visual context plays a key role as a source of background knowledge in comprehension and learning in an instructional setting (Rubin, 1990; Savignon, 1990).

2.2.1.2. The Use of Visuals in Learning

Visuals have always been significant in teaching and learning processes especially in language teaching and learning process due to its aid to memory. Paivio's Dual Coding Theory is based on the practical use of visuals as a memory aid in the past years. It is a theory in cognitive psychology that explains psychological objects or events by integrating both verbal and non-verbal symbolic systems to manage linguistic and non-linguistic information and by applying it to language, education, memory, learning processes and other psychological topics (Clark & Paivio, 1991). According to Clark and Paivio (1991), linguistic information is symbolized by images and a verbal symbolic system, non-linguistic information is symbolized by a non-verbal symbolic system. Both verbal and non-verbal symbolic systems are independent but interconnected as they can be interchangeably converted into each other. For example, when a learner sees, hears or reads the word —table, he/she is able to recall the picture of it or vice versa. Paivio (1991) explains this as a learner who knows both the image and the word could recall the item.

According to dual coding theory, cognition includes the actions of two different subsystems which function separately; a verbal (linguistic) system, dealing with language, and a non-verbal (imagery) system, dealing directly with non-linguistic objects or events. If the code in one of the systems cannot be remembered, the related code in the other system can still be recalled. The non-verbal imagery system dominates in some tasks (for example, jigsaw puzzle) and the verbal system

in others (for example, scrabble game). With the help of the interconnections between the two systems, a range of cognitive activity takes place. The study of Mayer & Anderson (1991) reveals that the use of verbal accompanied by visual presentation leads to better learning than either verbal-only or visual-only presentation.

Dual Coding Theory claims that the possibility and ease of image arousal plays a significant role in the representation of text meaning because of the referential connections between the verbal and nonverbal systems and special properties of images (Clark & Paivio, 1991). Most of the educational research has proved the importance of imagery and concreteness for the comprehension of sentences and larger textual units. The use of images and related pictures usually benefit text comprehension. That is, lessons including visuals will be easier to comprehend and remember than lessons that are abstract and not containing visual aids. Levin and Berry (1980), for example, asked fourth graders to recall information from tape-recorded newspaper stories. Children who listened to the stories while viewing relevant pictures recalled more than children who only heard the stories. Overall, when the learners process the information through two separate systems, verbal system and non-verbal system, namely images, better learning will be achieved.

2.2.1.3. The Effect of Visuals on Listening Comprehension

Pictures are useful in developing students' listening comprehension, particularly 'directed listening'. They do not only help to guide the students' listening, but they can provide a general background and context as well. They especially contribute to interest and motivation by providing variety in lessons. They also cultivate students' interest and help students enjoy their listening course. The listening activities with pictures have a positive effect on students and make them want to listen and speak more because the pictures add dimension to the language and present more information. They encourage the students to use the target language in classroom more naturally and decrease teacher's talk while increasing the students' talk. As a result, listening should be taught with motivation, interest and variation thus, students can keep their interest in it. In order to help learners become motivated and interested while making good progress in listening comprehension, pictures which are considered as the most advantageous and economical materials should be used effectively.

COMPREHENSION PROCESSES IN VISUAL DISCOURSE

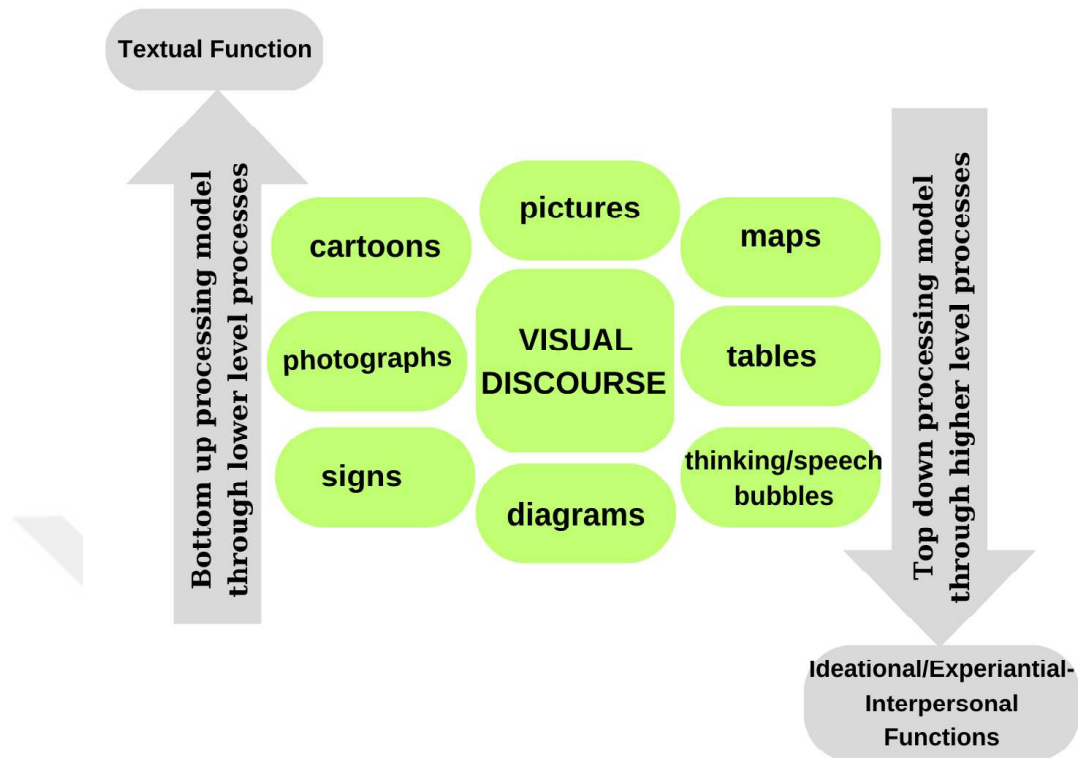


Figure 2.2.. Comprehension processes in visual discourse

As is seen in Figure 2.2., in bottom up processing model through lower level processes, first the details are seen and then relevant connections are made to comprehend the whole image. This is associated with the textual function of visual grammar which is related with the positions of the things in an image. The listener pays attention to individual words and phrases and understands by using these details to build up a whole. In top down processing model through higher level processes, the whole image is seen first and later the details are noticed. This process is connected to the ideational and interpersonal functions of grammar as they are related with the experiences and interactions of the addressees. The process starts from the meaning and goes to language. The listener gets a general idea of the listening text and the overall picture. Therefore, they are able to guess what they are going to listen to.

Several studies have focused on the effect of visuals on listening comprehension tasks. A pioneering experimental study by Mueller (1980) with 76 subjects in German context demonstrated that contextual visuals seem to enhance listening comprehension and also seeing the visual before hearing the passage

appears to result in the greatest amount of listening comprehension. He further states that the Visual-Before treatment was most effective because the visual serves as an advance organizer which activates relevant elements of stored memory, and makes them available during the comprehension process. In addition, when they see the overall context first, students were less likely to form wrong hypotheses and, consequently, they were better able to guess the meaning of unfamiliar words and phrases, and also seeing the visuals before hearing the text intensified the students' interest and caused them to pay more attention to the text.

Later, in his study Chung (1994) investigates whether hearing the audio of natural dialogues without images or in conjunction with single, multiple, or moving-video images facilitated listening comprehension in 75 college students enrolled in intermediate- and advanced-French courses. The students were presented four dialogues each displayed with increasing amounts of visual information: audio only, one still picture, multiple still pictures, moving video images. Their listening comprehension was measured by ability to recognize information from the dialogue, to actively recall main ideas and details, and to generate inferences. The results of the study clearly showed that adding images almost always improved listening comprehension of dialogues and reduced recall errors, with moving images leading to the most improvement.

In one of the recent studies, Kashani, Sajjadi, Sohrabi and Younespour (2011) examined listening comprehension from a strategy of introducing visual information, either prior to or during an audio activity, and also looked at listening comprehension without presenting visuals. The aim of their study was to clarify under what presentation conditions visual annotations would enhance listening comprehension of language learners. 40 EFL learners took a number of listening comprehension tests under three different conditions and the results revealed that test takers' performance varied significantly across the three conditions, with the pictures-before-listening condition holding the best scores while the pictures-during-listening condition the second best scores and the pictures-free-listening condition the lowest scores. The inclusion of visuals prior to audio materials was the only condition that significantly fostered comprehension.

Pictures can be used in all three (pre, while and post) stages of listening in the classroom instruction. As stated by Wright (1989), in pre-listening part pictures can

be used to help learners focus on the content of the listening and to create a sense of purpose in listening. During listening, pictures may help the learners to understand the overall context, the nature, the situation and the behaviour of the speakers and in post-listening part, to sequence the events or to lead a discussion (Wright, 1989). Therefore, visuals can play a significant role in all the stages of listening as they 'represent the speakers, their appearance, their behaviour, the setting and the situation' (Wright, 1989, p.161).

Effects of visuals can be different even if they are directly related to the text. Earlier research provides evidence that visuals might have both facilitating and debilitating effects and this may depend on various factors (Chung, 1994; Schriver, 1997). Chung (1994), for instance, reported that the visual information becomes facilitative when language learners are able to interpret its meaning correctly; otherwise, the visual information can be distracting for them. Schriver (1997) notes that pictures are beneficial for language learners because memory for pictures seems to be better than memory for words. However, she also claims that pictures can be distracting in those cases, when they decorate the text and do not convey any meaningful information. Therefore, it appears to be very important "to bring words and pictures together in harmonious ways" (Schriver, 1997, p. 411).

In Turkish context, Irgatoğlu (2010) conducted a study to investigate the effects of using different presentations of pictures as contextual supplements to improve foreign language listening comprehension. The study was conducted on two 9th grade classes and lasted 14 weeks, which included pre-experiment stage, pre-test stage, training stage, post-test stage and post-experiment stage. According to the analysis of results, she reported that using pictures as contextual supplements enhanced listening comprehension better than audio-alone condition. Secondly, priming and feedback presentation techniques as methods of presenting visual cues were better when compared to simultaneous presentation technique. Later, Unal and Sever (2013) conducted a study to identify the effect of nature visuals on listening skill in terms of comprehension and memorability of listening texts about nature. The study conducted with 68 middle school students and the results of the study showed that use of visual materials about the listening text increases comprehension and memorability of listening text.

In some other studies, it was found that visual clues have little or no effect on facilitating the understanding of audio information (Lynch, 1998). A study conducted by Suvorov (2008) to investigate the influence of context visuals on test-takers' performance on a computer-based listening test revealed different results showing that while the use of a single photograph in a listening test as compared to a listening test without any visual support did not make any significant difference in test-takers' scores and the use of video stimulus had a negative impact on students' performance. A large and growing body of literature has investigated listening comprehension so far, but there is little information about the effects of using visual discourse in enhancing listening comprehension. Therefore, the findings of this study intend to suggest that visual discourse, when used as contextual supplements in listening comprehension process, help listeners comprehend the utterances easily because visual discourse provides extra linguistic and contextual clues, helping them comprehend the spoken messages.

2.2.2. Visual Discourse Analysis (VDA)

Visuals are able to help the message to overcome the limitations of verbal communication. Visual communication and verbal communication forms are able to express the same messages by using different properties. For instance, the choice of word classes while expressing something in written text may be expressed by the choice of colours in an image. According to Kress & van Leeuwen, visual structures are never merely formal: they carry important semantic dimensions which make them to some extent ideological (2006, p. 47).

VDA is a general term for an approach to analyze visual as a language and their use. It helps educators and teachers to understand how learners read visual messages, organize them and how they visually represent their own messages and this visual language is becoming more effective in today's world (Kress, 2003). VDA is based on semiotics, discourse analysis and the grammar of visual design as there is an attempt to describe the structural organization of the overall visual. While describing the structure of the visual, it is essential to illustrate the social contexts in which the meanings are produced. Therefore, VDA requires a semiotic approach.

Visuals resonate with the cultural and historical sense-meaning of viewers (Banks 2001). Malherbe et al. (2016) state 'It is therefore not the photograph [or image] per se that communicates visual meaning [...] it is the viewer who attaches

interpretative discursive meanings to visual images’ (p.591). Therefore, VDA is not only an attempt to understand the image producer’s world, but also an attempt to understand the audience’s world (Banks 2001). VDA researchers (Kress and Van Leeuwen 1990; Malherbe et al. 2016) apply Halliday’s (1994) systematic functional model as a guide to analysing visual discourses. The systematic functional model for VDA identifies three metafunctions that comprise visual discourse: (1) the ideational metafunction, (2) the interpersonal metafunction, and (3) the textual metafunction.

2.2.2.1. The Ideational Metafunction

The ideational metafunction involves the representation of human experiences of the world and how these experiences are represented in language or in imagery. Visuals should reflect the experiences and the goal of the participants and their interaction through participants, circumstance and process (*material, mental, behavioural, relational, verbal and existential*) types. The ideational metafunction is the ability of semiotic systems to represent objects/participants and their relations in a world outside the represented system. There are two types of participants in every semiotic act. First one is interactive participants that speak, listen, read or write or make images or view them, second participants are the ones who constitute the subject matter of the communication and they are the people, places or things represented in the images that the images are created about.

The participant from which the vector emanates have the role of ‘Actor’, the participant at which the vector points have the role of ‘Goal’, and the participant who benefits from the process is called ‘Recipient’.

Actor	Process	Goal	Recipient
John	has bought	a new car	for his wife

In the sentence above, John [Actor] is the participant who is acting the process [to buy], a new car [Goal] is the participant the vector points at and John’s wife [Recipient] is the participant who benefits from the process. The relation and the interaction of all these participant types create the messages delivered by visuals. When the visuals have only one participant, this participant is generally an ‘Actor’ and the structure becomes non-transactional. There is no ‘Goal’ in this type of process and the action is not done to or aimed at anyone or anything. While talking

about non-transactional processes, intransitive verbs are used. For example, in the sentence “The wind blows”, it just blows and it does not blow or move anything.

When the ‘Actor’ and the ‘Goal’ are seen in the image together, the process is called transactional process and when talking about this kind of processes, transitive verbs are used. For example, in the sentence “She is blowing bubbles” there is an action from the ‘Actor’ (she) to the ‘Goal’ (bubbles).

Some visuals may contain other participants related to the main participants not by means of vectors, but in other ways. Halliday (1994) refers to these participants as ‘Circumstances’. ‘Circumstances’ contribute additional or optional information regarding the questions ‘when, where, how long, with whom and so on?’ related to the participants of place, manner or time and could be left out from an image without changing the basic information given by the image.

‘Processes’ are the happenings or states of affairs represented in a clause. They are realized by verbs and verb phrases but referring to them as ‘processes’ indicates the focus on meaning, not grammar. All the six processes types may be summarized in Table below.

Table 2.1. Six processes in a clause

SIX PROCESSES	PARTICIPANTS	PROCESS VERBS
Material	Actor, Goal, Beneficiary, Range	Verbs of doing (fly, walk, climb)
Mental	Senser, Phenomenon	Verbs of mental activity (think, guess)
Relational	Carrier/attribute, Token/ Value, Possessor/Possessed	Connection verbs (to be, seem)
Verbal	Sayer, Receiver, Verbiage	Verbs of saying (say, argue)
Behavioural	Behaver, Behaviour	Mental processes with the addition of conscious choice (see & watch, hear & listen)
Existential	Existential	‘There’ as the theme, no actor doing the verb

2.2.2.2. The Interpersonal Metafunction

The interpersonal metafunction concerns with the social interaction between the viewer and the visual. One way of organizing this relation is ‘Mood’. A person in the visual can be shown as addressing the viewers directly by looking at the camera and this conveys a sense of interaction between the person and the viewer and this kind of image is called as a ‘Demand’ according to Halliday (1994) as the person in the image demands something from the viewer by his/her gaze. When the person in

the visual look away from the camera, this conveys the absence of a sense of interaction and this kind of image is called as an 'Offer' according to Halliday (1994). In such images no contact is made and they address the viewer indirectly.

The position from which the photo was taken or the image is created constructs angles, horizontal and vertical angles. The former represents the involvement and it encodes whether the image-producer is 'involved' with the represented participants or not. The frontal angle indicates that the things seen in the visual exist in our world and something we are involved with while the oblique angle indicates that the things in the visual do not exist in our world and we are not involved with them.

The latter, vertical angle, represents power. If the participant in the image is seen from a low angle that means it has power, and if it is at eye level that means there is no power difference. Kress and van Leeuwen (2006) explain that in many of the school textbooks, the viewers look down on the visuals and the social world lies at the feet of the viewer, and that is to say 'Knowledge is power'.

The truth or factuality of the messages given by the visuals is established by the modality markers (Kress & van Leeuwen, 2006). Modality means likely or unlikely (if a proposition), desirable or undesirable (if a proposal). A proposition (In between the certainties of 'it is' and 'it isn't' lie the relative probabilities of 'it must be', 'it will be', 'it may be') or proposal (in between the definitive 'do!' and 'don't!' lie the discretionary options 'you must do', 'you should do', 'you may do') may become arguable through being assessed in terms of the degree of probability or obligation that is associated with it (Halliday, 1994). The modality system construes the region of uncertainty that lies between 'yes' and 'no'. The modality markers in visuals are colour, contextualization, representation, depth, illumination and brightness.

The light and shadow in the images can make them appear more idealized or less blemished and highly saturated colours can connote increased emotions and enthusiasm. Pure colours are generally used to communicate simplicity and truth while impure colours give the sense of ambiguity and complexity.

The contextualization of the image is established by the details in the background. The absence of setting lowers modality and decontextualized images with only black or white background are usually used to give an idea or concept. For

example, a photo of academicians taken in front of a university building may create a sense of unapproachability, but when the same photo is seen without any background, it gives a sense of approachability and proximity as there is no indicator that shows where they belong to.

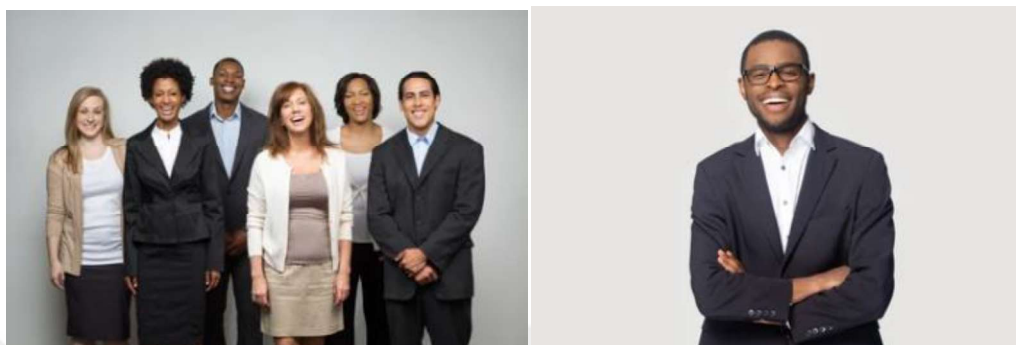


Figure 2.3. Photo examples with no backgrounding

The representation of the participants affects the modality of the visuals, as well. If an image shows every detail about the participants, the reality of the image increases.

Depth is a scale ranges from the absence of the depth to deep perspective. If vertical lines are shown or a ‘fish-eye’ perspective is used, it increases the reality and central perspective has the highest modality.

Illumination and brightness are related to the colours used in the visuals and they affect the reality of the images. An image should have naturalistic colours and details of the participants in a context from a central perspective to be more realistic and to express the truth and factuality.

2.2.2.3. The Textual Metafunction

The textual metafunction involves the ability of images to form comprehensible texts with the placement of the objects in the visual (e.g., point of view framing the image, the visual symbols used, distances between the subjects in the image). It deals with the presentation of ideational and interpersonal meanings as information that is given by the visual. Different arrangements of the objects in the visuals may create different textual meanings. One of the major textual systems is ‘Theme’ and the other one is ‘Rheme’. ‘Theme’ is realized by initial position and ‘Rheme’ is realized by non-initial position. For example, [Theme:] Yesterday

[Rheme:] Maria arrived in Madrid. The theme usually contains ‘old’ or ‘previously given’ information and it is the starting point of the message that locates or orients the clause within its text. Briefly, links are made in the ‘Theme’ and the new information appears in the ‘Rheme’. In visuals, these textual systems are provided by the composition and the placement of the elements through the systems of information value, salience and framing.

The placement of the elements of the visuals enables them with some significant informational values. The elements on the left side reflect the given information and the elements on the right side give new information. If the elements are placed at the top that means they give important information and if the elements are placed at the bottom part of the visual, they give extra information. Centre elements form the umbrella term and margins provide supporting information.

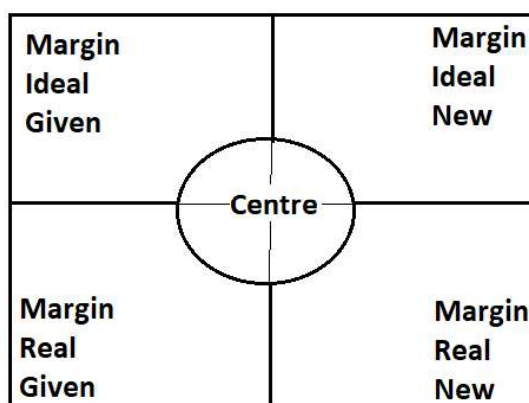


Figure 2.4. The dimensions of the visual space (Kress and van Leeuwen, 2006).

The composition of the elements and their positioning endows them different information values but the composition of the elements in a visual may donate different degrees of salience to its elements. Salience is the degree to which a participant in the visual draws attention (Kress & van Leeuwen, 2006). The degree of salience is capable of making some elements more important or more worthy of attention than the other elements in the image. If the participant is bigger than the other participants in size, that makes it more salient than the others. When one element is placed on the foreground, it is more important and it gets more attention as foreground elements are more salient than background elements.

Similar to salience, visual framing is a matter of degree, as well. The elements in the composition may be weakly or strongly framed which means they can be

connected or joined together, or they can be disconnected (Kress & van Leeuwen, 2006). If an element is presented as a separate unit of information, it has stronger framing in the image.



3. METHODOLOGY

3.1. Research Design

The experimental research design was used to determine cause-and-effect relationship. In this design, two groups were used, and comparisons were made between two groups receiving different treatments. 19 Mayıs University prep-school students were assigned to different conditions (texts accompanied by visuals and texts with no visuals) in this experiment and the experiments were carried out with the experimental and control groups. Dependent variables were test scores of the listening texts, and the independent variable was the students' language proficiency.

3.2. Research Site and Participants

A total of 50 learners of English at 19 Mayıs University Prep School served as participants of this study. The prep-school students from 19 Mayıs University were chosen for the study as the participants of this research because they are the appropriate setting to observe the effect of the visuals on listening comprehension. Furthermore, they are the ones who can provide rich information regarding the focus of this study by referring to their own experience as English as a foreign language learners. Most of the learners were native speakers of Turkish and were enrolled in EFL classes. Prior to the experiment, all the students were given a proficiency exam (shown in Appendix 1), which was designed according to the Common European Framework of Reference for Languages (CEFR), before the experiment and they were said to have A2 level. They have 26 hours of English classes each week throughout the Academic Year, so doing this kind of study did not cause any problems. In this study, two groups were used, a control group and an experimental group that were chosen randomly. The numbers of the participants in the experimental group and the control group were equal: twenty-five in the experimental group and twenty-five in the control group. No difference in gender-based performance was found in this study, and the research was carried out during the spring term of 2021-2022 Academic Year.

3.3. Data Collection Instruments and Procedures

The aim of this study is to investigate the effects of using visual discourse to enhance foreign language listening comprehension. Keeping this aim in mind, 10 listening tests were applied to the experimental and control groups. Experimental group students were given the questions accompanied by the visuals related to the listening texts and control group students were given only the same questions. After each test, all the students in the experimental group were asked some inferential questions and they were given the students' disposition scale towards accompanied visuals in Figure 3.1. to evaluate their attitude. The answers were scored by two instructors as assessors independently for reliability of grading.

The visuals helped me comprehend what I was listening to.	YES	NO	UNDECIDED
The visuals helped me comprehend the words.	YES	NO	UNDECIDED
The visuals helped me comprehend the utterances.	YES	NO	UNDECIDED

Which image(s) helped you more in comprehending what you listened to? (Write the image number(s).)

Which image(s) helped you comprehend the words more? (Write the image number(s).)

Which image(s) helped you comprehend the utterances more? (Write the image number(s).)

Which image(s) have you never used? (Write the image number(s).)

Which image(s) showed the goals and experiences of the characters in the text? (Write the image number(s).)

Which image(s) have higher social interaction with you? (Write the image number(s).)

In which image(s) do the locations of the objects make it easier to comprehend the image? (Write the image number(s).)

Figure 3.1. The students' disposition scale

Pavio's Dual Coding theory was taken into consideration. According to this theory, information can be processed through two channels; while one of them is dealing with verbal information, the other channel deals with non-verbal images, such as pictures. It is accepted that listening comprehension is aided when learners are presented with pictures that are relevant to the content of the text.

Ten different A2 level listening texts, each between 4 and 6 minutes long, pertinent to the level of the students, were chosen as stimulus materials from Talent 1, which is an English teaching book published by Cambridge University Press in 2018. The selections were made based on the length and the use of contemporary English and different accents, appropriate conceptual and vocabulary level, and the needs and proficiency levels of the students. The assessors made these decisions in terms of their knowledge and teaching experiences. The table below outlines the listening texts and visual types used during the data collection process.

Table 3.1. The framework of the listening texts used during the experiment

Listening Texts	Question Types / Elicitation Techniques	Themes	Visual Types	Number of Questions
1	1 True/False Questions (TFQs)	A Podcast about free time activities	Photographs	5
	2 Fill-in-the-Blanks		Drawings	5
	3 Short Answer Questions (SAQs)		Pictures	5
2	1 Fill-in-the-Blanks	Giving instructions about a school trip	Photographs	6
	2 SAQs		Calendar Symbols Pictures	6
3	1 Matching	A Radio Show about technology use	Photographs	4
	2 Fill-in-the-Blanks		Symbols	5
	3 4-option Multiple Choice Questions (MCQs)		Pictures	6
4	1 Fill-in-the-Blanks	Street Interview about clothes	Pictures	4
	2 TFQs		Photographs Symbols Map Illustrations	7
5	1 Fill-in-the-Blanks	Teacher Talk about painting a mural	Pictures	7
	2 TFQs		Photographs Symbols Drawings Map Illustrations	6
6	1 TFQs	A Conversation about cycling	Pictures	7
	2 SAQs		Photographs Symbols	5
7	1 Fill-in-the-Blanks	A Talk about being twins	Pictures	10
	2 3-option MCQs		Photographs Symbols Illustrations	6
8	1 Fill-in-the-Blanks	A Conversation about staying in a mountain refuge	Pictures	12
	2 SAQs		Photographs Symbols Drawings Illustrations	5
9	1 Matching	Describing the worst journey experiences	Pictures	5
	2 Fill-in-the-Blanks		Photographs Illustrations	10
10	1 TFQs	A School Podcast about yoga	Picture series	7
	2 Fill-in-the-Blanks		Photographs Symbols	5

The sessions were held in the classroom where they have their English lessons. There was a projector and sound system which were checked by the researchers before the sessions for acoustic environment and they were working properly. There was no noise from the outside that would hinder their listening.

As far as the study is concerned, in the control group the students were only told that they were to do a listening activity. The teacher handed out the papers and asked them to look at the questions before the listening activity for 2 minutes. They

listened to the texts twice and they completed the listening activities. Approximately 20 minutes were allocated with each listening activity.

On the other hand, the students in the experimental group were given some related visuals on their papers together with the questions and they could see the visuals throughout the listening exercise. Before they started listening to the text, they could make predictions about the content of the text before listening by talking about the visuals. The teacher asked questions about the visuals and let them make some guesses about the content of the listening text. Then, they listened to the texts twice and answered the questions. After completing the listening activities, the students in the experimental group were given a scale asking them to write the number of the visuals which helped them more to understand the listening texts.

The students' disposition scale was administered in Turkish as the students might have some difficulties in understanding the statements and the data might be misleading. Approximately 35 minutes were allocated with each listening activity.

Table 3.2. The layout of the listening sessions in the experimental group

The Layout of the listening sessions in the experimental group;
The teacher handed out the listening activity papers. The teacher asked questions about the visuals. - <i>What do you see?</i> - <i>Where are they?</i> - <i>What are they doing?</i> - <i>How do they feel?</i> - <i>What can be the topic of the listening text?</i> Learners answered the questions by making predictions with the help of the visuals. Learners looked at the questions. Learners listened to the text twice and answered the questions. The teacher asked questions about the utility of the visuals. - <i>Did the visuals help you to understand the main idea of the listening text?</i> - <i>Did the visuals help you to comprehend the unknown words?</i> - <i>Without visuals, would it be difficult for you to understand the listening text?</i> The teacher handed out the scales. Learners filled in the scales by writing the number of the visuals.

During the whole experiment, the students of each group were asked to listen to the audios for approximately 10 lesson hours in listening comprehension lessons, and in the experimental group the same audios were accompanied by the prepared visuals. The data collected from the students were analysed quantitatively by Microsoft Excel and R programming.

In order to analyze the visuals used in the listening activities, following rubric has been developed by Prof. Dr. Nalan KIZILTAN on the basis of Halliday's Systematic Functional Grammar and Kress and van Leeuwen's Grammar of Visual Design which have been explained in the introduction chapter. The rubric was used by KIZILTAN's permission.



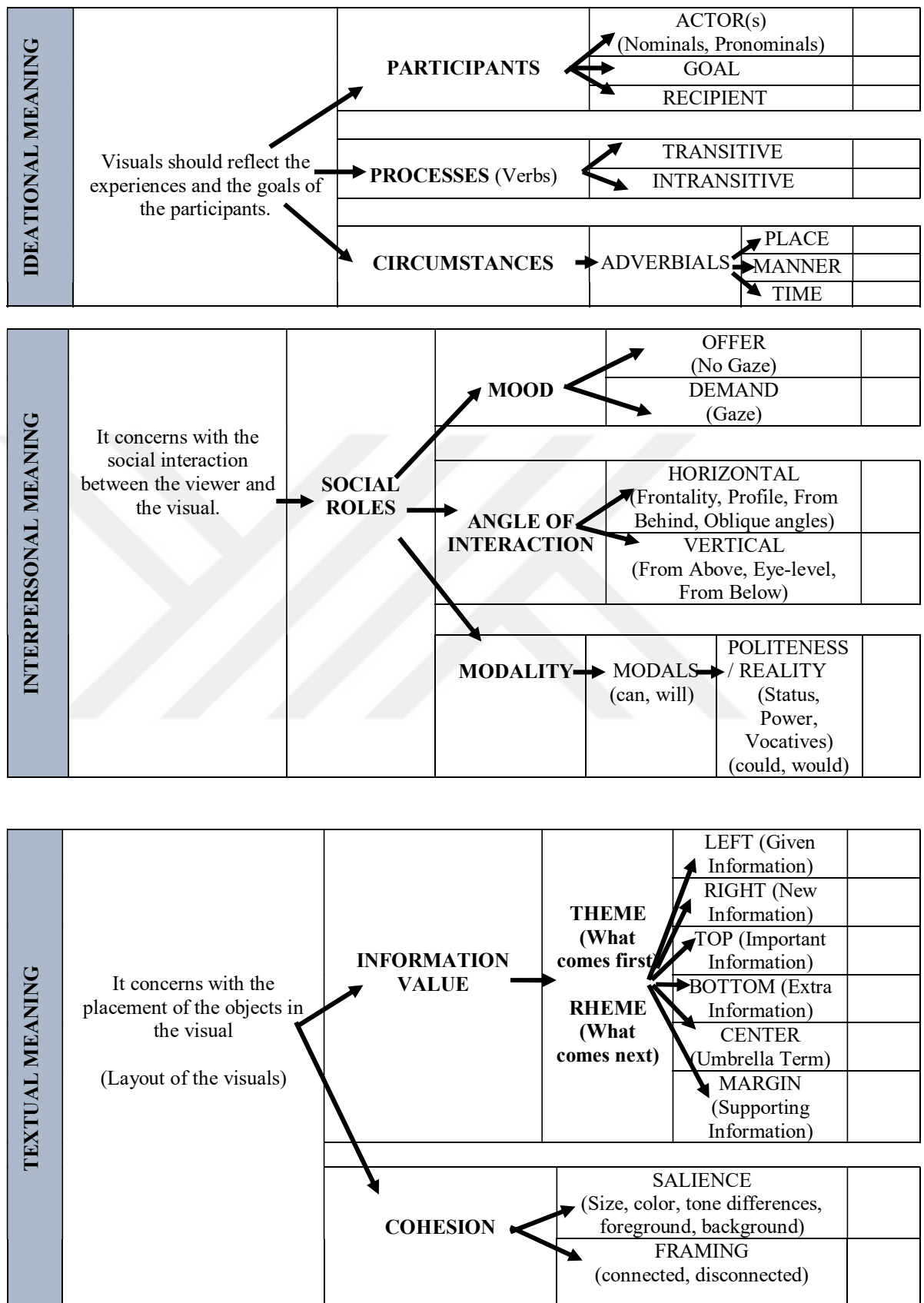


Figure 3.2. Rubric developed for the analysis of the visuals

4. FINDINGS AND DISCUSSION

4.1. The Present Study

This study aims to unravel the effects of visuals on listening comprehension skills, and it seeks to find out to what extent the listening achievement scores of the language learners are affected by the use of visuals. In addition, the disposition of EFL prep-class students to visuals is investigated. The data are collected from both the experimental group and the control group via listening activities and the students' disposition scale. The scale has been used to collect the data about the utility of the visuals used during listening activities and the learners indicated their disposition to the visuals used in listening activities.

In the statistical analysis part of the study, mean comparison achievement tests were used to compare the means of the correct answers between the experimental and the control groups. In order to select the test, the normality of the data was tested using the Shapiro-Wilk test. Descriptive statistics, such as mean (Mean), standard deviation (SD), median (MED), minimum (Min) and maximum (Max) were presented in the analysis results. Independent samples t-test was applied when the data met the normal distribution condition; Mann-Whitney U test was applied when the normal distribution condition was not met. In the analyses, the homogeneity of variances within the scope of t-test was evaluated through Levene's test. When the variances of the groups were not homogeneous in Levene's test, Welch's correction was applied. Statistical analysis results were evaluated at $p < 0.05$ significance level; all the findings of the analyses were calculated through R programming.

4.2. Results and Discussion

4.2.1. Listening Text 1

Table 4.1. Cross table of the achievement scores of the students in the experimental and the control groups for the first listening activity

Group	Mean	SD	MED	Min	Max	t	P
Experimental	9	2,58	9,5	4	14	4,237	<0,001
Control	6	2,27	6	2	10		

t: Independent samples t-test

Table 4.1. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 1. According to

these results, there is a statistically significant difference between the mean correct responses of the experimental and the control groups in text 1 ($p < 0.05$). There were 15 questions accompanied by related visuals in the first listening activity paper. The average number of correct answers of the experimental group was found to be significantly higher than that of the control group in text 1. However, the highest result is 14 out of 15. This may entail that the students were unable to match the question with the related visual or the visual might not have been sufficient to help the students comprehend the meaning of the listening text. The question they were unable to answer was “How many podcasts does Nicky have online?”. There was no visual on the paper indicating that the podcast she was doing was Nicky’s first podcast. Therefore, the students were unable to get any clue about the answer of this question.

Table 4.2. Frequency of the students' disposition to the visuals in the first listening activity

1 st Listening Text	Number of the Visuals									
	1	2	3	4	5	6	7	8	9	10
Questions	Frequency of the Choices									
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	9	5	0	7	10	1	9	4	4	5
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	3	2	3	5	7	2	4	3	3	4
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	6	3	2	2	5	3	4	3	5	3
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	5	3	0	4	7	2	15	14	1	1
Which image(s) had more social interaction with you? (Write down the image number(s).)	1	1	4	8	8	0	3	1	4	6
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	4	7	5	6	7	3	6	6	8	5
TOTAL	28	21	14	32	44	11	41	31	25	24
Which image(s) did you never use? (Write down the image numbers.)	5	4	10	3	3	6	4	4	3	5

The table 4.2 shows that the students found *Visual 5* the most useful while answering the listening questions and for the question “*Which image did you never use?*” they answered *Visual 3*.

4.2.1.1. The Most Used Visual in the Listening Text 1



Figure 4.1. Visual 5 in the first listening text

The first listening text was a podcast done by Nicky about her free time activities and hobbies. This visual gives some clues about the content of the listening text indicating that Nicky likes playing volleyball with her friends. The participants of this visual are a group of friends and there is a transitive process which is “playing volleyball”. The circumstances are “volleyball court” (place) and “day time” (time). According to Ideational meaning of Kress and van Leeuwen (2006), visuals should reflect the experiences and the goal of the participants and this visual clearly reflects the experience of Nicky.

Interpersonal meaning concerns with the social interaction between the visual and the viewers. The participants of this visual are not directly looking at the viewers. There is an interaction between the players. When there is no gaze directed at the viewers in a visual, it does not demand anything from the viewers, it only offers information. The visual is vertical and from below. Therefore, the experience of the participants holds the power over the viewer. The vectors directed from the players’ hands to the ball makes the ball ‘goal’ of the visual. The ball, the net and the sunshine increase the modality of the visual and make it appear more idealized.

The placement of the participant “net” is centralized, and it is giving the umbrella term “volleyball”. The center participants have high salience as they draw the attention of the viewers and the participants of the visual are joined together giving a single unit of information which increases the cohesion of the visual within a single frame.

4.2.1.2. The Least Used Visual in the Listening Text 1



Figure 4.2. Visual 3 in the first listening text

Visual 3 has no backgrounding and there is no contextualization that gives any detail. There is no indicator showing any goal or experience in terms of ideational meaning. There is no interaction between the visual and the viewers that represents any interpersonal meaning. Furthermore, the students are most likely to know this item and its usage. Therefore, this visual was not sufficient enough to give the learners some clues about the content of the listening text as it does not meet the requirements of the ideational, interpersonal and textual meanings.

4.2.2. Listening Text 2

Table 4.3. Cross table of the achievement scores of the students in the experimental and the control groups for the second listening activity

Group	Mean	SD	MED	Min	Max	Z	P
Experimental	6,85	2,35	7,5	1	10	2,895 ^{MW}	0,004
Control	4,60	2,55	5	0	10		

MW: Mann-Whitney U test

Table 4.3. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 2. According to these results, there is a statistically significant difference between the mean correct responses of the experimental group and those of the control group in text 2 ($p < 0.05$). The average number of correct answers of the experimental group is significantly higher than that of the control group in text 2. There are 12 questions in this activity and the students with maximum achievement score were unable to answer two questions. The questions that they could not answer were the questions asking the number of the students joined the school trip and what the people wear on their head in the caves. The number of the students joining the school trip is not

written in any of the visuals and the students might have difficulties understanding the numbers. The *Visual 5* gives the information about this question but the students wrote “helmets” on the answer papers even though the speaker says “hard hats”. They might have used their prior knowledge for this question.



Figure 4.3. Visual 5 in the second listening text

Table 4.4. Frequency of the students' disposition to the visuals in the second listening activity

2 nd Listening Text	Number of the Visuals									
	1	2	3	4	5	6	7	8	9	10
Questions	Frequency of the Choices									
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	8	8	14	13	4	0	14	8	9	1
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	6	5	9	7	3	0	7	7	8	0
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	5	2	8	5	3	0	5	4	6	3
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	6	4	4	5	1	3	5	6	2	0
Which image(s) had more social interaction with you? (Write down the image number(s).)	4	7	2	2	2	4	4	2	3	2
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	3	5	7	15	5	2	7	2	5	2
TOTAL	32	31	44	47	18	9	42	29	33	8
Which image(s) did you never use? (Write down the image numbers.)	8	3	2	1	4	3	2	5	3	15

The table above shows that the students chose *Visual 4* as the visual that helped them the most, while they chose *Visual 10* as the visual they have never used.

4.2.2.1. The Most Used Visual in the Listening Text 2



Figure 4.4. Visual 4 in the second listening text

This visual above reflects one of the goals of the students that they are going to meet at the school car park at 7:15 to go on a school trip. When analyzed in terms of the ideational meaning, the participants of the visual are school, cars, clock and the written “meeting point” all of which give clues about the meeting point and the meeting time. With regard to the textual meaning, the written text and the clock are framed and backgrounded. They present a separate and important unit of information. The clock is on the left bottom part of the visual indicating that this information is real and new. The written text is on the right top part of the visual showing that this information is given and important. The school is given as the background and it makes the visual contextualized. The cars in the center present the umbrella term “car park”. The participants, written text and the clock, have higher salience as they draw the attention of the viewers more, because they are given in the foreground of the visual. Meeting point with the verbal language demands from the viewers taking their attention to the park where the cars have been already parked.

4.2.2.2. The Least Used Visual in the Listening Text 2



Figure 4.5. Visual 10 in the second listening text

From the ideational point of view, the actor of this visual reflects his experience clearly with an intransitive process (to sleep) and the locative circumstance is a cave. As there is no gaze in the visual, regarding the interpersonal meaning, it only offers information to the viewers. There is no direct interaction between the visual and the viewers, and the angle of interaction is horizontal from the frontal part. The frontal angle gives the information that the things in the visual are likely to exist in our world. Although this visual is high in modality giving clear information about the participants and reflecting the reality, it was not chosen by the students. The students might have got this information from the listening text or they might not have needed this visual as there is no specific question asking this information directly in the second listening activity.

4.2.3. Listening Text 3

Table 4.5. Cross table of the achievement scores of the students in the experimental and the control groups for the third listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	10,4	3	11	5	14	2,903 ^{MW}	0,004
Control	7,84	2,41	9	2	11		

MW: Mann-Whitney U test

Table 4.5. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 3. According to these results, there is a statistically significant difference between the mean correct answers of the experimental and those of the control groups in text 3 ($p < 0.05$). In text 3, the average number of correct answers of the experimental group is significantly higher than that of the control group. There are 15 questions in the third listening

activity, but the students with maximum achievement score were able to answer 14 of them. The question that they could not answer is a multiple-choice question;

3 Emily says she:

A isn't interested in 'likes' now.

B is only interested in 'likes' from people she knows.

C loves getting 'likes' from celebrities.

D still worries if she doesn't get a lot of 'likes'.

The answer of this question might have been difficult for the learners to infer from the listening text and the visuals might not have been sufficient for this question as there is no visual giving this specific information.



Table 4.6. Frequency of the students' disposition to the visuals in the third listening activity

3 rd Listening Text	Number of the Visuals							
	1	2	3	4	5	6	7	8
Questions	Frequency of the Choices							
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	15	5	11	15	7	7	8	6
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	8	4	10	9	6	7	10	8
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	10	6	9	6	6	5	8	7
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	10	2	7	12	7	9	10	7
Which image(s) had more social interaction with you? (Write down the image number(s).)	9	2	6	6	7	1	5	2
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	11	3	5	7	7	7	5	8
TOTAL	63	22	48	55	40	36	46	38
Which image(s) did you never use? (Write down the image numbers.)	1	8	1	1	4	5	2	5

The table above shows that the students found *Visual 1* the most useful while answering the listening questions and for the question “Which image did you never use?” they answered *Visual 2*.

4.2.3.1. The Most Used Visual in the Listening Text 3

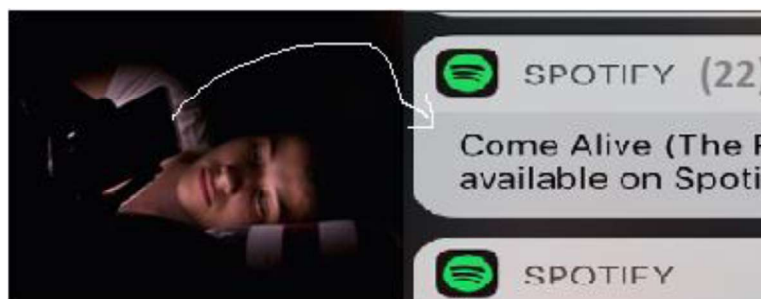


Figure 4.6. Visual 1 in the third listening text

The listening text 3 is a radio show about how technology is used and which technological devices are used by the participants of the listening text. The actor of the visual (the boy) is checking his Spotify account and the visual reflects this experience clearly. Ideationally, the process is transitive (to check) and the circumstances (place and time) are given, as well. As there is no gaze from the actor, the visual only offers information. The angle of interaction is horizontal and from the frontal side representing the involvement of the image-maker with the participants. The visual is high in modality as the colors used reflect the reality. The written text is given on the right side of the visual and it is framed indicating that this information is new and important, and it is salient as it gets the attention of the viewers more than the other participants. Besides, Spotify being framed and foregrounded is interactive with the viewers demanding. There seems an indirect interaction between the man in the visual and the Spotify through an offer.

4.2.3.2 The Least Used Visual in the Listening Text 3



Figure 4.7. Visual 2 in the third listening text

This visual shows the social media tools without any backgrounding, which lacks the contextualization of the visual. There is no participant giving information about any goal or experience and the interaction between the visual and the viewers is absent. Therefore, this visual was not effective in supporting the learners during the listening activity.

4.2.4 Listening Text 4

Table 4.7. Cross table of the achievement scores of the students in the experimental and the control groups for the forth listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	7,36	2,34	7	2	11	0,355 ^{MW}	0,723
Control	7,04	2,46	7	2	10		

MW: Mann-Whitney U test

Table 4.7. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 4. According to these results, there is no statistically significant difference between the mean correct responses of the experimental and the control groups in text 4 ($p > 0.05$). There are 11 questions in this listening activity and the students in the experimental group could answer all the questions correctly. The visuals might have supported their listening activity sufficiently. However, the visuals may not have been the only reason for having high achievement scores in this listening activity as the achievement scores of the control group are high, as well. Another reason for this may be the content of the listening text, the number of the unknown words that the texts contain or the question types. The 4th listening text is about clothes and the question types are matching and True/False. True/False and Matching questions are relatively easier for the learners to answer as they are selected-response type of assessment and they do not require the students to use any productive language (Brown & Hudson, 1998). Moreover, when the learners are familiar with the topic of the listening texts, it is more probable for them to give more correct answers.

Table 4.8. Frequency of the students' disposition to the visuals in the forth listening activity

4 th Listening Text	Number of Visuals							
	1	2	3	4	5	6	7	8
Questions	Frequency of the Choices							
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	10	3	8	7	2	11	12	8
Which visual(s) helped you comprehend words more? (Write down the visual numbers.)	5	5	8	5	8	7	7	11
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	3	5	4	4	7	10	7	9
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	5	4	5	4	10	8	4	9
Which image(s) had more social reaction with you? (Write down the image number(s).)	6	3	7	3	1	2	6	3
In which image(s) do the locations of the objects make it easier to comprehend the text? (Write down the image number(s).)	8	2	6	8	5	6	10	8
TOTAL	37	22	38	31	33	44	46	48
Which image(s) did you never use? (Write down the image numbers.)	5	8	6	5	3	3	5	4

The table above shows that the students chose *Visual 8* as the visual that helped them the most, while they chose *Visual 2* as the visual they have never used.

4.2.4.1 The Most Used Visual in the Listening Text 4



Figure 4.8. Visual 8 in the forth listening text

The listening text 4 is a collection of street interviews about favorite clothes. This visual reflects the preferences of the written participants related to clothes and gives specific clues about the answers of some questions. According to interpersonal meaning, since all the participants are unhuman, they are in interaction with their holders, not with the viewers. The written text and visuals of the clothes given together increases the multi-modality of the visual and strengthen the message delivered by the visual.

The visual does not give any details as it does not have any backgrounding. Such images with only black or white background have the aim of reflecting an idea or concept. In this visual, the aim is only to reflect the preferences of the written people. As ideational meaning, Helen's scarf gives the impression of wellness because of the textile; Liam's sport shoe with the American flag represents the brand company; Diana's raincoat indicates high couture since it is fashionable; Roger's denim jacket gives the idea of his hobby, sports; interviewer's warm pullover represents the idea of outdoor work.

With regard to textual meaning, all the visuals seem coherent with the gender of the holders in terms of the type of the clothing. The items in the street interview, presented in the way of their use, vertical or horizontal as vectors.

The students might have chosen this visual, as it is simple and clearly reflecting the message. The objects are real as they have high modality which is reflected by the use of vibrant colors. In addition, the pure colors of the clothes indicate simplicity and truth.

4.2.4.2 The Least Used Visual in the Listening Text 4



Figure 4.9. Visual 2 in the forth listening text

The reason that the students have not used this visual might be that the visual do not give any clear and specific information. There are no details and interacting participants with the viewers. There is a framed visual on the right top part of the visual indicating that those clothes are liked by the visual-maker. The visual is simply representing the preference of the visual-maker however; the students might not have needed this information during the listening activity. The lack of ideational and interpersonal meanings might have made this visual the least chosen one by the students.

4.2.5 Listening Text 5

Table 4.9. Cross table of the achievement scores of the students in the experimental and the control groups for the fifth listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	9	2,28	10	4	13	4,382 ^{MW}	<0,001
Control	4,96	1,91	5	1	8		

MW: Mann-Whitney U test

Table 4.9. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 5. According to these results, there is a statistically significant difference between the mean correct responses of the experimental and the control groups in text 5 ($p < 0.05$). According to the averages, the average number of correct answers of the experimental group is significantly higher than the control group in text 5. There are 13 questions in the fifth listening activity and in the experimental group the students could give answers to all the questions while in the control group the students could answer maximum 8

questions. This result may indicate that in this listening activity, the visuals might have been quite supportive for the students in the experimental group while answering the questions.

Table 4.10. Frequency of the students' disposition to the visuals in the fifth listening activity

5 th Listening Text Questions	Number of the Visuals												
	1	2	3	4	5	6	7	8	9	10	11	12	13
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	7	3	16	8	9	5	13	3	13	8	6	5	6
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	6	2	11	3	11	2	13	3	6	4	5	5	4
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	6	3	7	2	5	3	8	1	6	7	6	5	4
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	4	5	4	3	1	1	6	6	4	3	4	2	3
Which image(s) had more social interaction with you? (Write down the image number(s).)	4	6	1	1	1	0	3	3	1	3	2	0	1
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	5	4	11	11	10	2	3	1	5	3	3	1	3
TOTAL	42	23	50	28	37	13	46	17	35	28	26	18	21
Which image(s) did you never use? (Write down the image numbers.)	4	5	0	2	2	0	1	5	1	2	4	4	4

The table above shows that the students found *Visual 3* the most useful while answering the listening questions and for the question “Which image did you never use?” they answered *Visual 8*.

4.2.5.1 The Most Used Visual in the Listening Text 5



Figure 4.10. Visual 3 in the fifth listening text

Listening text 5 is a teacher talk to the students in an art class about painting a mural on a hospital wall. The reason that the students have used this visual more might have been that the visual gives clear and specific information about the place which the speaker talks about. There are details such as the name of the hospital, bright colors and the building represents the reality and the multimodality. The name is centralized and in the foreground of the visual making it more eye-catching than the other participants, such as the trees and the building. The building at the background gives most of the details about a hospital. For example, it has windows, emergency entrance, and blocks. The horizontal angle used in this visual represent the involvement of the visual-maker and this indicates that this visual is likely to exist in real world. Additionally, all these details together with the light and the shadow increase the modality of the visual which is directly related to the reality.

4.2.5.2 The Least Used Visual in the Listening Text 5



Figure 4.11. Visual 8 in the fifth listening text

Most of the students stated that they did not use this visual of world map. The reason for this might be that the visual does not reflect any reality as the colors used do not represent the real colors of the earth. For example, seas and oceans are white

and the countries are colorful. There is no interaction between the visual and the viewers as there are no participants reflecting any experience. There are no modality markers indicating the truth or factuality. Therefore, this visual was not chosen to be very helpful by the students.

4.2.6 Listening Text 6

Table 4.11. Cross table of the achievement scores of the students in the experimental and the control groups for the sixth listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	6,95	2,37	7	3	11	2,776 ^{MW}	0,005
Control	4,86	2,01	5	1	8		

MW: Mann-Whitney U test

Table 4.11. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 6. According to these results, there is a statistically significant difference between the mean correct answers of the experimental and the control groups in text 6 ($p < 0.05$). When the averages are examined, it is seen that the average number of correct answers of the experimental group in the sixth text is significantly higher than the control group. There are 12 questions in the sixth listening activity and the maximum achievement score in the experimental group is 11. The question that the students were unable to answer is “*How many cyclists took part in the race in London?*”. The reason for this might be that the visual related to London Race does not contain any information about the number of the cyclists taking part in the race. The highest achievement score in the control group is 8 out of 12. It may be claimed that the visuals in this listening activity were sufficiently effective in helping the students to answer most of the questions.

Table 4.12. Frequency of the students' disposition to the visuals in the sixth listening activity

6 th Listening Text Questions	Number of the Visuals											
	1	2	3	4	5	6	7	8	9	10	11	12
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	6	8	6	4	14	2	2	14	8	6	14	9
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	4	6	3	6	7	3	4	13	8	11	11	8
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	2	4	4	6	5	3	2	9	11	9	10	9
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	3	2	4	5	9	3	3	3	6	6	7	11
Which image(s) had more social interaction with you? (Write down the image number(s).)	1	1	2	3	5	3	2	3	6	4	4	6
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	3	2	5	7	9	2	3	6	8	8	3	9
TOTAL	19	23	24	31	37	16	16	48	47	44	49	52
Which image(s) did you never use? (Write down the image numbers.)	8	6	6	3	3	6	5	2	3	0	0	0

The table above shows that the students chose *Visual 11* as the visual that helped them the most, while they chose *Visual 1* as the visual they have never used.

4.2.6.1 The Most Used Visual in the Listening Text 6



Figure 4.12. Visual 11 in the sixth listening text

Listening text 6 is a conversation about cycling experiences of the speaker. This visual gives clues about the content of the listening text indicating that Tony (actor) hurt his shoulder in the cycle race in Scotland. There is a transitive process which is “hurt”. The circumstances are “parkour” (place) and “day time” (time). According to Ideational meaning of Kress and van Leeuwen (2006), visuals should reflect the experiences and the goal of the participants, and this visual clearly reflects the unfortunate experience of Tony.

In terms of interpersonal meaning the actor of this visual is directly looking at the viewers. When there is gaze in a visual, it demands something from the viewers. Tony may be demanding help from the viewers as his shoulder hurts. The visual is vertical and from below. Therefore, the experience of the participants holds the power over the viewer. The bicycle lying down at the background and the helmet he wears increase the reality of the visual, the light and shadow in the visual make it appear more idealized.

The placement of the participant written text is in the center and the giving the umbrella term “accident”. The center participants have high salience as they draw the attention of the viewers more than the other participants. The place of the race is framed; it is given as separate information which is “Scotland”. All these factors mentioned might have affected the students to choose this visual as the most useful one.

4.2.6.2 The Least Used Visual in the Listening Text 6



Figure 4.13. Visual 1 in the sixth listening text

The actors of this visual reflect their experience clearly with a transitive process (to ride bicycles) and the locative circumstance is a road. As there is no gaze in the visual directed to the viewers, it only offers information to the viewers. The angle of interaction is horizontal from the frontal part which gives the information that the things in the visual are likely to be real. However, there is no interpersonal relation without any gaze. In addition, the number of the actors coming one after another in line represents the “*race*” clearly. Although this visual is high in reality and gives clear information about experiences of the actors within the framework of the three metafunctions which are ideational, interpersonal and textual, it was not chosen by the students. The students might get this information from the listening text or they might not have needed this visual as it gives general information about the sixth listening activity.

4.2.7 Listening Text 7

Table 4.13. Cross table of the achievement scores of the students in the experimental and the control groups for the seventh listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	10,6	3,61	12	3	15	2,142 ^{MW}	0,032
Control	8,09	3,85	8,5	2	13		

MW: Mann-Whitney U test

Table 4.13. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 7. According to these results, there is a statistically significant difference between the mean correct responses of the experimental and those of the control groups in the text 7 ($p < 0.05$). The average number of correct answers of the experimental group was found to be

significantly higher than the control group in the text 7. However, the highest achievement score in the experimental group is 15 out of 16. This may entail that the students were unable to match the question with the related visual or the visual might not be sufficient to help the students comprehend the meaning of the listening text.

- 5 The coach shouted at Owen:
- A. during a football match.
 - B. in the middle of a science lesson.
 - C. in the free time between lessons.

The answer of this question might have been difficult to infer from the listening text or the sentence might have unknown words for the students. The visuals reflect all the options but there is only one visual that the coach is shouting. However, seeing all the options might have been distractive for the students.

Table 4.14. Frequency of the students' disposition to the visuals in the seventh listening activity

7 th Listening Text	Number of the Visuals						
	1	2	3	4	5	6	7
Questions	Frequency of the Choices						
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	14	11	8	7	7	12	5
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	2	10	8	11	5	11	1
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	10	5	6	8	10	11	0
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	5	8	12	2	2	7	1
Which image(s) had more social interaction with you? (Write down the image number(s).)	4	5	9	3	4	5	1
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	9	7	9	6	6	3	3
TOTAL	44	46	52	37	32	49	11
Which image(s) did you never use? (Write down the image numbers.)	0	4	2	6	4	0	11

The table 4.14. shows that the students found *Visual 3* the most useful while answering the listening questions and for the question “Which image did you never use?” they answered *Visual 7*.

4.2.7.1 The Most Used Visual in the Listening Text 7



Figure 4.14. Visual 3 in the seventh listening text

Listening text 7 is about a boy (Owen) talking about himself and his twin brother (Ed). The visual above reflects one of the experiences of the actors (players) through vectors and a transitive process (to play football). The circumstances are “*football field*” (place) and “*day time*” (time). Within the scope of interpersonal meaning, the actors in the visual are not directly looking at the viewers and that means it only offers information to the viewers. The visual is horizontal and from the front which represents the existing things in the world. The ball is centralized and on the foreground giving the umbrella term “*football*”. The soccer net at the background, the green floor and the uniforms that the participants are wearing give details about the “*football*”. Different colors that the actors are wearing show that they are the members of two different teams. Their gazes are directed at the ball which makes the ball “*goal*” of the visual. According to the interpersonal meaning, there is an interaction between the players and the ball. They demand the goal score from the ball.

4.2.7.2 The Least Used Visual in the Listening Text 7



Figure 4.15. Visual 7 in the seventh listening text

The visual above was chosen as the least used visual by the students. This may be due to the fact that the students already know the information reflected by the visual. The image is used to show that the people in the passage are twins who are being together with the arms overlapped and simply reflects the concept of being twins. The verbal images such as “born together” and friends forever” written on the clothes of the babies reinforce the concept of being twins conveyed by the image as it provides multi-modality to the visual. It further reflects the strong bond of friendship of the twins mentioned in the listening text.

Regarding the interpersonal meaning, the viewers are looking down at the visual from a high angle, and that is to say they have power over the visual as the babies do not reflect any sign of power. While the babies' white clothes show their innocence, the fact that one of them smiles and the other does not shows that twins may also have different characteristics. The gazes of the babies being directed at the viewers may indicate that they demand anything from the viewers, which, in this case, may be care, affection, and love.

4.2.8 Listening Text 8

Table 4.15. Cross table of the achievement scores of the students in the experimental and the control groups for the eighth listening activity

Group	Mean	SD	MED	Min	Max	t	p
Experimental	9,21	4,24	10	3	16	4,723 ^t	<0,001
Control	3,91	2,91	3	0	9		

t: Independent samples t-test

Table 4.15. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 8. According to these results, there is a statistically significant difference between the mean correct responses of the experimental and the control groups in text 8 ($p < 0.05$). The average number of correct answers of the experimental group is significantly higher than the control group in text 8. The highest achievement score in the experimental group is 16 out of 17 and the question they could not answer is;

“When is Jessica staying in the refuge?”

The reason for not answering this question correctly might be that the related visual might not reflect the time of Jessica’s stay in the refuge clearly. Another reason can be that the word “refuge” may be unknown for most of the students.

Table 4.16. Frequency of the students' disposition to the visuals in the eighth listening activity

8 th Listening Text Questions	Number of the Visuals												
	1	2	3	4	5	6	7	8	9	10	11	12	13
	Frequency of the Choices												
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	7	14	3	6	1	7	6	7	2	9	8	10	5
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	2	7	1	4	3	5	6	5	5	8	5	9	3
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	2	5	3	1	1	6	5	8	5	7	3	9	5
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	8	5	10	2	0	7	3	5	5	5	2	4	2
Which image(s) had more social interaction with you? (Write down the image number(s).)	3	2	6	0	1	1	1	5	3	3	4	4	0
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	4	9	6	4	2	3	1	3	1	8	7	7	2
TOTAL	26	42	29	17	8	29	22	33	21	40	29	43	17
Which image(s) did you never use? (Write down the image numbers.)	5	0	4	4	8	3	5	3	4	2	5	3	5

The table above shows that the students chose *Visual 12* as the visual that helped them the most, while they chose *Visual 5* as the visual they have never used.

4.2.8.1 The Most Used Visual in the Listening Text 8



Figure 4.16. Visual 12 in the seventh listening text

This visual was chosen to be the most utilized one by the students for the eighth listening text. The 8th listening text mentions easy-to-make dishes that they should have with them when staying in a refuge. This image shows these meals from different angles. The students may have chosen this image, because it shows the dishes separately-framed and uses vibrant colors increasing the modality of the visual. The dishes have been placed at the corners of a square which gives a sense of a food exhibition stand not a table for show with four straight angles. According to textual meaning, this placement of the dishes indicates that each of them is salient implying that they are equally required by the participants in the listening text. Although the visual does not provide detailed information about the overall listening text, it may have attracted the attention of the students as it is appealing to the eye.

4.2.8.2 The Least Used Visual in the Listening Text 8



Figure 4.17. Visual 5 in the eighth listening text

The visual 5 in the eighth listening text was not utilized by the students during the listening activity. As it is a sign, indicating that there is no radiator in the place it is located, it just offers information to the viewers with the cross on it. Even though there was not a question related to this visual, it gives clues about the

experiences of the participants in the listening text. However, the visual does not include any vectors indicating none of the ideational, interpersonal and textual meanings. They may not have needed the information given by this visual due to their own experiences and background knowledge. Furthermore, there are some other visuals related to the heating options of the refuge mentioned in the listening text. All these factors might have affected the utility of this visual.

4.2.9 Listening Text 9

Table 4.17. Cross table of the achievement scores of the students in the experimental and the control groups for the ninth listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	9,84	3,06	11	3	14	3,721 ^{MW}	<0,001
Control	5,79	2,12	6	1	11		

MW: Mann-Whitney U test

Table 4.17. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 9. According to these results, there is a statistically significant difference between the mean correct responses of the experimental and the control groups in text 9 ($p < 0.05$). When the averages are analyzed, it is seen that the average number of correct answers of the experimental group in the 9th text is significantly higher than the control group. Out of 15 questions, the students in the experimental group were able to answer 14 questions. Among those, they were unable to answer the following question;

“.....felt frightened during the experience.”

They were supposed to write the name of the person in the blank. The experience of the person was represented in the visual but the students gave a different person's name having a different experience. They might not have been able to hear that part of the listening text and they might have found the experience of the other person more frightening depending on their own experiences. Moreover, they might not have known the meaning of the word “*frightened*” and this may have caused them to miss the answer to that question.

Table 4.18. Frequency of the students' disposition to the visuals in the ninth listening activity

9 th Listening Text	Number of the Visuals							
	1	2	3	4	5	6	7	8
Questions	Frequency of the Choices							
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	3	8	5	14	15	11	15	11
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	6	5	6	12	8	7	9	9
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	8	8	4	9	10	7	11	6
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	4	1	4	14	10	12	15	7
Which image(s) had more social interaction with you? (Write down the image number(s).)	4	8	3	3	5	1	4	5
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	1	3	3	3	8	8	11	7
TOTAL	26	33	25	55	56	46	65	45
Which image(s) did you never use? (Write down the image numbers.)	6	5	4	0	0	1	0	2

The table above shows that the students chose *Visual 7* as the visual that helped them the most, while they chose *Visual 1* as the visual they have never used.

4.2.9.1 The Most Used Visual in the Listening Text 9



Figure 4.18. Visual 7 in the ninth listening text

In the ninth listening text, the people are describing the worst journey they have ever experienced and Lara (one of the speakers) is talking about her experience using a rickshaw in India. She says that it was the worst travel experience because she could not breathe properly as the air was very dusty. Therefore, the visual conveys the message clearly with the help of the participants representing the

ideational meaning, which are an actor (a man), recipient (two women), goal (rickshaw), place (street), and time (day time).

The interactional meaning appears between the participants and the dusty air. Except for the rider, travelers covering their mouths and noses to protect themselves from the dust and looking down, ideationally they give a message of traveling in India may be a distracting experience. The details at the background, such as dust, other rickshaws and buildings, further increase the reality of the visual. There is no gaze directed at the viewers therefore, the visual only offers information about the experience of Lara and does not interact with the viewers. Regarding the information value, the angle is vertical and from eye-level showing that there is no power difference between the participants and the viewers. In terms of the textual meaning, since the match between the question and the visual is coherent, the students must have chosen this visual most.

4.2.9.2 The Least Used Visual in the Listening Text 9



Figure 4.19. Visual 1 in the ninth listening text

In the ninth listening text, the image above was chosen as the least used image. As the listening text is about the journey experiences of the speakers, this visual gives overall information about the content of it. One can infer from the image that the listening text is about travelling. The girl (actor) in the visual is looking at (process) the screens (goal) at the train station (circumstance). She is not looking at the viewers therefore; she does not demand anything from the viewers. The visual is vertical and from below. Therefore, the experience of the participants holds the power over the viewer. The suitcase used in the image and the details in the background increase the reality of the visual. While the background is more blurred with a parallel angle giving the sense of that the train is going fast, the girl and the suitcase are clearer, making the two participants (the girl and the suitcase) more

salient. Since the fast train with the windows facing the viewers as gaze demands the choice of the vehicle for travelling with the powerful interactional repeated meaning. Most of the students might not have used this visual as it describes general information which is travelling.

4.2.10 Listening Text 10

Table 4.19. Cross table of the achievement scores of the students in the experimental and the control groups for the 10th listening activity

Group	Mean	SD	MED	Min	Max	Z	p
Experimental	7,42	1,68	8	4	10	0,486 ^{MW}	0,630
Control	7,1	2,28	8	2	11		

MW: Mann-Whitney U test

Table 4.19. shows the mean comparison achievement results for the correct answers between the experimental and the control groups in text 10. According to these results, there is no statistically significant difference between the mean correct responses of the experimental and the control groups in text 10 ($p > 0.05$). There are 12 questions in the tenth listening text and the maximum achievement score in the experimental group is 10 while in the control group the maximum achievement score is 11. 10th listening text is about Yoga and the question types are True/False and Fill-in-the-Blanks but the learners are supposed to write only numbers in these blanks. The questions that were not answered correctly in the experimental group are; “*Sally has always done yoga with Anna. T/F*” and “*Anna has done yoga since she was in Year.....*”

The visuals do not represent any specific information related to the answers of these questions. Looking at the highest achievement score in the control group, which is higher than that of the experimental group, it may be inferred that the visuals may not have been quite supportive for this listening activity. The topic of the listening text, *Yoga*, might have been more appealing for the students in the control group and they might have had less unknown words in the listening text.

Table 4.20. Frequency of the students' disposition to the visuals in the 10th listening activity

10 th Listening Text Questions	Number of the Visuals									
	1	2	3	4	5	6	7	8	9	10
Frequency of the Choices										
What visual(s) helped you more in comprehending what you have listened to? (Write the visual number(s).)	2	9	6	9	13	11	7	5	7	6
Which visual(s) helped you comprehend the words more? (Write down the visual numbers.)	2	4	11	9	7	5	6	5	6	5
Which visual(s) helped you to comprehend the utterances more? (Write down the visual number(s).)	6	6	6	5	6	7	7	7	7	5
Which image(s) showed the goals and experiences of the characters in the text? (Write down the image number(s).)	3	6	7	7	3	8	4	3	1	5
Which image(s) had more social interaction with you? (Write down the image number(s).)	3	2	7	8	4	2	1	0	2	2
In which image(s) do the locations of the objects make it easier to comprehend the image? (Write down the image number(s).)	3	3	8	10	3	0	3	2	4	3
TOTAL	19	30	45	48	36	33	28	22	27	26
Which image(s) did you never use? (Write down the image numbers.)	9	6	2	2	1	2	1	1	4	1

The table above shows that the students found *Visual 4* the most useful while answering the listening questions and for the question “Which image did you never use?” they answered *Visual 1*.

4.2.10.1 The Most Used Visual in the Listening Text 10



Figure 4.20. Visual 4 in the 10th listening text

The visual above was selected as the most frequently used visual in the 10th listening text which is a school podcast about yoga. The actors in the visual are doing the same yoga pose and the written text says that it is a free yoga club. With regard to the textual meaning, “Free Yoga Club” centralized and framed with the bold word “Yoga”, takes the attention of the viewers to the text. A visual with a written text is likely to represent information more accurate as the written text can strengthen the meaning of the visual. The yoga mats on the floor and the number of the participants increases the reality of the visual by making it high in modality. The light and the shadows reflect the time of the visual, which is day time. Stretching the arms up with the palms facing up being close to the space are used as vectors, which indicates the philosophy of yoga. The visual is taken from the back of the participants giving the meaning that the viewers are not involved in the activity. Yet, the visual was used the most by the students, because it provides important and necessary information about the listening text with the help of the vectors representing the meaning clearly.

4.2.10.2 The Least Used Visual in the Listening Text 10



Figure 4.21. Visual 1 in the 10th listening text

The image above was not used much by the students when answering the questions of the tenth listening text. In the visual the character Anna is being interviewed about yoga in a school podcast but in the visual there is no textual information about yoga. The interaction takes place between the interviewer and Anna, not with the viewers, because their gaze is directed towards each other. The headphones, the microphones, the lights and the studio environment make the visual ideal and the colors increase the modality, but nevertheless, the visual was not used much by the students. The reason for this may be that it reflects a general knowledge about the listening text.

4.2.11 Total Achievement Scores of 10 Listening Texts

Table 4.21. Differences between the achievement scores of the students in the experimental and control groups

Listening Text	Mean difference
1	3,00
2	2,25
3	2,52
4	0,32
5	4,05
6	2,09
7	2,54
8	5,30
9	4,05
10	0,32

The table showing the average differences in the correct answers between the experimental and the control groups for the 10 texts in the study is presented in Table 4.21. When the table is analyzed, the average number of correct answers in the experimental group is higher than the control group in all 10 texts. The mean differences are more evident in the 5th, 8th and 9th texts compared to the other texts.

4.2.12 Disposition of the Students towards the Visuals in Listening Activities

Table 4.22. Scale results showing the disposition of the students to visuals in listening texts

Visuals helped me comprehend what I was listening to						
Listening Texts	YES		NO		UNDECIDED	
	f	%	f	%	f	%
1	18	%81,8	4	%18,2	0	
2	19	%95	1	%5	0	
3	20	%90,9	1	%4,55	1	%4,55
4	21	%95,45	1	%4,55	0	
5	19	%100	0		0	
6	20	%100	0		0	
7	18	%94,7	0		1	%5,3
8	18	%94,7	1	%5,3	0	
9	19	%100	0		0	
10	19	%100	0		0	

Visuals helped me comprehend the words						
Listening Texts	YES		NO		UNDECIDED	
	f	%	f	%	f	%
1	18	%81,8	3	%13,6	1	%4,6
2	16	%80	2	%10	2	%10
3	19	%86,3	3	%13,7	0	
4	19	%86,3	3	%13,7	0	
5	19	%100	0		0	
6	20	%100	0		0	
7	18	%94,7	0		1	%5,3
8	18	%94,7	1	%5,3	0	
9	19	%100	0		0	
10	19	%100	0		0	

Visuals helped me comprehend the utterances						
Listening Texts	YES		NO		UNDECIDED	
	f	%	f	%	f	%
1	15	%68,5	3	%13,5	4	%18
2	13	%65	4	%20	3	%15
3	17	%77,27	4	%18,18	1	%4,55
4	17	%77,27	2	%9,1	3	%13,63
5	18	%94,7	0		1	%5,3
6	19	%95	0		1	%5
7	18	%94,7	0		1	%5,3
8	17	%89,48	1	%5,26	1	%5,26
9	19	%100	0		0	
10	19	%100	0		0	

As is seen in the Table 4.22. most of the students indicated that visuals helped them comprehend what they were listening to and helped them comprehend the words and the utterances in all ten listening texts. In the first four of the listening activities, some students said “no” or “undecided” for the helpfulness of the visuals. However, through the latest activities almost all the students said “yes” as a response. This result may indicate that learners might not be used to having visuals as a support for the listening activities. As they get used to utilize them as contextual supplements, their reaction to visuals has become more positive.

The most significant finding of the listening activities and the scale is that visuals have an enhancing effect on listening comprehension skills of A2 level the prep-class students. A possible explanation for this result might be that visuals serve as clues for the content of the listening texts. As has been mentioned in the literature review, visuals are useful to reflect the linguistic messages that otherwise would be difficult to comprehend for language learners. Consistent with the literature, this research found that language learners who were presented visuals during listening activities had more correct answers than the learners who were not presented any related visuals. However, the purpose of providing visual support for learners is not simply to help them get better listening achievement scores, but to encourage them to persist in their efforts to develop their listening comprehension skills. Mueller (1980) conducted a similar study with one hundred and twenty-three learners in United States Air Force Academy and he had 3 significant findings; “1) the visual serves as an advance organizer, which activates relevant elements of stored memory, and brings them to bear on the comprehension process; 2) in seeing the overall context first, the students were less likely to formulate wrong hypotheses and, consequently, better able to guess the meaning of unfamiliar words and phrases; 3) seeing the visual before hearing the passage heightened the students' interest and caused them to pay closer attention to the passage.”. Likewise, it is encouraging to compare this result with that found by Chung (1994) who stated that presenting related images during listening activities almost always improves listening comprehension and reduces recall errors. The finding of this study broadly supports the work of Irgatoğlu (2010) who worked on the effects of using pictures as contextual supplements to improve foreign language listening comprehension with 9th grade students in Turkish context. She found out that learners guessed the meaning of unfamiliar linguistic

items through pictures more accurately, they were able to construct more correct hypothesis about the listening texts, and she also stated that using pictures as contextual supplements enhances listening comprehension better than audio-alone condition.



5. CONCLUSION

5.1 Concluding Remarks

Listening comprehension skills have great significance in language teaching and learning process since children start acquiring/learning a language through an exposure to the oral world. Therefore, foreign language listening skills must require a meticulous course plan that must be accompanied by well-prepared visuals in teaching. There have been many studies to find some solutions to listening comprehension problems. However, few writers have been able to draw on any systematic research into the effect of visual discourse on listening comprehension skills of EFL learners. This indicates a need to understand the various perceptions of visual discourse on enhancing listening comprehension skills as visuals can help learners by enabling them to predict the content of the listening text more accurately and they are able to activate the relevant elements from the stored memory.

In today's world, people desire to reach information quickly and one of the best ways to reach information faster are looking at visuals and listening to audio texts. Therefore, most of the books used in English classes have listening CDs and online platforms that provide listening materials together with a variety of visuals related to the content of the listening texts. As it is stated by Benson (1997), the inclusion of visuals in today's teaching and learning environment is increasing, as the integration of images the activities as these theories provide an insight into how to read visual discourse and make it easier to comprehend the messages delivered by visuals.

Visuals communicate with the viewers via three metafunctions described by Halliday and applied to visual discourse by Kress and van Leeuwen. These metafunctions are Ideational metafunction, Interpersonal metafunction and Textual metafunction.

Ideational metafunction represents the participants in the visual which are actors, goals, and recipients by reflecting the processes of their experiences in certain circumstances. Interpersonal metafunction describes the social interaction between the visual and the viewers through vectors, angles and modality markers. Textual metafunction concerns with the cohesion of the visuals reflected through the placement of the participants which provides them informational values.

The awareness of these metafunctions enables teachers to provide learners the most useful visuals and enables learners to understand the meaning of the visuals easily and competently.

In order to conduct the research, ten listening activities accompanied by well-prepared visuals are designed for the experimental group, while the control group had the same listening activities without visuals. In addition, the students in the experimental group were given a disposition to visuals scale to find out their disposition to the use of visuals in listening activities and which visuals are the most utilized ones by the students. The visuals used in the listening activities in the experimental group were chosen and analyzed according to the rubric developed by Prof. Dr. Nalan KIZILTAN on the basis of Halliday's Systemic Functional Grammar and Kress and van Leeuwen's Grammar of Visual Design.

The findings of the study indicate that visuals are quite useful in enhancing the listening comprehension skills of the EFL prep-class students at Ondokuz Mayıs University. The achievement scores of the experimental group suggest that visuals help learners to comprehend the listening text as they give some clues about the content of the listening text and they help learners to comprehend the unknown words. It can be very difficult for language learners to understand every word that is spoken. For this reason, visual discourse is valuable as it allows language learners to see the messages and to guess the meaning of the unknown words. This study therefore set out to gain a better understanding that visual discourse can play an important role in addressing the issue of listening comprehension problems.

The use of visuals in language teaching and learning process provides profound support to teachers and learners. Therefore, the choice of appropriate visuals for the activities require some visual literacy knowledge. In the light of Halliday's Systemic Functional Grammar and Kress and van Leeuwen's Grammar of Visual Design, visuals can be analyzed and most useful visuals can be chosen for the classroom activities.

However, visuals may not be the only reason for the increase in their points. The listening texts with visuals may have more appealing topics for the students and they may include more words they know but, visuals are helpful to give the listeners some information about the content of the listening (Wright, 1989).

The students' disposition scale results show that the students find it very helpful to use visuals in listening skills. In addition, the most chosen visuals by the students indicate that visuals are of great help when they reflect the ideational, interpersonal and textual meanings. That is to say, when the visuals have multi modality criteria, they are chosen to be more efficient and supportive by the students.

5.2 Suggestions

5.2.1 Suggestions for Teachers, Test makers and Book Designers

The findings from this study make several contributions to the current literature. First, there are some implications of this study for the teachers, test makers, and book designers. As this study indicates, visuals are helpful and effective in enhancing the comprehension of the listeners. Therefore, listening activities, which sometimes can be very challenging for the language learners, should have more related visuals to help the listeners enhance their listening skills, and language teachers should use visuals while enhancing the language skills of their learners. In order to choose the most appropriate visuals and to use them effectively, they should have visual literacy skills. Not only teachers in the field but also preservice teachers should be prepared for developing visuals to accompany foreign language activities for better comprehension of the learners. Since it is very crucial for the language comprehension process to use the most relevant visuals to the text and the questions, teachers and test makers should consider all three ideational, interpersonal and textual meanings delivered by the visuals. As multimodality increases the reality of the visuals and strengthen the messages conveyed through visuals, teachers, test makers and book designers should be aware of these criteria and choose or design visuals accordingly. Furthermore, publishers also should consider these criteria for choosing visuals and improve the layout in comic books and supplementary books.

Teachers may refer to the following chart, which is prepared according to the rubric developed by Prof. Dr. Nalan KIZILTAN, in order to choose the appropriate visuals for listening comprehension. An example analysis can be found in Appendix 13.

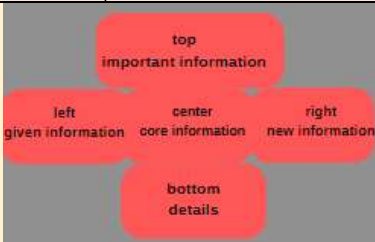
Ideational Meaning	Participants		Actor(s)			
			Goal(s)			
			Recipient(s) (What/Who is affected)			
			Processes	Verbs		Transitive
	 <i>Paint</i> <i>Dance</i>			Intransitive		
	Circumstances  Market  Home 		Place			
			Manner			
Time						
Interpersonal Meaning	Social Roles 		Mood	Demand (Gaze)		
				Offer (No Gaze)		
			Angle of Interaction			
			Modality / Multimodality	Modals Status Power Reality		
			Textual Meaning	Information Value		
Cohesion	Salience	Size, Color Tones, Foregrounded, Backgrounded				
	Framing	Disconnected  Connected 				

Figure 5.1. Rubric for teachers to choose appropriate visuals

5.2.2 Suggestions for Further Studies

The generalizability of these results is subject to certain limitations as it seems as a case study at prep-classes of one university therefore; it is not clear whether the same results would be obtained with more students in different universities all around Turkey. In addition, most of the visuals that were used in this study were context visuals. The effect of the content visuals on listening comprehension skills can be clarified, as well.



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APPENDICES

Appendix 1. Listening Text 1



1 Listen to the podcast about a girl called Nicky and choose true (T) or false (F).

- | | | |
|--|---|---|
| 1 Nicky often does sports. | T | F |
| 2 She plays lots of musical instruments. | T | F |
| 3 She has music lessons. | T | F |
| 4 She reads music. | T | F |
| 5 She hates classical music. | T | F |



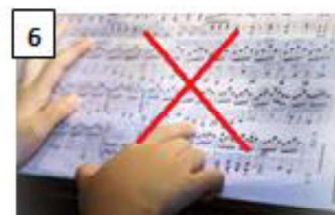
2 Listen and complete the sentences.

- 1 I want to start doing podcasts to about my music.
- 2 I wear my earphones when I every morning.
- 3 My brother me, but he's hardly ever at home.
- 4 I go online and I to learn how to play.
- 5 is so last century!



3 Listen again and answer the questions.

- 1 How many podcasts does Nicky have online?
.....
- 2 What does she do with her friends?
.....
- 3 How often does she see her brother?
.....
- 4 Where does she practise playing the guitar?
.....
- 5 What music does she like?
.....



1

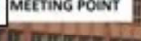
2

3

OCTOBER

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

4 MEETING POINT



When? Saturday

Where? **Gorge**

Meeting place:

I like:

Number of students:

Cost:

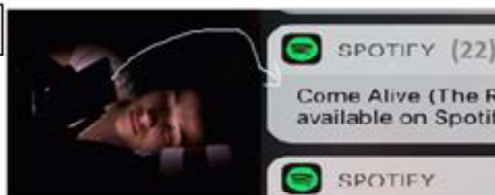


- 1 How old are the students who can go on the trip?
- 2 How long is the drive to the caves?
- 3 Whose phone number does the teacher need?
- 4 What do people wear on their head in the caves?
- 5 What animals are there in the caves?
- 6 Who do students speak to if their parents haven't got enough money for the trip?



Appendix 3. Listening Text 3

1



2



1. Listen to a radio show about how we use technology. Match the speakers to the devices they mention. There are two extra devices.

1 Nick	A tablet
2 Emily	B game controller
3 Mia	C laptop
4 Tom	D e-reader
	E smart phone
	F webcam

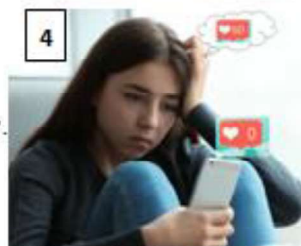
3



2. Listen again. Complete the utterances with the numbers you hear.

- 1 I actually had new messages.
 2 Some reports say that teenagers spend hours a day looking at screens.
 3 If I put a picture on social media, I wanted a minimum of 'likes'.
 4 Someone disagreed and we had an argument of about tweets.
 5 No internet, no technology, nothing after at night.

4



3. Listen again and choose the correct option.

- 1 Nick got messages about:

- A music.
 B technology.
 C the weather.
 D his work.

- 2 When Emily didn't get enough 'likes', she:

- A became angry.
 B complained on her blog.
 C felt sad.
 D stopped posting photos.

- 3 Emily says she:

- A isn't interested in 'likes' now.
 B is only interested in 'likes' from people she knows.
 C loves getting 'likes' from celebrities.
 D still worries if she doesn't get a lot of 'likes'.

- 4 Mia posted a tweet about:

- A computers.
 B fashion.
 C her life at school.
 D a TV programme.

- 5 Tom's parents were angry because he failed:

- A all his exams.
 B a history exam.
 C a maths exam.
 D a science exam.

- 6 All the speakers talk about:

- A a favourite website.
 B the cost of technology.
 C spending too long online.
 D their online friends.

5



6

HISTORY EXAM Wars of the Roses

1. Key members

A. John Audley (14xx - 1459)
 First supported the Lancastrians and later supported the Yorkists.

B. Edmund Beaufort (c. 1406 - 1455)
 The 3rd Duke of Somerset. He was an English nobleman and an important figure in the Wars of the Roses.

C. John Clifford (14xx - 1461)
 First supported the Yorkist cause then fought against them at Wakefield and Tewkesbury where he was killed.

7



8



Appendix 4. Listening Text 4



1. Listen to an interviewer speaking to people in the street. Complete the utterances with the correct name: Helen, Liam, Diana or Roger.

- 1 bought the item of clothing yesterday.
- 2 's favourite item of clothing was a present.
- 3 's favourite item of clothing is very old.
- 4 isn't wearing his / her favourite item of clothing today.



2. Listen again and decide if the utterances are true (T) or false (F).

- | | |
|---|-----|
| 1 Helen's parents were born in Manchester. | T F |
| 2 Liam went to America on holiday. | T F |
| 3 Diana always pays full price for clothes. | T F |
| 4 Roger's family think his clothes are funny. | T F |
| 5 Roger doesn't often wear his favourite item of clothing. | T F |
| 6 The interviewer thinks she's wearing colours that look good on her. | T F |
| 7 The weather is nice on the day of the interviews. | T F |



Appendix 5. Listening Text 5

5

1



2



3



1. Ms Jackson is speaking to some students about a Project to paint a mural (a picture on a wall). Complete the utterances with one word in each gap.

- The mural is for the City Hospital.
- Ms Jackson is looking for volunteers.
- The project begins on July.
- A is going to take the students to the hospital.
- Lunch costs about
- They're going to do the first drawings at school in the room.
- The volunteers need to wear clothes.

4



5



6

July



August



7



8



2. Listen again and decide if the utterances are true (T) or false (F).

- The students are going to spend two weeks painting the mural. T F
- Some people can help for a few days. T F
- The mural is going to have bright colours. T F
- The students are going to work in the morning and the afternoon. T F
- They need to bring their own painting equipment. T F
- If they want to write the blog, they should write an article about their favourite painting. T F

9



10



13



11



OLD CLOTHES

12



Appendix 6. Listening Text 6

6

1. Listen to the conversation about cycling.
Decide if the utterances are true (T) or false (F).

- 1 Tony complains that his hip hurts. T F
- 2 His dream is to be a cyclist in the Olympic Games. T F
- 3 He's in a team of four people. T F
- 4 He often wins races. T F
- 5 His favourite races are street races. T F
- 6 He thinks the London race is very long. T F
- 7 He says his heart rate increases when he's on his bike. T F

2. Listen again and answer the questions.

- 1 What lesson is going to start soon?
.....
- 2 How many days did Tony spend in Bristol for the cycle race?
.....
- 3 What colours does his cycle team wear?
.....
- 4 Which part of his body did he hurt in the race in Scotland?
.....
- 5 How many cyclists took part in the race in London?
.....



Appendix 7. Listening Text 7

7

1. Owen is talking about himself and his twin brother Ed. Listen and complete the utterances with one word in each gap.

A When I'm in the 1..... with my 2....., people look at us – all the time.
 B Someone once asked me, 'If I 3..... you, will it 4..... your brother too?'
 C One day about a 5..... 6....., Ed was sick so Mum phoned the school.
 D Of course the coach was 7..... and really 8.....!
 E Our school is the 9..... school in the 10..... so there are lots of students.

2. Listen again and choose the correct option.

1 Ed and Owen have different:

- A bedrooms.
- B birthdays.
- C hairstyles.

2 Owensays that when people look at them, he and his brother feel like:

- A animals.
- B celebrities.
- C friends.

3 Owen complains about people's:

- A jokes about him and his brother.
- B rude comments.
- C stupid questions.

4 Ed loves:

- A drama.
- B sport.
- C travel.

5 The coach shouted at Owen:

- A during a football match.
- B in the middle of a science lesson.
- C in the free time between lessons.

6 Their parents..... think Owen is his brother Ed.

- A hardly ever
- B often
- C never



Appendix 8. Listening Text 8



1



2



3



4



5



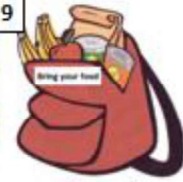
6



7



8



9



10



11



12



13

1. You are going to listen to a conversation about staying in a mountain refuge. Listen and complete the utterances with one word in each gap.

A You must take 1 and a very warm 2

B Last year, my bed was 3 Harry's and he kept getting up in the 4

C There aren't any shops, so you have to bring all your 5 with you.

D There's a big 6 in the kitchen and a 7

E The water comes from a mountain 8 and it's 9

F The refuge is a long way from 10 town.

G You 11 just use the camera on your 12 because it probably won't be good enough.

2. Listen again and answer the questions.

1 When is Jessica staying in the refuge?
.....

2 Which adult went with Martin's class?
.....

3 How many bedrooms are there?
.....

4 What food did Martin's class take?
.....

5 How high is the refuge?
.....

Appendix 9. Listening Text 9

9

1. Five people are describing the worst journey they have ever taken. Listen and match the speakers to the types of transport. There are two extra types of transport.

- | | |
|------------------------------------|---------------|
| 1 ☐ Liz | a coach |
| 2 ☐ Gemma | b ferry |
| 3 ☐ Josh | c tram |
| 4 ☐ Lara | d underground |
| 5 ☐ Patrick | e rickshaw |
| | f helicopter |
| | g plane |

2. Listen again. Complete the utterances with the names. Use each name twice.

■ Liz ■ Gemma ■ Josh ■ Lara ■ Patrick

- 1 waited a whole day before he / she could leave.
- 2 was on a shopping trip.
- 3 was having a tour in a foreign city.
- 4 was on a family holiday.
- 5 travelled in the wrong direction.
- 6 had a problem with language communication.
- 7 had a problem with a booking for a room.
- 8 couldn't breathe properly.
- 9 had a long walk to get to his / her destination.
- 10 felt frightened during the experience.



Appendix 10. Listening Text 10

10

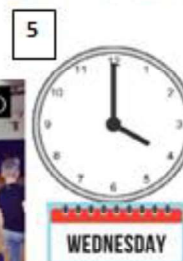
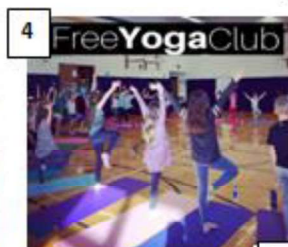
1. Listen to the school podcast about yoga. Decide if the utterances are true (T) or false (F).

- | | | |
|---|---|---|
| 1. A girl on Anna's basketball team told her about yoga. | T | F |
| 2. Sally has always done yoga with Anna. | T | F |
| 3. Anna's first class was at the school gym. | T | F |
| 4. Anna doesn't always do downward dog in her yoga class. | T | F |
| 5. The crane is the hardest position she has tried. | T | F |
| 6. All the people in her yoga class are teenagers. | T | F |
| 7. It won't cost any money to join the school yoga group. | T | F |



2. Listen again and complete the utterances with numbers.

- 1 Anna has done yoga since she was in Year
- 2 There were people in her first yoga class.
- 3 Anna can do about yoga positions.
- 4 She has practiced the crane position for weeks.
- 5 The school yoga class is at o'clock.



Appendix 11. The Students' disposition scale in Turkish

Görseller dinlediğini kavramama yardımcı oldu.	EVET	HAYIR	KARARSIZIM
Görseller sözcükleri kavramama yardımcı oldu.	EVET	HAYIR	KARARSIZIM
Görseller sözcükleri kavramama yardımcı oldu.	EVET	HAYIR	KARARSIZIM

Hangi görsel(ler) dinlediğini kavramana daha çok yardımcı oldu? (Görsel numaralarını yazınız.)

Hangi görsel(ler) sözcükleri kavramana daha çok yardımcı oldu? (Görsel numaralarını yazınız.)

Hangi görsel(ler) sözcükleri kavramana daha çok yardımcı oldu? (Görsel numaralarını yazınız.)

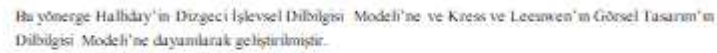
Hangi görsel(ler)i hiç kullanmadın? (Görsel numaralarını yazınız.)

Hangi görsel(ler) metindeki karakterlerin hedeflerini ve deneyimlerini gösterdi? (Görsel numaralarını yazınız.)

Hangi görsel(ler)in seninle arasındaki sosyal etkileşim daha yüksektir? (Görsel numaralarını yazınız.)

Hangi görsel(ler)de nesnelerin bulunduğu yerler görseli kavramayı kolaylaştırmaktadır? (Görsel numaralarını yazınız.)

GÖRSEL ANALİZ YÖNERGESİ



Appendix 13. An Example for Analyzing the Visuals in Listening Text 1.

Ideational Meaning	Participants		Actors: Nicky and her friends Goals: guitar, volleyball Recipient: audience
	Processes		Verbs: play (transitive) run (intransitive)
	Circumstances		Place: home, court
Interpersonal Meaning	Social Roles	Mood	Players-(No Gaze)-Offer
		Angle of Interaction	Players- profile Guitar- frontal
		Modality / Multimodality	Worker Player Runner (secret roles reflecting reality with ability "can")
Textual Meaning	Information Value	Worker: given information Instrument player, runner, volleyball player: new information Guitar: center-core information Other musical instruments: from below and bottom (details)	
	Cohesion	Salience	Worker, Player, Runner: Foregrounded, Other musical instruments: Backgrounded
		Framing	Disconnected The podcast Connected: activities (running, playing volleyball, playing the guitar)

Appendix 14. Scripts of the Listening Texts

1-SCRIPT

Nicky Hi. Um ... OK. Welcome to my very first podcast.
My name's Nicky Jones. I want to start doing podcasts to tell people about my music.
Music's my passion. I guess I'm a bit obsessed with it.
I think about it all the time. I think about it when I play volleyball with my friends. I think about it at school.
I often go for a bike ride at the weekend and I listen to music at the same time. And I wear my earphones when I go running every morning. So music's a big thing for me – it's a really important part of my life.
Um ... I just love making music but I only play one instrument. Some people play lots of musical instruments, but I only play the guitar. I want to get really good at doing that before I start another instrument.
It isn't easy, and actually I don't go to music lessons. My brother sometimes teaches me, but he's hardly ever at home because he goes to university in London.
I only see him every two or three months. So basically, I teach myself to play. I usually practise in my bedroom.
The problem is that I don't read music. I don't know how to do it. So I go online and I watch videos to learn how to play.
There's one other thing, I only play rock music. I'm such a big fan. I don't enjoy listening to classical music.
Classical music is so last century!
OK ... um ... that's all for today. Next time, I'll talk about my plans for a band!

2-SCRIPT

Mr Wood OK, pay attention please, everyone. Quiet!
I'm organising the caving trip next month, so I want to give you some information.
Right. The caving trip is for students aged 14 or 15, and it's on Saturday 11th October. We're going to some caves in the west of the country. The name of the place is Cheddar Gorge.
Student 1 Sorry, Mr Wood – can you repeat that, please?
Mr Wood Yes, the caves are in Cheddar Gorge. That's C-H-E-double D-A-R.
Student 2 So the name of the caves is like a type of cheese!
Mr Wood That's right. Now, the meeting place is the school car park. And we leave at 7:15 in the morning.
Student 3 Quarter past seven! That's very early!
Mr Wood Yes, it's early because we need three hours to drive to the caves. We travel on the bus.
OK, so ... only 30 students can go on the trip, so move fast if you want to go. The trip costs £12 per person. Please bring all the money to me – that's £12 – before we go. I also need your parents' phone numbers so I can contact them easily if there's a problem. Now, any questions?
Student 1 Is caving safe?
Mr Wood Yes, but there's always a possibility of an accident. It's dark and underground. Everyone will wear a hard hat in the caves.
Student 3 Is it difficult to walk through the caves?
Mr Wood Not really, but sometimes the walls aren't very high, so it's not good if you suffer from

claustrophobia.

Student 2 Are there any dangerous animals in the caves?

Mr Wood No, the only animals in the caves are spiders, and they aren't dangerous.

Student 1 Are we sleeping in the caves?

Mr Wood No, we're not. We're coming back to school

on the same day. Any more questions? No?

Oh, one more thing. If your parents can't pay for the trip, speak to the headteacher. We have some free places. OK? Thanks, everyone. If you have any more questions, I'm always in the art room.

3-SCRIPT

Nick Hi, I'm Nick Merrick. Now ... last night, I woke up at about 3 o'clock. So what did I do? I sat

up and checked for messages on my smartphone! In the middle of the night – that's

crazy! And do you know, I actually had 22 new

messages, all about a new pop song. Now, I'm

not unusual. We all use screens too much, especially young people. Some reports say that teenagers spend six hours a day looking

at screens. That's TVs, computers, etc. So we

spoke to three teenagers to hear how they manage their screen time. First, Emily.

Emily My problem was 'likes'. If I put a picture on

social media, I wanted a minimum of 50 likes.

I kept looking at my tablet for new ones. If

there were only twelve likes, I was really unhappy.

Nick What was your solution, Emily?

Emily Now I only care about likes from my family

and friends. Likes from strangers just don't

matter. I'm not a celebrity.

Nick Next we spoke to Mia.

Mia I started using Twitter when I was fourteen

and I loved it. At the beginning it was great.

But then things started going wrong.

Nick What went wrong?

Mia Well, you get into arguments on Twitter. You

say something, and a total stranger disagrees

with you. Once I posted a tweet about a show

on television. Someone disagreed, and we had an argument of about 88 tweets! I was on

my laptop all the time. Now I stop tweeting

after just two or three replies. I don't need to

win every argument.

Nick Finally, we spoke to Tom.

Tom I was crazy about online gaming. I often

played games until 2 in the morning. I had my

earphones in, so my parents thought I was asleep but I was online all the time. I

mostly

played football, not fantasy or war games.

I broke my game controller because I used it

so much! At school I was always tired.

Things

got really bad when I got 31% in an exam. It

was a history exam. My parents were furious.

In the end, I admitted that I had no time to study because I was always online.

Nick And now?

Tom Now we've got a rule. No internet, no

technology, nothing after 9:30 at night. I find it

hard, but my schoolwork's improving and I'm

sleeping better too.

Nick Thanks to Emily, Mia and Tom.

Next on the

show ... [fade]

4-SCRIPT

Interv. Today on Vox Pops. We're in Manchester and

we're asking people: 'What's your favourite

item of clothing?'

Helen My name's Helen. I live in Manchester but I'm actually from Scotland.

Interv. What's your favourite item of clothing, Helen?

Helen I think it's this scarf actually. Um ... it's a

checked scarf and it was a present from my

grandmother. My parents moved here for work

and my grandparents stayed behind. So when

I wear my scarf, it reminds me of my grandma.

It keeps me warm too!

Interv. What's your name and where are you from?

Liam My name's Liam and I'm from here, Manchester.

Interv. What's your favourite item of clothing?

Liam Oh, that's a good question. Um ... shoes? Can

I say shoes?

Interv. Yes.

Liam Well, I've got some new trainers which are

really cool. I bought them when I was on holiday in the USA – you can't buy them here.

They're plain, green, just one colour but I wear

them all the time. Well, I'm not wearing them

today actually because it's raining and I don't

want them to get wet.

Diana I'm Diana. I'm from Manchester.

Interv. What's your favourite item of clothing?

Diana Do you know, I really love this coat that I'm

wearing today. It's so warm. It's also a classic

design. White, with three buttons and a wide

collar. I also love these big pockets and the belt.

And do you know the other reason why I bought it?

Interv. Tell us.

Diana I bought it in the sales at half price yesterday.

It only cost me £50.

Interv. Oh! What a bargain!

Interv. What's your name?

Roger Roger.

Interv. Where are you from, Roger?

Roger The US. Miami, actually.

Interv. We're asking people to tell us about their

favourite item of clothing.

Roger Oh really? Well, I guess it must be this jacket.

Interv. It looks ... well loved.

Roger Oh, my children laugh at me. This jacket is like

20 years old and I wear it every day. I mean,

now it looks grey but it was black when I bought it.

Interv. Really?

Roger Yeah. I don't know. It has a lot of pockets. It

goes with everything. I can wear it with smart

trousers, or jeans, or anything.

Interv. Wonderful!

I know what you're thinking. What's my favourite

item of clothing? I think it's probably this jumper.

I think the colours suit me and I like the pattern

at the top. It's also very warm, which is important

on a cold day like this. So that's all from me. I'm

going back to the studio!

5- SCRIPT

Ms Jackson Hi, everyone. Thanks for coming. My

name's Ms Jackson. If you don't know me, I'm an art

teacher here at the school and I'm organising our

painting project this summer. As you know, we're going

to paint a mural on a wall in the West City Hospital. This

is voluntary work. Nobody is going to get paid for this

project.

OK, so we need 12 volunteers and they must be

between 16 and 18 years old. The project begins on

Monday 23rd July and it ends on Friday 3rd August.

So we've got two weeks to paint the mural. We need people who are going to be free for both weeks. You can't just do two or three days. We need people for the whole project, OK?

Now, the mural's going to be in the visitors' room of the hospital. This is an area where patients can chat to their visitors. We're going to use bright colours and we're going to make it look really nice. But remember, this is a working hospital so we have to work quietly.

So what do you need? First of all, you don't need your own transport – I'm organising a bus to take you from school to the hospital. The bus leaves at 8 o'clock every morning and it comes back at 3:30. We're going to have lunch in the restaurant in the hospital, so bring about £5 for that every day. I'm going to bring all the paints and brushes so you don't need to buy anything, but please wear old clothes. This is a dirty job and the paint gets everywhere.

Finally, what about the mural? Well, our plan is to paint a map of the world, with Europe, Africa, Asia and so on.

There are two parts to the project. We're going to draw the image on paper first and then we're going to put the final picture on the wall. So we're actually going to do the first drawings in June in the school art room.

One more thing. Maybe you're thinking: 'I'd love to help but I don't like painting.' Well, there's another way you can help. We're going to produce a blog about the mural and we're looking for someone to write a blog article every day. If you want to do that, please send

me a 300-word article on your favourite artist.

OK. Now ... any questions?

6-SCRIPT

Lucy Hey, Tony. The PE lesson's starting in ten

minutes. Are you coming?

Tony No, I can't do PE today. My knees hurt. It's hard to walk!

Lucy What happened?

Tony It's my cycling. I was in a road race at the weekend – the Bristol race. It was a great race

but I feel terrible now.

Lucy A cycle race?

Tony Yeah, my dream is to be a cyclist in the Tour

de France. I want to win it one day. So I'm

training now but it's really hard. For example,

the Bristol road race is 105 kilometres and I

did it in 4 hours and 11 minutes.

Lucy Did you win?

Tony No, I was 26th. That's still good, though.

Lucy And you rode 100 kilometres in one day?

Tony No, no, these races are usually on two days.

We don't do the whole thing in one day.

Lucy Are you on your own in these races?

Tony No, I'm in a team. There are four of us: me, two

friends and my cousin. We wear green and

yellow. We look pretty cool on our bikes.

Lucy Have you ever won a race?

Tony No, my best ever was 9th place. I got that in

Manchester. I've got the details on my phone

here, see? 108 kilometres and I finished it in ...

2 hours 52 minutes.

Lucy That's fast!

Tony It's because in Manchester there aren't any

hills and you race on the streets. I like that best. The really hard races are in the

mountains, like in Scotland.

Lucy That must be exhausting!
 Tony Yeah, it's difficult. My race in Scotland was a disaster. I fell off my bike and hurt my shoulder. I finished the race in 55th position.
 55th! It was like ... let's see ... 112 kilometres
 and it took me five hours.
 Lucy Do you ever race in London?
 Tony Yeah, and that's great. The London race isn't long, so we ride really fast. I did 40 kilometres in 33 minutes.
 Lucy Amazing!
 Tony Yeah. I came 16th. That's pretty good. There were about 100 riders in the London race.
 Lucy Why do you like it so much?
 Tony Oh, riding fast is just an amazing feeling.
 You're flying along. Your muscles are working hard and your heart rate goes up.
 Lucy Yeah, but now you can't walk because you were cycling all weekend.
 Tony Well, you know what they say, Lucy. No pain, no gain!
7- SCRIPT
 Interv. So Owen, what's it like being a twin?
 Owen I don't know. Ask my brother. No, seriously, being a twin is both a good and bad experience.
 Interv. What's your brother's name?
 Owen His name's Edward – Ed.
 Interv. And there's something special about you, isn't there?
 Owen Yes! We weren't born on the same day. I was born at 11.55 on the 28th February and Ed was born twenty minutes later, on 1st March.
 Interv. You said that there are some bad things about being a twin.
 Owen Yes. Sometimes it's a bit annoying.
 Interv. Really? When?
 Owen Like, when I'm in the street with my brother,

people look at us – all the time. It's just rude.
 I don't like it when people look at us like we're a pair of monkeys in the zoo. Ed's less confident than me, so it's more of a problem for him.
 Interv. Is that the worst thing about being a twin?
 Owen No, the worst thing is the questions that people ask.
 Interv. Such as?
 Owen Someone once asked me 'If I hit you, will it hurt your brother too?' Well, of course not.
 It's stupid.
 Interv. And what are the good things about being a twin?
 Owen Well, obviously we're very close. With a twin, you've always got a friend on your side. When we started at our new high school, I felt less anxious because my brother was there, and it was the same for him.
 Interv. Can you tell us a funny story about being a twin?
 Owen OK. One day about a year ago, Ed was sick so Mum phoned the school to tell them he was staying at home that day. Now Ed's crazy about sport but I'm not. He plays in the school football team.
 Interv. Uh-huh.
 Owen So I went to school as normal. In the break, I was leaving the science lab when the coach of the football team saw me. He was furious and he really shouted at me: 'What are you doing here? I thought you were sick! Why aren't you playing in the match this afternoon?'
 Interv. What did you say?
 Owen Well, I just said, 'I'm Ed's twin brother'. So of course the coach was surprised – and really embarrassed!
 Interv. Didn't he know you were twins?

Owen No, our school is the largest school in the country so there are lots of students. Not everyone knows we're twins.

Interv. Do your parents ever get confused between you and Ed?

Owen Sometimes, but not often. It helps that I'm better-looking than my brother.

Interv. Owen, thanks for talking to us today.

Owen No problem! But are you sure I'm not Ed?

8- SCRIPT

Jessica Martin! I'm going on the school trip to the mountain refuge in the Alps next week.

Martin Hey, that's so cool, Jessica.

Jessica You went there last year, didn't you?

Martin That's right. Our class went to the refuge last spring. We went with my geography teacher.

Jessica What was it like? Martin Amazing. First of all, you walk to the refuge.

And then when you're there you do a lot of hiking. You must take boots and a very warm

coat. You should wear a scarf too, because the wind's very strong up there.

Jessica What about the refuge?

Martin Well, it's made of stone with a wooden roof.

There are two big bedrooms so you share a room. They've got bunk beds. You should get

the top bed. Last year, my bed was under Harry's and he kept getting up in the night. He

woke me up four times one night!

Jessica So it's difficult to sleep there?

Martin Maybe you won't have any problems but I only sleep well when I'm in my bedroom at home.

Oh, and we couldn't close the shutters in our

room last year. We woke up at five o'clock

every morning. The sun was really bright! Jessica What's the food like?

Martin That depends on what you bring.

Jessica What do you mean?

Martin Well, there aren't any shops, so you have to bring all your food with you. It's not as bad as you think. We took lots of pasta and rice ...

basically the easiest things to cook, like sausages ... plenty of vegetables to make soups ... Don't worry, the school will organise

all that. The cooking's OK. There's a big cooker

in the kitchen and a fridge.

Jessica Right, I see. So is the refuge comfortable?

Martin Well, yes, but it hasn't got any heating. You

have to start a fire to heat the rooms.

Jessica But it's spring. We won't need heating.

Martin It may be spring but it's still very cold at that

altitude. You must have heating.

Also the water comes from a mountain river

and it's freezing. When you run water into the

washbasin, it's like ice.

Jessica Great!

Martin There's one other thing. The refuge is 1,800

metres high. It's sometimes difficult to breathe

at that height. If you have asthma or something like that, you mustn't forget any

medicine that you need. The refuge is a long

way from the nearest town.

Jessica Right.

Martin I'm telling you all the bad things but it's an

incredible experience. I took my camera last

year and took the most amazing photos. If you

like photography, take your camera. You

shouldn't just use the camera on your

phone

because it probably won't be good enough. Jessica Oh, there's the bell. I have to go. We should talk more about this.

Martin OK. Let's meet after school.

9-SCRIPT

Liz My family has always taken the ferry from England to France for our holidays. We put our campervan on board and then drive around for the rest of our trip. One year, we crossed the sea in a storm and it was horrible.

We were all sea sick. My brother's face was green, like in a cartoon!

After we arrived, we tried to get something to make us feel better at the chemist's. But we couldn't explain in French and the chemist gave us cough medicine instead!

Gemma I've always gone to London for the sales. I love that. Once after a day in the shops, I was on the tube.

It was mid-afternoon and it was hot. Suddenly we stopped in a tunnel. There was a problem with the electrical system or something, and the train couldn't move. We all had to get off and walk along the tunnel for fifteen minutes to get out. The police helped us but I was really scared.

Josh I've only flown on a plane once and it was awful.

We got on the plane and everything seemed fine – but then the pilot said there was a problem with the wheels and we couldn't leave. So everyone had to get off and we waited in the terminal for 24 hours. The next day, our plane took off and we arrived OK. But when we got to the youth hostel, the manager said: 'Sorry! I've given your room to some other people because you didn't

arrive yesterday.' This was at 10 o'clock at night. There was nowhere else to stay so we slept on the floor of the hostel!

Lara We were on holiday and we decided to get a ride in one of those things where a cyclist sits in the front and two people sit in the back. I forget what they're called. Anyway, our driver took us for a tour of the city and it was really interesting. The problem was that the place was dry and incredibly dusty. My friend had a scarf to put around her mouth but I didn't have one, so I breathed in lots of dust. It was awful, I couldn't stop coughing. It was the dry season and apparently it's always very dusty at that time of year.

Patrick It was my fault because I told everyone to get on the wrong tram. It was late and we always caught the same tram from the same stop. So we got on – fine – and we were so busy chatting that we didn't notice something was wrong. Basically, after a couple of kilometres, this tram went in a different direction from our normal route. In the end, we got off at the final stop. It was the last tram too, so we had to walk back to our youth hostel at midnight and it took us two hours.

10- SCRIPT

Steve Welcome to this week's podcast. We're talking about free time this week, and we have Anna Scott with us, who's in Year 11. She's talking to us about yoga. So Anna, how long have you done yoga?

Anna Well, I started when I was in Year 9, so I've done it for about two years now.

Steve How did you get into it?

Anna It was a girl on my netball team, called Sally.

She loves these kinds of activities, and she invited me to join her group – and I loved it.

The funny thing is that Sally's just left our group but I'm still in it.

Steve Do you remember your first class?

Anna Yes, I do. We were in a local leisure centre.

It was just a small group of six people. We

did very simple positions, like downward dog.

Steve Downward ... dog? Anna In downward dog, you put your hands and feet on the floor. Then you lift up your hips

and back so your body looks like a triangle with the floor. We've always done that in our

classes. It's a good position to start.

Steve What other positions are there?

Anna Another common one is the bridge. You lie on the floor and you look up at the ceiling. Your

head and shoulders, your arms and your feet

are on the floor. Then you bend your back off the ground.

Steve Wow. So how many of these positions are there in total?

Anna Oh, there are hundreds of variations, Steve,

but personally, I can do about 30 positions.

Steve What's the most difficult one you've tried?

Anna The crane position. That's hard.

Steve Why's that?

Anna Well, for the crane, you put your hands on

the floor. You bend your knees and you slowly lift your feet into the air. I've only done it once ... for about five seconds!

It's

so hard and I've practised it for, like, twelve weeks!

Steve So yoga's really hard. Basically, it's only for

young people.

Anna No, it's not! One person in my class is 65

years old and she's incredible. I've seen her

do astonishing things. Yoga's for everyone.

Steve OK, great ... so how can people start doing

yoga?

Anna That's why I'm on the podcast today. Our

school is starting a new after-school yoga club. It's in the gym. It's free and it'll be at 4 o'clock on Wednesday.

Steve Can anyone in the school come?

Anna Absolutely, but we've only got places for

thirty students so please arrive early to make sure you get in.

Steve OK, downward dog, everyone!

Anna Yeah, that's right. Including you, Steve.

We want to see you there!

Appendix 15. Ethical Committee Approval



ONDOKUZ MAYIS ÜNİVERSİTESİ SOSYAL VE BEŞERİ BİLİMLER ARAŞTIRMALARI ETİK KURUL KARARLARI

KARAR TARİHİ	TOPLANTI SAYISI	KARAR SAYISI
22.10.2021	10	2021-813

KARAR NO: 2021-813
Üniversitemiz Lisansüstü Eğitim Enstitüsü öğrencisi Elif KILIÇ'ın Prof. Dr. Nalan KIZILTAN danışmanlığında "19 Mayıs Üniversitesi İngilizce Hazırlık Sınıfı Öğrencilerinin Dinleme Becerilerinin Görsel Söylem Yoluyla Geliştirilmesi" isimli yüksek lisans tezine ilişkin mülakat ve gözlem çalışmalarını içeren 33288 sayılı dilekçesi okunarak görüşüldü.

Üniversitemiz Lisansüstü Eğitim Enstitüsü öğrencisi Elif KILIÇ'ın Prof. Dr. Nalan KIZILTAN danışmanlığında "19 Mayıs Üniversitesi İngilizce Hazırlık Sınıfı Öğrencilerinin Dinleme Becerilerinin Görsel Söylem Yoluyla Geliştirilmesi" isimli yüksek lisans tezine ilişkin mülakat ve gözlem çalışmalarının kabulüne oy birliği ile karar verildi.

CURRICULUM VITAE

Elif BEYDEŞ graduated from Sinop Anatolian Teacher Training High School in 2009. Following high school, she studied English Language Teaching at Middle East Technical University. After receiving her bachelor's degree in 2013, she started working as an English teacher. In 2020, she started studying for a master's degree at Ondokuz Mayıs University. Throughout her graduate studies, she participated in a number of seminars and symposiums related to the field. Her research areas are teaching foreign language skills, listening comprehension and visual discourse. Currently, she teaches English at a high school in Turkey.

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Publications :

1. KILIÇ, E. (2021). An Analysis of the Language in Two Different Chocolate Advertisements through Visual Discourse. *The 20th International Stylistics Symposium*. December 23&24, 2021.