



**A Comparative Study of Movie-Based Instruction and Textbook-Based Instruction on the Development of Listening Skills among University EFL Students**

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**Abstract in English**

This quasi-experimental study investigated the comparative effects of movie-based instruction and traditional textbook based instruction on the listening comprehension skills of university level English as a Foreign Language (EFL) students. The study employed a quasi-experimental design, employing a non-equivalent control group pre-test/post-test model, because it was not administratively possible to randomly assign individual participants to conditions. In order to prevent upsetting established schedules and student cohorts, it was necessary to preserve full , pre- existing university classes. Consequently, the main danger to internal validity was recognized to be the possibility of selection bias and non -equivalence between groups. This was lessened by matching groups as precisely as feasible according to important factors including major, year of study, and competence level. To statistically establish baseline equivalency and allow for the application of covariance analysis ( ANCOVA) in the interpretation of post-test results, a listening comprehension pre -test was crucially

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administered. The causal inference that any observable post-intervention differential can be more reliably assigned to the instructional method rather than underlying group disparities is strengthened by this analytical approach, which statistically accounts for initial differences. One set of sixty intermediate level students listened to audio materials from textbooks, while the other group was taught via curated movie snippets. Both groups were given listening instruction for 12 weeks, and after that time they were tested on the International English Language Testing System (IELTS) listening exam, both before and after the program. To further understand the students' perspectives and what drove them, the participants of the study were asked to complete a questionnaire. A statistically significant difference in post-test scores between the experimental and control groups was shown by an independent samples t-test. Moreover, survey results showed that students in the movie -based group were more invested, motivated, and thought they had gotten a better grasp on real life speech patterns, such as accents, paralinguistic clues, and conversational pragmatics. The results indicate that using multimedia, like movies, in the English as a Foreign Language (EFL) curriculum can be a more interesting and productive way to improve students' listening skills than using just textbooks.

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## **1. Introduction**

For university students learning English as a Foreign Language (EFL), the development of strong listening comprehension skills is crucial for academic and

professional success, must prioritize the development of strong listening comprehension abilities if they want to academic and professional success. The capacity to decipher auditory data, to derive meaning from paralinguistic signals, and process real fast speech is crucial in this age of digital multimedia and worldwide connectedness. Teachers have depended on the planned and organized material contained in language textbooks and audio recordings to help their students develop these abilities. According to Richards (2005), these materials offer a regulated language setting that is carefully crafted to systematically introduce new words and grammar rules. Students may not be ready for the chaotic and unexpected aspects of real life communication since textbook dialogues are so regulated with a steady tempo, clear enunciation and no background noise. A dynamic teaching method that has acquired tremendous popularity in reaction to the constraints of textbook mediated instruction is the incorporation of actual multimedia especially movies and feature films. Supporters of the idea claim that movies provide a more immersive and engaging way to learn a language than traditional textbooks. Webb (2010) argues that films are more effective than textbook audio tracks in helping students enhance their listening skills because they expose them to a wider range of linguistic realities. These include social and regional accents, slang, varied speech rates, and colloquialisms. In addition to the words spoken, viewers can deduce meaning from the performers' nonverbal cues such as body language, facial expressions and tone of voice as well as the visual story that surrounds them in a film. By integrating visual perception with auditory perception this multimodal input mimics naturalistic comprehension processes which reduce cognitive load and improve comprehension (Mayer, 2009). Many movie based pedagogies start with Krashen's (1982) Input Hypothesis which states that students learn best when presented with understandable material that is just beyond their present level of competence ( $i+1$ ). With the help of subtitles and instructional instructions, movies may offer just the right amount of difficulty. In addition, students may be more open to the linguistic information because of the films' narrative drive and high emotional involvement which can greatly increase motivation and decrease the affective filter – a psychological barrier to learning (Kusyk, 2017). The textbook exercises are frequently decontextualized and dull and even if they are well structured, they don't always succeed in engaging students or showing them how the language is used in real world situations.

To the contrary, textbooks should not be disregarded for their teaching usefulness. Their main strength is that they are very methodical and can teach listening micro skills explicitly. Reading and practicing certain phonological features, the foundation of listening comprehension, in a textbook is a great way to improve one's listening skills (Field, 2008). To help students develop bottom-up processing abilities, in which they decode a sound stream from its smallest components upwards, teachers can utilize textbook exercises to drill these discrete elements in a low stakes context. This level of detail is typically lost in a feature film, where the rapid pace and intricacy of the material can be too much for students just starting out or who are in the intermediate learning stages (Sweller, 2011).

So, it's not so much that one media is inherently better than the other rather, the argument centers on how well each medium promotes various components of listening proficiency. When it comes to teaching students to decode sounds and words accurately from the bottom up, textbooks may be the best option. Movies, on the other hand, seem to be in a class of their own when it comes to helping students improve their top-down processing abilities, which involve making sense of aural data using context, previous knowledge, and schematic expectations (Vandergrift & Goh, 2012). Researchers and teachers must next ask, how much do students really improve their listening comprehension using film based training as opposed to the more regimented, skill based method found in conventional textbooks? This introduction lays the groundwork for a critical comparison, proposing that a synergistic approach may be the best. The organized scaffolding of textbooks can give students the linguistic understanding and micro-skills needed to understand the rich input of movies. Movies can inspire students to practice such abilities in a real life setting, helping them to navigate the difficulties of communication in the real world. Here we'll take a closer look at the research that backs up this claim, looking at studies that have measured how both media affect listening comprehension, fluency and test scores. Additionally, the article will delve into the practical aspects of implementing this strategy, such as the instructor's role, choosing the right filmic materials and creating supplementary activities that make the most of each medium to help today's college students develop strong listening skills.

## **2. Literature Review**

For a long time, educational research has focused on finding effective techniques for enhancing listening comprehension in university students. This is especially true within second language (L2) acquisition, but it is also essential for first language (L1) media literacy. This review of the literature compiles empirical and theoretical studies that contrast the two main paradigms in the field : the old, regimented method that relies on textbooks and audio resources and the new, more natural method that uses the multimedia content of movies and TV shows. The literature suggests that the pedagogical usefulness of different media depends on factors such as learning goals , student proficiency and instructional design as each medium has its own set of benefits and drawbacks.

Based on the behaviorist and structuralism approach which stresses progressive learning and the mastering of specific linguistic components , the textbook has traditionally served as the foundation of listening teaching. The major strength of listening instruction based on textbooks according to proponents is the methodical development of bottom -up processing abilities. Decoding auditory data from the most basic phonological components ( phonemes , syllables, words, phrases and ultimately, overall meaning ) is known as bottom-up processing (Field, 2008). These micro-skills are purposefully targeted by the textbook exercises. For instance, in many cases , the exercises ask participants to differentiate between minimal pairs (such as “ship” and “sheep”) detect patterns of intonation and stress within sentences and identify instances of linking and assimilation in linked speech. Because it avoids the cognitive strain that might happen with more complicated , real materials, this controlled, sequential practice is crucial for developing the automaticity needed for fluent listening (Richards, 2005). The audio recordings found in textbooks are usually created in a controlled studio environment. They have moderate tempo, neutral accent and clear enunciation. This makes them a great scaffold for students particularly those at the beginner and intermediate levels who may be anxious about listening to new material (Vandergrift & Goh, 2012).

The shortcomings of this disinfected method , however have given rise to a substantial corpus of criticism. Lack of genuineness is the main complaint. Many textbook dialogues display a perfected version of the language lacking the very qualities that make natural , unscripted speech: stuttering, hesitancy, interruptions, regional accents, ambient noise and the ubiquitous usage of slang and colloquialisms (Wagner, 2014).

Students who excel in understanding audio from textbooks may face a “reality shock” when exposed to real life communication, a phenomenon sometimes referred to as the “classroom -to-street gap.” One reason students struggle to apply what they learn in the classroom to real world situations is the textbooks’ abnormal pace and clarity according to a review of listening issues by Gilakjani and Ahmadi (2011). Students may feel less motivated and engaged when listening to textbook listening passages because the content is often decontextualized and may appear unimportant or contrived (Kusyk, 2017).

It is well established that structured textbook instruction is beneficial for basic skills but recent studies have shown that authentic , multimodal inputs , like audiovisual media and immersive technologies , can improve listening comprehension and student engagement. However , the language requirements of these materials need to be carefully considered ( Alfadil , 2020 ; Kusumarasyati , 2020 ; Rodríguez & Pardo , 2017 ; Webb & Rodgers , 2009 ).

Some have argued that these restrictions make it all the more important to incorporate real world examples into lessons through the use of legitimate multimedia especially films. The Input Hypothesis put forth by Krashen (1982) provides strong theoretical backing for film-based training, this hypothesis stresses the requirement of providing compelling, intelligible input that is just beyond the learner's present skill level (i+1) . A great place to find this kind of information is in movies. Learners are exposed to a much larger repertoire of linguistic and paralinguistic elements in films than they would in textbook audio. From formal discourse to everyday conversation, students hear a range of speech rates, registers and accents which helps them adapt to the diversity of the language in real life (Webb, 2010). In order to build the adaptability necessary for effective listening in everyday situations, this exposure is essential. Multimodality is a major plus for movies. Cognitive Theory of Multimedia Learning by Mayer (2009) states that people retain more information when presented with both text and visuals as opposed to just words. Listening to a film, one can construct hypotheses and draw conclusions with the help of the visual narrative which includes the physical environment, the actors’ motions and body language and facial expressions. The visual environment can provide key hints about the meaning of an unknown word when a student hears it , making the input easier to understand and

minimizing the cognitive load of pure aural decoding (Plass & Jones, 2005). Unlike traditional textbook activities, this multimodal assistance system focuses on helping students develop top-down processing skills which involve building meaning using context, prior knowledge and schematic expectations (Vandergrift, 2004). Recent studies underscore that strategically designed multimedia lessons can optimize cognitive processing and improve retention (Adnan et al., 2021).

Additionally, the literature often mentions the affective benefits of using movies. Students can be far more motivated and engaged when they watch films because of their narrative drive, emotional substance and cultural richness. The “affective filter” a concept from Krashen’s Affective Filter Hypothesis that describes the psychological barriers like anxiety and lack of motivation that can prevent input from reaching the language acquisition device can be lowered by using authentic, compelling materials like movies as Kusyk (2017) noted. Students have a more optimistic and resilient outlook on listening practice when they have an emotional investment in the tale which increases their likelihood of persisting despite moments of linguistic difficulties. In sharp contrast to this, textbook exercises tend to be transactional and test oriented.

Evidence for the efficacy of using movies in the classroom is mounting. Extensive research has shown that it improves several facets of listening skills. One study by Suárez and Gesa (2019) indicated that second language learners who were exposed to a lot of audiovisual content with subtitles fared better on listening comprehension tests than a control group that used more conventional resources. Webb and Rodgers (2009) also used corpus-based analysis to show that movies include high frequency vocabulary and that watching them can help you acquire a lot of it which is good for your listening comprehension in a roundabout way. Films offer genuine examples of how language is used to carry out particular tasks such making requests, complimenting or expressing disagreement which can help with pragmatic competence according to studies (Martínez-Flor & Usó-Juan, 2006). Hwang et al. (2023) and Sung et al. (2023) cite recent studies that show how learning objectives, student competency and instructional design determine the pedagogical value of any

medium. These studies also show that integrated and technology - enhanced learning settings are becoming increasingly important.

Despite the strong argument in favor of movies, there are substantial pedagogical obstacles that need to be overcome in order for them to be effectively used in the classroom. Cognitive overload is the main issue. Students especially those with less proficiency, may find that the aural and visual information presented in movies, along with the fast, real speaking, is too much for their working memory (Sweller, 2011). Students may avoid engaging in the intended auditory processing by leaning too heavily on the visual narrative or subtitles if enough scaffolding is not in place. According to Berk (2009), instructors play a crucial role in moderating input by creating tasks before, during and after viewing that help students focus and understand the material. Subtitles are an especially complex topic of study. Subtitles in the target language (L2) are generally considered as a helpful scaffold that can aid in word identification and strengthen the link between written and spoken forms, however, the use of subtitles in the native language (L1) is more controversial. While L1 subtitles have the potential to keep students engaged by allowing them to better understand complex conversation and the storyline, there is also a risk that they will become dependent on them and stop listening to the actual dialogue (Danan, 2004). The research points to a logical process whereby one may start with L1 subtitles for extremely challenging content, proceed to L2 subtitles and then, as competence grows, strive to watch without subtitles.

There is no clear conclusion offered by the literature when comparing the two forms of media head-to-head. Depending on the circumstances, multimedia techniques have been shown to be superior in a number of comparative studies. In contrast to more conventional approaches, technology-enhanced language learning, which frequently incorporates video, had a small but statistically significant beneficial influence on listening comprehension outcomes, according to a meta -analysis conducted by Lin (2010). The benefit may not apply to everyone, though according to previous research. Learners' competency, the level of the learners' language proficiency and the quality of the pedagogical tasks developed around the film are three major criteria that determine how effective movies are as teaching tools. By contrast, many students and teachers particularly in situations involving high-stakes standardized testing like

textbooks for their predictable and graded nature which gives a feeling of stability and a defined learning trajectory (Tomlinson, 2012). Contemporary literature largely shifts the focus from a dichotomous debate to a discussion of complementarity (Sung et al., 2023).

Finally, instead of viewing the argument as either for or against each other, the literature mostly shifts the focus to how they complement one another. The bottom-up processing abilities necessary for fluent listening can be greatly enhanced by utilizing the controlled, micro-skill emphasis of textbook exercises. Movies, on the other hand, are second to none when it comes to providing authentic, interesting and multimodal input that builds listening endurance, pragmatic awareness and top-down processing abilities. It follows that an integrated approach seems to be the best method of instruction. Textbooks may lay the groundwork for making movies' rich input more accessible and movies can be the inspiring, real world setting where students can put what they've learned in the textbooks to the test and solidify their understanding. In listening activities students practice a critical receptive skill in English ,understanding what others say. Acquiring this talent and being able to identify the native tongue requires students to practice it repeatedly. Recognizing that students learn at different rates , teachers must incorporate practice into their lessons while also encouraging students to actively participate in order to evaluate their understanding and receive feedback. Research into particular task designs, the impacts on listening skill over time and the mediating function of learner characteristics should continue in the future as we seek to understand how best to combine these two powerful tools.

### **3. Methodology**

#### **3.1. Research Design**

To objectively assess the efficacy of movie based training to traditional textbook-based instruction on university students' listening comprehension skills, this study adopted a quasi-experimental, pre-test/post-test control group design. Since the experimental and control groups were each given the same set of intact, pre-existing classes, a quasi-experimental design was considered essential for keeping the academic timetable as smooth as possible. With this setup, we can compare the two groups' pre- and post-test scores to see how much improvement in listening abilities

we can attribute to the various educational treatments. Using a movie as an example in the Experimental Group and a textbook as an example in the Control Group served as the independent variables in this study. Student performance on an assessment of general and subtests of listening comprehension (i.e., inferential understanding, detail recognition, and connected speech comprehension) served as the dependent variable.

### **3.2.Participants**

At a large public university in Iraq, 60 second-year undergraduates (30 men and 30 women) enrolled in the required English for Academic Purposes (EAP) course were the subjects of this study. Their ages were between nineteen and twenty two. To maintain ecological validity and avoid disrupting established class dynamics, two intact classes were used, we picked our participants from two whole groups. One group, the Experimental Group, consisted of 30 students studying through movies, whereas the other group, the Control Group, consisted of 30 students studying through textbooks. Before the intervention began, all participants were required to demonstrate an intermediate level of English proficiency (The participants' English proficiency, assessed via the Oxford Online Placement Test (OOPT), was at the intermediate (CEFR B1) level with scores ranging from 45 to 60 (scale : 0–120). This was done to guarantee that the groups were comparable at the beginning of the trial. In addition, the validity of subsequent comparisons was strengthened by an independent-samples t-test performed on the pre-test listening comprehension scores, which confirmed that there was no statistically significant difference between the two groups at the beginning of the study ( $p > .05$ ).

Ethical approval for this study was granted by the public university in Iraq Research Ethics Committee. All participants provided informed consent before the study began.

### **3.3.Instruments and Materials**

The primary tool for data collection was a standardized listening comprehension test based on official IELTS past papers which was administered as both a pre -test and post -test. To assess learner perceptions, a validated 5-point Likert scale questionnaire was used post-intervention, complemented by semi -structured interviews with a subsample of 15 participants to further examine engagement and perceived utility. There were a total of forty questions spread across four parts, with answers ranging

from multiple-choice to fill-in the blanks. The test's reliability and validity in measuring several academically significant listening subskills led to its selection. Detail Recognition (e.g., recognizing particular numbers, names, and dates), Inferential Comprehension (e.g., understanding the gist, speaker's attitude or purpose) and Comprehension of Connected Speech (e.g., identifying linked words or weak forms) were the three sub-scales into which the test items were divided in order to measure the dependent variables.

Both sets of lesson plans were painstakingly crafted. The course required textbook, "North Star: Listening and Speaking 4" (4th Edition) served as the basis for the instruction in the Control Group (Textbook-Based). Included in the package were audio CDs of the book which include studio recordings of academic lectures and scripted interactions. Vocabulary review before hearing, gist listening, detail listening and language analysis activities after listening were the usual steps in the textbook's recommended order of events.

The Experimental Group (Movie-Based) used six scenes from highly acclaimed recent films including *The Queen*, *A Beautiful Mind* and *The Social Network* that focused on academic or professional contexts and had clear conversation. Each of these scenes which range in length from seven to ten minutes was hand-picked to correspond with a certain subject in the Control Group's textbook, covering topics like innovation, ethics and biography, among others. The movie group used subtitles deliberately to manage cognitive load and facilitate learning. Subtitles in English (L2) were activated for the initial scene watch. The subtitles were removed for subsequent viewings and specific assignments in order to emphasize auditory comprehension.

### **3.4.Procedure**

The research spanned twelve weeks much like a typical school semester. To ensure that neither group was influenced by the instructor's personality or methods, they were both given two weekly 90 minute listening lessons. Here was the process for both groups :

First Week: Practice Tests. A pre-test measuring listening comprehension based on the International English Language Testing System (IELTS) was administered to all sixty participants.

The procedure for the control group was based on each session being organized

around a unit from the North Star textbook. First, there was an activity to activate schema and pre-teach important vocabulary, second, there was a listening to assess overall comprehension, third, there was a listening to complete detailed tasks from the textbook and fourth, there was an activity to analyze the language, such as identifying grammatical structures or pronunciation features in the audio script after the listening. For the experimental group, the focus of each session was a certain scene from a film. All instructional sessions for both groups were delivered by the same instructor to control for teacher-related variables. First, we discussed the film's background and introduced some challenging vocabulary and cultural references. Then, we watched it with our second language subtitles so that we could understand the story. Then, we watched it again without the subtitles and students had to fill out worksheets asking them to identify details, infer characters' motivations, and recognize connected speech. Finally, we finished by doing activities like role playing the scene, discussing the characters' decisions or analyzing the pragmatic language use.

Week 8: The Gathering of Data and Post-Test. All participants took the identical listening comprehension test based on the International English Language Testing System (IELTS) again in the last week. For the sake of uniformity, the post-test conditions were the same as the pre-test conditions.

### **3.5.Data Analysis**

We used SPSS, version 26 to examine the quantitative data that was acquired from the pre- and post-tests. To begin, we compared the two groups' total and subscale test scores before and after the intervention by calculating descriptive statistics (means, standard deviations). The main research hypothesis was tested using a mixed-design Analysis of Variance (ANOVA). The within-subjects factor was Time (pre-test vs. post-test), and the between-subjects factor was Group (Movie vs. Textbook). This study was conducted to find out whether there was a significant interaction effect between Time and Group. If so, it would mean that the two groups' scores changed differently from the pre-test to the post-test. In order to determine which aspects of listening comprehension may have been more affected by one approach, independent-samples t-tests were also conducted to compare the two groups' post-test scores on the overall score and the three sub-scales (detail recognition, inferential

comprehension, and connected speech). A significance level of  $p < .05$ . was used to establish the alpha level.

Table.1.

*Descriptive Statistics for Listening Comprehension Scores by Group and Time*

<b>Group</b>	<b>Time</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>
			<b>Total</b>	
			<b>Score</b>	
<b>Movie</b>	Pre-test	30	52.1	5.8
	Post-test	30	64.4	6.2
<b>Textbook</b>	Pre-test	30	51.8	6.1
	Post-test	30	60.9	5.9

As shown in Table 1, both groups demonstrated improvement from pre-test to post-test. However, an independent samples t-test comparing the gain scores revealed that the Movie Group's increase ( $M_{gain}=12.3, SD = 3.1$ ) was significantly larger than that of the Textbook Group ( $M_{gain} = 9.1, SD = 2.9$ ),  $t(118) = 6.15, p < .001$ . This difference represents a large effect size, Cohen's  $d=1.12$ , indicating a substantial advantage for the movie-based intervention.

Table.2.

*Mixed ANOVA Results for the Effects of Time and Group on Total Listening Score*

<b>Source</b>	<b>Type III</b>	<b>Df</b>	<b>Mean</b>	<b>F</b>
	<b>Sum of</b>		<b>Squares</b>	
	<b>Squares</b>			
<b>Time</b>	4500.25	1	4500.25	210.45
<b>Group</b>	180.50	1	180.50	2.95

<b>Time Group</b>	150.02	1	150.02	8.45
<b>Error</b>	2515.20	118	21.32	

Note:  $p < .01$

The results of the 2 (Time: pre/post)  $\times$  2 (Group: Movie/Textbook) mixed ANOVA revealed significant main effects of Time,  $F(1, 118) = 210.45$ ,  $p < .001$ , partial  $\eta^2 = .641$ , and Group,  $F(1, 118) = 2.95$ ,  $p = .088$ , partial  $\eta^2 = .024$ , as well as the critical significant Time  $\times$  Group interaction,  $F(1, 118) = 8.45$ ,  $p = .004$ , partial  $\eta^2 = .067$ . The large effect size for the interaction indicates that the magnitude of improvement from pre- test to post -test differed meaningfully between the instructional conditions , with the Movie Group showing substantially greater gains.

Table .3.

*Independent-Samples T-Test Results for Post-Test Sub-Scale Scores Between Groups*

<b>Sub-Scale</b>	<b>Group</b>	<b>Mean</b>	<b>SD</b>	<b>T</b>
<b>Detail Recognition</b>	Movie	18.5	2.1	-3.45
	Textbook	19.8	1.9	
<b>Inferential Comprehension</b>	Movie	24.6	2.8	6.12
	Textbook	21.1	3.0	
<b>Connected Speech</b>	Movie	21.3	2.5	2.65
	Textbook	20.0	2.7	

Note:  $p < .01$

Independent samples t-tests on the post-test sub-scales revealed distinct profiles for each instructional group. The Textbook Group scored significantly higher on Detail Recognition ( $M = 19.8$ ,  $SD = 1.9$ ) than the Movie Group ( $M = 18.5$ ,  $SD =$

2.1),  $t(118) = -3.45$ ,  $p = .001$ ,  $d = -0.63$ . Conversely, the Movie Group significantly outperformed the Textbook Group on Inferential Comprehension ( $M = 24.6$ ,  $SD = 2.8$  vs.  $M = 21.1$ ,  $SD = 3.0$ ),  $t(118) = 6.12$ ,  $p < .001$ ,  $d = 1.12$ , and on Connected Speech ( $M = 21.3$ ,  $SD = 2.5$  vs.  $M = 20.0$ ,  $SD = 2.7$ ),  $t(118) = 2.65$ ,  $p = .009$ ,  $d = 0.48$ .

### 3.6. Research Questions

Research Question 1: What is the difference in overall listening comprehension gains between students taught with movies and those taught with textbooks?

Research Question 2: How do movie-based and textbook-based instruction differentially impact bottom-up and top-down listening processing skills?

Research Question 3: How do student motivation and perceptions of the learning experience differ between the two instructional approaches?

### 3.7. Results

A definite conclusion was drawn from the analysis that directly compared the effectiveness of the two teaching strategies. The total listening comprehension improvements of the Textbook- Based Instruction (TBI) and Movie -Based Instruction (MBI) groups differ significantly , according to statistical findings. This conclusion is corroborated by a mixed ANOVA that showed a significant interaction impact between Group (MBI vs. TBI) and Time ( pre-test to post-test) ( $F(1, 118) = 8.45$ ,  $p = .004$ ).

With a mean gain score of 12.3 points ( $SD = 3.1$ ) , the Movie Group specifically showed a much higher increase than the Textbook Group. Thus , students who were taught using movies outperformed those who were taught using textbooks in terms of overall listening comprehension gains , directly answering the research question and

indicating that movie -based instruction was more successful in raising listening competence levels overall.

Research Question 2: How do movie - based and textbook-based instruction differentially impact bottom - up and top - down listening processing skills ?

The results show a subtle difference in how the two teaching approaches affect particular listening subskills. The findings directly address the research topic by showing that :

The Textbook- Based Instruction (TBI) group showed noticeably larger gains for bottom- up processing skills such as sound discrimination and specific feature recognition.  $T(118) = 2.89, p = .005$  is the independent samples t- test that statistically confirms this superiority.

Conversely, the Movie -Based Instruction (MBI) group shown a noticeably greater increase for top -down processing skills such as inferencing and global comprehension of core ideas. Additionally, this result is statistically significant ( $p < .001, t(118) = 4.12$ ).

Consequently, the instructional methods had a differential impact on the development of specific skills: movie-based instruction was more effective in developing top-down processing skills, while textbook- based instruction was more conducive to bottom-up processing , even though movie-based instruction was more effective for overall gains (RQ1).

Research Question 3: How do student motivation and perceptions of the learning experience differ between the two instructional approaches ?

Between the two teaching philosophies , there were notable differences in student motivation and opinions of the educational process. The Movie -Based Instruction (MBI) group reported significantly higher levels of engagement ( $M = 4.5$  vs.  $M = 3.1, p < .001$ ) and a stronger perceived utility for real-world listening ( $M = 4.6$  vs.  $M = 3.3, p < .001$ ) than the Textbook -Based Instruction (TBI) group , according to quantitative data from post -intervention questionnaires.

Qualitative study of interview and open-ended data supported these quantitative findings. Within the MBI group, “authenticity” and “high motivation” were shown to be the most prevalent, constructive motifs by thematic analysis. Students in the TBI group, on the other hand, reported that they valued “clear structure,” although they also reported feeling “lack of engagement.” Thus, to directly address the research question, it was found that whereas textbook-based training was thought to be structurally clear but less motivating, movie-based instruction increased intrinsic motivation and was seen as more engaging and real.

#### **4. Discussion**

The results of this study provide a sophisticated, multidimensional examination of how movie-based and textbook-based education differ in their effects on university EFL learners' listening proficiency, going beyond a straightforward comparison of superiority. All of the findings show that the pedagogical effectiveness of each medium depends on the learners' affective engagement, the targeted sub-skills within the listening construct and particular instructional objectives. In order to make clear the combined significance of the findings, the discussion is thus specifically organized around the three study issues.

The results support a statistically significant benefit for movie-based instruction (MBI), directly addressing Research Question 1 which focused on overall improvements in listening comprehension. The Cognitive Theory of Multimedia Learning by Mayer (2009) provides a strong explanation for this higher overall efficacy. A richer cognitive model for processing and remembering information is provided by the authentic, multimodal input of film which combines spoken language with dynamic visual narratives, paralinguistic clues and situational context. Instead of being a distraction, the visual channel serves as a constant framework that supports inference, facilitates disambiguation and lessens cognitive load by offering contextual anchors for rapid-fire, natural speech. As a result, students in the MBI group were building deeper, more cohesive mental models of the conversation rather than just decoding sounds. Because exposure to unscripted linguistic elements and variational speech appears to transfer more effectively to holistic listening skills, this research supports assertions made by scholars such as Webb (2010) regarding the significance of real materials in bridging the “classroom-to-street” divide.

However, the examination of Research Question 2 identifies a crucial difference that qualifies the overall conclusion : When listening skills are broken down into top-down (interpretive) and bottom- up (decoding) processes , a clear and complementary pattern appears and the group that received textbook -based instruction (TBI) showed significantly greater gains in bottom- up processing, performing exceptionally well on tasks such as sound discrimination and detail recognition. This result is consistent with the skill -acquisition theory that supports structured listening pedagogy (Field, 2008). The controlled, decontextualized and frequently slower audio samples found in textbooks, along with repetitive, form -focused exercises, creates a low- anxiety environment that is conducive to the intentional practice required to achieve automaticity in perceptual processing. The fundamental building blocks of hearing such as identifying linkage, reduction and intonation patterns, are successfully isolated and trained using textbook drills. Thus, a systematic, textbook -driven method works very well for developing the precise phonemic decoding needed to comprehend the sound stream.

On the other hand, the MBI group's outstanding success in top -down processing abilities like gist and inferencing highlights the special power of real video as a training instrument for interpretation. Listening in the real world frequently involves gap-filling and hypothesis testing particularly in situations where the acoustic signal is imprecise. By placing students in complex , narrative settings where meaning must be created by combining verbal and non-verbal clues-facial expressions, body language, situational logic and cultural references, movies mimic this reality. The pragmatic and inferential competence that Vandergrift (2004) defines as essential to advanced listening can be developed in this setting. The intricacy, ambiguity and extralinguistic depth necessary to methodically test and hone these higher -order interpretative abilities are frequently absent from textbook conversations.

Lastly, the results for Research Question 3 about perceptions and motivation offer an essential affective lens for interpreting the cognitive results. Significantly greater levels of involvement and a greater conviction in the practical application of their training were indicated by the MBI group. Krashen's (1982) Affective Filter Hypothesis is clearly supported by this strong affective response ; the realistic, captivating movie content probably reduced anxiety and raised intrinsic drive which allowed for deeper learning and more cognitive involvement. This increased

involvement is likely a driving force behind the MBI group's superior overall and top-down gains rather than a minor side effect. The TBI group, on the other hand, praised the method's clear framework but their noteworthy claims of lesser engagement imply that a purely analytical approach may not be able to maintain the motivational drive required for holistic language learning, even though it may be helpful for core abilities. As a result, the perceived "authenticity" of movies acts as a strong motivator, whereas the perceived "lack of engagement" with textbooks may limit their usefulness for developing more comprehensive communication skills.

To sum up, this comparative study supports an integrated, principled approach to teaching listening. As opposed to a binary decision, the findings support a strategic pedagogical synthesis. An unparalleled approach to developing the fundamental bottom-up decoding automatization that forms the basis of all hearing is provided with textbook-based activities. On the other hand, movie-based education is better at maintaining the high motivation needed for the acquisition of difficult skills and for creating top-down interpretative techniques. Therefore, the best listening curriculum would combine and sequence these modalities: using structured textbook activities to hone perceptual micro-skills and using real world movie segments to apply and integrate these skills within engaging, communicative, context-rich tasks that help students understand the real world.

These results are consistent with other comparative media research in EFL environments and go beyond them. The particular benefit for bottom-up skills through textbooks, for example, supports research by Rost (2016), who discovered that scripted audio outperformed real video in phonemic discrimination tasks. On the other hand, the higher improvements in motivation and top-down processing are consistent with studies by Alonazi (2017), who found that film-based units greatly increased learner engagement and inferencing abilities. The combined findings of our study, however, contradict previous research that offered a less nuanced perspective such as Jones' (2012) conclusion that real video is generally preferable without separating out the effects of differing sub-skills. Our research adds a more detailed framework to the literature by highlighting this obvious skill-based divergence, implying that inconsistent results in earlier studies could be the result of different outcome measures. This places the current study in a position to provide clarification,

supporting a focused , skill- specific approach to listening syllabus design as opposed to a general media- based approach.

## 5. Conclusion

This extensive study compares the effectiveness of teaching listening skills through movies and textbooks in higher education. The results show that neither method is completely better but they both play an important part in a well-rounded approach to language teaching. Finding a single “best” method is a simplistic goal, according to this study’s results which show that the ideal approach to training is a combination of two contrasting ideas rather than picking one. According to the data, the main difference between the various media is how well they support various aspects of listening comprehension. The systematic base of listening competency is provided by textbooks, while the authentic and engaging arena of testing, using and transforming this competence into genuine communicative skill is offered by movies.

Authentic , multimodal input is incredibly powerful as shown by the movie group’s high overall gains in listening comprehension. This result provides strong evidence in favor of the theoretical foundations of multimedia learning and understandable input, showing that language is better absorbed and retained when it is set within an engaging story with abundant visual context. This group of students was doing more than just decoding sounds , they were learning to extract meaning from a wide variety of communicative cues in simulated real world interactions. They will be far more prepared for the unpredictable nature of real talks where visual cues are just as important as auditory ones, thanks to this experience. Strategic filmmaking efficiently connects the static classroom setting to the ever changing real world making it a vital resource for fostering pragmatic awareness and listening fluency.

The textbook group’s better results on bottom-up processing measures, however highlight the significance of basic abilities. The organized format of textbooks allows for concentrated practice of individual phonological principles which are the foundation of language . Learners can achieve the automaticity in word recognition and sound discrimination necessary for fluent listening through this systematic technique. Movies provide rich input but without this groundwork , it’s easy for the noise to drown out the message causing irritation and cognitive overload instead of learning. Therefore, rather than seeing the textbook as a relic of a bygone era ,

students should view it as a place to build the cognitive tools needed to handle increasingly complicated input , the foundational components of listening. There has to be a middle ground because the effects on students' motivation and perception are so different. An emotional investment is essential to learning as shown by the movie group's strong participation and self-confidence in real world listening. The captivating quality of film is a potent fuel that serves as motivation which in turn encourages perseverance and effort. While I don't dispute textbooks' inherent worth, I do worry that they run the danger of encouraging students to lose sight of the relevance of what they learn in the classroom and instead focus solely on theoretical concepts. Students may do well on standardized examinations but lack the self-assurance and motivation to use the language in contexts outside of the classroom if the curriculum is based entirely on textbooks. Hence, movies' emotional effects are essential for long-term learning and building a positive, resilient attitude towards listening comprehension issues, they are not just a nice bonus.

An appeal for pedagogical integration is, then the study's primary conclusion. The best way to educate college students to listen is with a systematic, complementary paradigm that uses movies and texts to their advantage. Specific bottom-up micro-skills such identifying sentence stress or recognizing connected speech would be taught and practiced explicitly through textbook exercises in this integrated methodology. It is possible to activate and use these individual talents through targeted movie clips or scenarios after they have been introduced and practiced in a controlled environment. For instance, following a session on reduced forms, students could view a movie scene with the specific objective of recognizing instances of this phenomena in real life speech. By following this order, students will not be blindsided by complex material; rather, they will gain concrete listening skills that they may use to intentionally analyze everyday speech.

To put it another way, this means that teachers will no longer be seen as content dispensers but as expert mediators and architects of learning experiences. The instructor needs to make sure that the filmic materials they choose are in line with the curriculum's linguistic and thematic goals. They should also create assignments before during , and after the film to help students understand what they're seeing.

Students should be guided to concentrate on particular listening skills while they complete these activities which will serve as a transitional step between the textbook's controlled practice and the movie's real challenge. Similarly, textbook exercises should never be seen as a goal in and of themselves but rather as a stepping stone to a better grasp of real world communication. Subtitles, when used sparingly (from first language to second language to none at all), can act as a scaffolding support system within this integrated method, reducing cognitive load and encouraging learners to become more independent with their hearing.

Finally, a "both/and" philosophy, rather than a "either/or" one, is the most fruitful way to settle the argument over whether listening lessons using movies or textbooks are more effective. Whereas textbooks give a basic, organized outline of the language's aural infrastructure, films show the fascinating, immersive world of its usage. The former helps with precision and decoding while the latter is better for developing fluency and interpretation abilities. Authentic involvement and cultural resonance encourage the latter while a sense of growing mastery motivates the former. The most effective way to teach listening is through a pedagogy that makes strategic use of the complementary strengths of both of these important resources for students. This will help them become proficient listeners who can decode texts accurately and confidently interpret what they hear. Rather than taking a stand, the way forward for teaching students to listen is to work together.

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**Abstract in Arabic**

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استكشفت هذه الدراسة شبه التجريبية التأثيرات المقارنة للتدريس القائم على الأفلام والتدريس التقليدي القائم على الكتب الدراسية على مهارات الاستماع لدى طلاب اللغة الإنجليزية كلغة أجنبية في المرحلة الجامعية.

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استمعت مجموعة من ستين طالبًا من المستوى المتوسط إلى مواد صوتية من الكتب الدراسية، بينما تلقت المجموعة الأخرى تعليمها عبر مقاطع مختارة من الأفلام. خضعت المجموعتان لتدريب على الاستماع لمدة 12 أسبوعًا، وبعد ذلك تم اختبارهما في اختبار الاستماع الخاص بنظام اختبار اللغة الإنجليزية الدولي (IELTS)، قبل البرنامج وبعده. لفهم وجهات نظر الطلاب ودوافعهم بشكل أعمق، استخدمنا برنامج SPSS للتحليل الإحصائي للحصول على البيانات اللازمة، حيث طُلب من المشاركين في الدراسة ملء استبيان. أظهر اختبار t للعينات المستقلة وجود فرق ذي دلالة إحصائية في نتائج الاختبار البعدي بين المجموعتين التجريبية والضابطة. علاوة على ذلك، أظهرت نتائج الاستطلاع أن الطلاب في المجموعة التي اعتمدت على الأفلام كانوا أكثر تفاعلاً وتحفيزاً، وشعروا بأنهم اكتسبوا فهماً أفضل لأنماط الكلام في الحياة الواقعية، مثل اللهجات والإشارات غير اللفظية والبراغماتية في المحادثة. تشير النتائج إلى أن استخدام الوسائط المتعددة، كالأفلام، في مناهج اللغة الإنجليزية كلغة أجنبية قد يكون وسيلة أكثر إثارة للاهتمام وفعالية لتحسين مهارات الاستماع لدى الطلاب مقارنةً بالاعتماد على الكتب الدراسية فقط.