Journal of Engineering and Applied Sciences 13 (9): 2659-2667, 2018
ISSN: 1816-949X


# Dynamics and their Perception to Develop Effective Listening Skills

[1]Manas Moulic and [2]Mojibur Rahman
[1]Department of English, Ramkrishna Mission Vivekananda Centenary College, Rahara, Kolkata, India
[2]Indian Institute of Technology, Indian School of Mines, Dhanbad, India

**Abstract:** Listening as a language skill is not hearing, rather an active process involving attentive reception of aural as well as visual stimuli through ears and eyes, appropriate comprehension and retention of the messages or intention of the speaker followed by a suitable response. But it is likely that perception of information and intention become effective if dynamic factors like speech situation, speech event and the speech act are considered while listening. In an attempt to understand whether proper perception of these dynamics affect effective listening or not, a quantitative research was carried out with 50 under-graduate ESL learners of West Bengal, India. The listening test was carried out with popular Indian animation film in English with an aim to find out whether listening is more effective with a video extract or with audio extract and how far learners could effectively identify the content if exposed to various dynamic factors of a communication environment. The analysis of the data revealed that the research participants could listen better with video extract and their comprehension of the messages and intentions of speaker became easier when they considered the dynamics like speech situation, speech events and speech act.

**Key words:** Listening, animation film, dynamics and perception, speech, dynamic, easier

## INTRODUCTION

Listening as a language skill is a vital yet neglected skill in and outside our Indian classrooms. It is neglected primarily because listening is mostly taken for granted. The general concept is learners automatically acquire this language skill in the classroom as they hear to the teacher's lecture and instruction or as they interact with each other. But classroom interaction and activities, lectures or instructions may not be enough to develop language skill like listening.

Fischer (1972) remarked that hearing and listening are not necessarily the same. Hearing involves the process by which sound waves enter the ears. Listening is more than just hearing. It is the comprehension of what is said and should result in mental reaction (Fischer, 1972). In other words, although people hear sounds during all of their waking hours it is how these sounds affect their minds are important. While hearing may be defined as auditory perception of sounds, listening is actually the interpretation of the sounds that are heard. It is the conscious and voluntary mental process of perceiving the stimulus or a set of related stimuli and analysis of the sensory information for its intended meaning.

Listening therefore is not limited to the reception of words and sentences but includes all auditory and visual signals-noise as well as words, unintentional as well as intentional sounds, the tone of the speech, the pauses and the silence, the eye and facial expressions, the body languages of the speaker. And once this aural as well as visual stimulus is received with attention, efforts are taken to perceive the information and intention of the speaker through various skills, schemata and comprehension processing. And before acknowledging the reception through a verbal reply or a non-verbal action or expression, the message or intention should be restored long in memory.

Thus, an effective listening as language skill involves five separate but interrelated processes. Attention motivation to receive, comprehend and retain visual and or verbal stimuli (the speaker's message). Reception (hearing) receiving visual and or verbal stimuli (the speaker's message tone, silence, expressions, body languages, speech situation, speech event) through ears and eyes. Perception-proper understanding of messages and intentions received through bottom-up top-down and parallel processing using language, knowledge or both language and knowledge schemata. Retention accommodating more of the meaningful information in the brain for the purpose of recall and association at later times. Representation-appropriate reaction on part of the listener.

By McLaren *et al.* (2005) listening is a psychological phenomenon which takes place on a cognitive level inside

**Corresponding Author:** Manas Moulic, Department of English, Ramkrishna Mission Vivekananda Centenary College, Rahara, Kolkata, India

people's heads and a social phenomenon which develops interactively between people and the environment surrounding them. It makes listening as a complex process which needs to be understood in order to teach it and subsequently, evaluate it before integrating it with phonological aspects and with the skill of speaking (McLaren *et al*., 2005).

Therefore, it is obvious that an effective listening skill get developed when a communicating environment or the context or speech situation, speech event and of course the speech act (including both the verbal and non verbal languages) are attentively and carefully received and perceived.

Lesika and Pettit (1989) defines communication environment as a sensory environment in which communication occurs where sensory environment is the real world surrounding us which our senses can detect. In linguistic terms, this sensory environment could be called as a speech situation or the social context of interaction.

Any speech situation is the social context of interaction which is determined by different situational factors like the participants (speaker (s) and listener (s)), their social relations (grade of familiarity and power) and their social roles in the communicative situation, the location or physical setting of communication (school at home in a shop), the purpose of the communication, the topic (what is being talked about?) and the mode or channel of linguistic expression (spoken or sign or written language) (ELLO., 2015).

Hymes (1972) in his concept of 'communicative competence' (rules that allow the native speaker to speak appropriately) referred speech situation as the social situation in which speaking takes place. It takes into account all the features of the situation. Some of which may not be linguistic. To Hymes, speech situations are socially-contextual situations like 'ceremonies, fights, hunts, meals, lovemaking and the like' (Hymes, 1972).

Ethnographers of communication believes that 'the speech event, constituted by the interaction of several components of which language is only one is the basic unit of every day communication not clause or sentence' (Leeds-Hurwitz, 2005). Duranti (1985) pointed out a few like 'a class lecture, a trial, a PhD defense an interview or a phone conversation' where speech is crucial and the event would not be said to be taking place without it or more specifically without the rules for verbal interaction. Hymes calls this kind of event a 'speech event'.

Based on the aspects of the speech situation, the participants consciously or subconsciously choose a language variety (or speech acts) which they deem appropriate for a certain speech situation (speech situation) and the speech event in particular.

Speech act theory has to do with the functions and uses of language, so in the broad sense we might say that speech acts are all the acts we perform through speaking, all the things we do when we speak (Schmidt and Richards, 1980). John Austin in his William James Lectures mentioned that different kinds of speech acts (illocutionary, locutionary and perlocutionary) are directly related to the speaker's intention in producing an utterance and in effective reception of the same by the listener (Oishi, 2006).

What is most surprising is while any communicating environment (where actual listening and speaking takes place) comprises of speech situation, speech event and the speech act, yet, over the ages listening in language classrooms is practiced with pre-recorded audio extracts and not with authentic video extracts that represents a real life situation.

But does a serious consideration of the speech situation, speech event and the speech act at all affect effective listening?

A quantitative research has been carried out with 50 adult under-graduate advanced learners from Ramakrishna Mission Vivekananda Centenary College, Rahara, Kolkata, West Bengal, India learning botany and zoology as honours subjects and learning and listening to English as second language.

The learners who volunteered for the experiment were only considered. The age limit of the learners ranges between 17-20 years. And of the 50 learners, 98% learners (49 out of 50) speak Bengali as first language and only 2% learners (1out of 50) speak Hindi as his mother tongue. So, none speak English as first language. However, 8% (4 out of 50) are from Central Board of Secondary Education (CBSE) board where the medium of instruction is English at their Higher Secondary level. But the remaining 92% of them (46 out of 50) are from West Bengal Council for Higher Secondary Education (WBCHSE) board. So, most of the learners have minimum or no orientation on English Language skills at their school level.

In West Bengal, India, majority of the learners are learning and listening to English as Foreign Language (EFL). Learners go to schools where instruction in classroom (other than English as a subject) is not normally given in English and the learners speak some other language as their mother tongue rather than English (Prator, 1979). Therefore, these learners get no benefit in or outside the classroom in terms of communicative experiences or gaining the language or knowledge schemata which they might use in comprehending content while listening. They are rarely exposed to English outside the English classroom and are likely to have more difficulty when confronted with unstructured spontaneous communication in English (Tatem, 1982) as listener.

Considering the entry level behavior of these learners and to provide them an interesting and authentic listening material to listen in classroom, they were asked to accomplish listening goals from popular Indian animation film in English Hanuman to the Rescue. The listening goals are graded and framed so as to make them aware the comprehension processing technique (bottom-up top-down and parallel processing) and could perceive and comprehend the dynamics like speech situation, speech event, speech act comprising tone, pause, silence, eye and facial expressions.

The outcome of the research is of course double fold. It has been observed that with popular Indian animation film in English Hanuman to the Rescue (Anonymous, 2017), these adult Indian participants had shown better concentration and motivation to listen than to audio extracts. Moreover, all the participants could perceive and comprehend the listening content easily and retain them for a longer time considering the dynamics-speech situation, speech event and speech act.

**Objectives of the study:** The research is an ethnographic study of the listening environment. The primary objective of the research is to understand whether listening to the content becomes easy if the dynamics like speech situation, speech event, speech act comprising tone, pause, silence, eye and facial expressions are considered while listening.

Of course to a listener who is visually sightless, visual stimuli like expressions and body languages may be useless. Yet, the speech act of any communication comprises of tone, deliberate pause and silences which may be a decisive factor to determine the intention of the speaker and the information delivered along with it.

Using audio extracts to practice listening skills at English Language classrooms is an age old tradition. But outside classroom, learners generally come across real life situations or a context or speech situation, speech events and the speech acts. So, the study intends to assert the significance of the use of relevant video extracts especially from popular animation films that are interesting and useful to hold on to the motivation of the adult learners in particular and help them appropriately receive, comprehend and restore the information as well as the intention of the speaker.

A new learning situation is always a threat to adult learners. Every new task they take, learners fear that they will appear foolish (Freeman and Anderson, 2013). The fear mostly aggravate when learners are asked to listen to an audio extract and answer. But practicing listening through video extracts and especially from popular Indian animation films in English would be truly interesting and threat free for Indian learners. In that sense, the study also provides a more humanistic technique to develop listening as a language skill.

## MATERIALS AND METHODS

The study has two phases conducted in the smart classroom of Ramakrishna Mission Vivekananda Centenary College, Rahara, Kolkata, West Bengal, India.

**Phase 1:** All the participants (50) are given the necessary knowledge about listening as language skill at the very beginning. Considering the entry level behavior of the research participants a work sheet of 7 questions is prepared. The questions are framed based on the dynamics (speech situation, speech event and speech act) and in accordance to the three listening processing goals (bottom-up top-down and parallel processing) with which the participants are supposed to comprehend the given listening content. An audio-video extract of 3.20 min from popular Indian animation film in English-Hanuman to the Rescue is played on screen and soon they finished observing and listening to the video extract, they were asked to answer the questions. Following are the question along with the listening goals:

**Question 1:**

<table>
<tr><td colspan="2">Listen to the narrative alone and fill in the blanks with appropriate word.<br>• Ram fought the great battle of _____ to rescue his wife Sita<br>• In the battlefield Ram's brother Laxman and _____ army of Banars were fighting against Ravan's army<br>• This is the story of how Hanuman _____ to save Laxman</td></tr>
<tr><td>Listening goal</td><td>Listen to any particular and significant content word, especially requested</td></tr>
<tr><td>Comprehension process and schemata</td><td>Bottom-up processing and language schemata</td></tr>
</table>

**Question 2:**

| |
|---|
| Why there were so much noise and fury among Banars sena and Raksasas? |

| | |
|---|---|
| Listening goal | Use the speech transcript to make inferences about the context (Gill and Hartmann, 2000) |
| Comprehension process and schemata | Top-down processing and knowledge schemata |

**Question 3:**

| Observe and identify the words from the speech event:<br>• What was the immediate reaction of the Banar seeing Laxman wounded?<br>• How does the 2nd Banar reacted?<br>• How the Rakshasas does celebrate Laxman's defeat? | |
|---|---|
| Listening goal | Identify specific points of information using knowledge of discourse specific to a particular speech environment |
| Comprehension process and schemata | Parallel processing and interactive schemata |

**Question 4:**

| Why eyes of the Rakhsasa's became big and their mouth got opened next? | |
|---|---|
| Listening goal | Determine emotional reaction while listening to the dialogue in a particular context |
| Comprehension process and schemata | Top-down processing and knowledge schemata |

**Question 5:**

| What was Lord Ram's emotional condition seeing Laxman wounded? | |
|---|---|
| Listening goal | Make inferences from expressions and emotions or a familiar word (s) |
| Comprehension process and schemata | Parallel processing and interactive schemata |

**Question 6:**

| Why Susena said the word 'but' with a deliberate pause? | |
|---|---|
| Listening goal | To compare information that they hear with their own experiences (Foley, 1993) |
| Comprehension process and schemata | Top-down processing and knowledge schemata |

**Question 7:**

| What might Lord Ram say in silence? | |
|---|---|
| Listening goal | Use the context and predict the content of the next section (Carlisi and Christie, 2000) |
| Comprehension process and Schemata | Top-down processing and knowledge schemata |

**Phase 2:** At this phase only a 'Consent cum Feedback' form is distributed to the research participants. The form has a mention of 10 dynamic factors and 2 feedback points.

The participants were asked to give their consent in yes or no in favour or against the dynamic factors that might have influenced them in effective listening of the content given.

The two major feedback sought in this study is whether they could listen effectively to this popular Indian animation films in English and do the learners listen only through ears only or through both eyes and ears.

## RESULTS AND DISCUSSION

**Phase 1:** The results in percentages of accurate and not trying or incorrect responses of the research population is provided in the Table 1.

**Phase 2:** The results in percentages of favourable and negative consent towards the (10) given dynamics and (2) feedbacks sought is provided in Table 2.

**Listening is not just reception of aural stimuli:** Most traditionally listening practices are done through audio extracts especially from an off air recorded listening

Table 1: The results of listening test

| Question No. | Accurate responses (%) | Not trying/Incorrect responses (%) |
|---|---|---|
| Q1 | 62 (avg.) | 38 (avg.) |
| Q2 | 90 | 10 |
| Q3 | 75 (avg.) | 25 (avg.) |
| Q4 | 90 | 10 |
| Q5 | 68 | 32 |
| Q6 | 82 | 18 |
| Q7 | 64 | 36 |

Table 2: The consent cum feedback results

| Sl No. | Dynamics (D) and Feedback (F) | Yes (%) | No (%) |
|---|---|---|---|
| D1 | Speech situation | 100 | 00 |
| D2 | Speech event | 96 | 04 |
| D3 | Tone | 88 | 12 |
| D4 | Pause and silence | 82 | 18 |
| D5 | Emotional state of speaker | 98 | 02 |
| D6 | Expression of eyes | 96 | 04 |
| D7 | Facial expressions | 98 | 02 |
| D8 | Lip movement | 80 | 20 |
| D9 | Gesture and posture | 80 | 20 |
| D10 | Dress and physical appearance | 56 | 44 |
| F1 | Whether animation films help in better listening | 88 | 12 |
| F2 | Used both eyes and ears to listen | 90 | 10 |

material. But it might not always be helpful for ESL learners especially adult who are learning and listening to English as Foreign Language (EFL) in reality.

Of the 7 questions set on 3.20 min of the audio-video extract, the 1st three questions under question No. 1 are from the first 20 sec of the extract where learners get the opportunity to listen only to a narrator's voice. The goal of this study of the task is to see how better these learners from science background could listen to the content words in English when there are no supporting videos with the audio.

Learners here need to listen effectively through their ears to answer the first three questions of Question No. 1. They are supposed to receive the words through their ears, use their language schemata to recognize and comprehend the content words through bottom up processing.

And the results prove that the participants were more attentive at the beginning, thus could listen to the word 'Lanka' more accurately and use their language schemata and bottom-up processing more effectively. For question 1a, the accuracy percentage is as high as 80%. But for the next two words in question their concentration level might get declined gradually and thus failed to listen effectively. The accuracy percentage declined drastically to 52 and 54%, respectively in the next two questions.

The other reason for their incapability to comprehend the word 'Sugrib's' less than the word 'Lanka' and 'manages' is because of the learners' unfamiliarity with the particular proper name 'Sugrib'. 'Sugrib' being an epic character it is not much in use as proper name especially in West Bengal. As a result very few of the learners have the word 'Sugrib' assimilated in their language schemata. So, most of the learners failed to comprehend the particular content word through bottom-up processing using their language schemata. However, the word 'Lanka' and 'manages' being in active use and are a part of their language schemata, more of the learners could answer the question correctly.

Therefore, familiarity of a word helps in effective listening. But one thing is very much evident here is that listening to only an audio extract requires prolonged and attentive concentration and motivation to listen. With 100% learners from vernacular schools, concentration while listening to only an audio extract in English seemed quite difficult task for them.

**Listening and the dynamics:** The word dynamic means the way in which people or things behave and react to each other in a particular situation. It also means a force that produces change, action or effects (Hornby, 2015). The online dictionary.com defines it as the (used with a plural verb) motivating or driving forces, physical or moral in any field (Dictionary, 2017).

Every communicating environment comprises of speech situation, speech event and speech act. And where there is a speech, there must be tone, pause and silence along with the emotional state, eye and facial expressions, appearance of the speaker.

We call them 'dynamics' as all these ethnographic factors are the 'motivating forces' that are not constant and there remains a possibility that different people may react differently to each one of them. And we believe that listening becomes far more easy if one can be aware about the varied speech situation and its possible speech event and the tone, pause and silence (speech act) a speaker use in a speech along with the non-verbal elements like expressions, body languages and appearance that all should maintain truly help in developing effective listening skills.

**Speech situation:** To answer question No. 2 at the end of the narration of 20 sec, learners could not only observe the activities of Sugrib's army of Banaras and of the Rakhsasas rising in arms for the fight, they could also listen to their cries of vengeance against each other.

The availability of the visual images along with the audio transcript should have helped these non-native second language learners to recognize the context or the speech situation easily. Thus, 90% of them could use their knowledge schemata and comprehend the situation as 'battlefield', 'battle', 'war' and 'fight' through top-down processing.

As, we consider the result of question No. 2, the assumption that visual stimuli helps better listening, proves to be true. For question No. 1 (learners listening to only narration (audio)), the accuracy rate on an average is only 62% but the accuracy rate increased to 90% with question No. 2 as they could observe the actions as well as the sounds at the same time.

**Speech event and speech act:** While the 'battlefield' is the speech situation an event of 'vengeance', 'fight', 'injury and death' and 'grief' of course are supposed to be instances of speech event. And the speech acts are the constituent parts of speech events.

Therefore, in the battlefield (speech situation) for events like 'vengeance', 'fight', 'injury' and 'grief', there would be different utterances as well as non-verbal expressions appropriate to the event and context.

With question No. 3, learners are supposed to use both the language and knowledge (interactive) schemata and comprehend the speech act through parallel processing.

With speech situation in mind and visuals to determine the specific speech event, learners show appreciably high and accurate listening ability of the speech act even though they were listening to the content in English. On an average 74% of the total research population could attend to the events (fall of Laxman and victory of Ravan) and recognize the words (speech act) specifically used at such speech events.

The 70% of the learners could accurately identify the words 'Laxman' spoken by the monkey in reaction to Laxman being wounded fatally. However, 10 of the participants miss spelled the word like 'Lakan', 'Laksh', 'Lamon', etc. and the other (5) did not attempt the question. A 70% success rate is due to the availability of the visual and the learner's familiarity to the story line of the epic Ramayana especially of this episode-Hanuman to the Rescue. But the learner's unfamiliarity with English pronunciation of the word 'Laxman' may have caused their miss spellings. In Bengali language, 'Laxman' is pronounced as /lɔkhkhɔn/not/la:kʃmən/. So, learners could not search on their language schemata to comprehend the word even though they could perceive visually Laxman falling down fatally wounded by an arrow from Indrajit.

In cases (for question 3b, c) however, the expressions and words are more closely associated. Thus, perception (listening), processing, restoration and representation became more an easy task. The 74% of them could identify the expression of shock 'Oh no!' exactly and a huge 80% of them could aptly recognize the expression of victory of the Rakshasas precisely.

In all these three cases not only the visual that helped the learners to comprehend the words better, the other variables the research population should have considered to improve their accuracy in listening are lip movements of the characters tone, eye and facial expression and body language especially of the army of Banaras and of the Rakhsasas at that specific speech events.

**Eye and facial expression:** No speech act is limited to verbal or segmental features of language alone but is characterized equally by significant non-verbal and supra segmental features of language like tone, pause, silence, eye and facial expressions and body languages used by the speaker.

The natya sastra which analyses all aspects of performing art identified nine rasas (emotions) or Nava Rasas like 'Shringara' (Love), 'Haasyam' (Joy), 'Beebhalsam' (Disgust), 'Rawdram' (Anger), 'Shaantham' (Peace), 'Veeram' (Courage), 'Bhayanakam' (Fear), 'Karunam' (Grief) and 'Athbhut' (Wonder) which are the basis of all human emotion (Sanbhat). And during communication, all these emotions are primarily expressed through the tone and pitch of the voice, silence, the eye and facial expressions, body language (kinesics), the physical distance (proxemics), haptics or touch, dress and artifacts. And undoubtedly these non-verbal signals give important clues and additional information and meaning to both the spoken or verbal or non verbal communication.

At question No. 4 there is a change of speech event within the same speech situation 'battlefield'. As Laxman is fatally wounded by Indrajit, Ram in turn destroys Ravan's chariot which the Rakhsasas did not expected at all. So, they were shocked and surprised and thus their eyes and mouth together got rounded.

As a listening goal, learners are supposed to determine emotional reaction while listening to the dialogue in a particular context. And as expected, 90% of the research population could use their knowledge schemata to determine the emotional reaction of the Rakhsasas from their eye and facial expression and comprehend this non-verbal supra-segmental language through top-down processing.

In fact, human face is extremely expressive and is able to express countless emotions without saying a word (Segal *et al*., 2014). It is an effective tool to detect the actual intention of the speaker irrespective of the words he or she uses during a conversation or when he or she is silent. Small changes in eye brows, eyes, cheek muscles and lips could be major indicators of emotions like love, joy, disgust, anger, etc. (Moulic, 2013).

Together with the face, the eyes in particular play a very important role as a nonverbal language indicator. The look, the stare or the blink of the eyes are essentially effective communication tools to express a range of emotions and confidence level (Cherry, 2012). As an eye contact is important to maintaining the flow of conversation it also helps to give and receive feedback and indicates personal attributes like confidence, personality and willingness.

**Tone:** Albert mehrabian posed that the non-verbal aspects of communication such as tone of voice and non verbal gestures communicate a great deal more than the words that are spoken. To him, the tone of voice we use is responsible for about 35-40% of the message we are sending. Tone involves the volume we use, the level and type of emotion that we communicate and the emphasis that we place on the words that we choose (Anonymous, 2013). There will always be a tone to a presentation which likely reflects the emotions like happiness, anger, sorrow or frustration of the speaker. And it is expected that the listener would likely feel the same (Set the Tone).

At question No. 5 learners get to observe a changed speech situation as the 'recovery camp' of Lord Ram away from the earlier speech situation 'battlefield'. Laxman is fatally wounded and Ram is awfully tensed about his recovery (speech event). His sad long face, low worried tone and the sad background music of the animation film are altogether indicators enough of the present situation of Lord Ram.

But surprisingly only 68% of the research population could accurately mention the term 'tensed' to describe what they have seen and listened to in the given video extract. The remaining 32% of them either kept it blank or used inappropriate word for the emotion. More interestingly some of them answered the question in vernacular to show that they have perceived the 'context', the 'event' and the 'act' especially the variation in tone in Lord Ram's voice but they could not express it on work sheet due to lack of English language schemata or vocabulary.

**Pause:** A pause to breathe and rest during communication is a physiological need. It is not a moment of "nothing". Used strategically it is a 'tool to help build intellectual and emotional connection' (Fripp) with the listener. A pause not only strongly indicates a narrative boundary at the end of a narrative study, storytellers often produce a pause of longer duration to indicate that a given 'chunk of information' is completed and that a new 'chunk' is about to begin (Oliveira, 2002) but Janet Cahn shows that along with other linguistic factors, pauses help to convey emotion. That is the placement and duration of pauses may convey sadness, anger, gladness or some other emotion (Cahn, 1990).

Next as Lord Ram seem to be in a hurry to expedite an immediate cure for Laxman, Sushena the best healer assures him of complete cure of him. But one can easily visualize his hesitation and worry about fetching the healer plant 'Vishalyakarani' on time. He uses deliberate pauses and the lexical conjunction 'but' to express his worry and hesitation.

For question No. 6, the listening goal for the learners is to compare information that they listen with their own experiences and suggest an appropriate word or emotion expressed using their knowledge schemata.

As a matter of fact, 82% of the research population could easily identify from the visual and the lexis 'but' that Sushena is hesitant and not sure whether anybody could bring in the medicinal plant on time.

However, 18% of them still kept it blank in want of appropriate word. They too might have listened attentively but failed to process the word and the tone through top-down processing using their knowledge schemata. As a result they failed to restore the information and represent it accurately.

**Silence:** The notion of silence that crept into speech studies and linguistics in the 1970's was closely associated with negativity, passiveness, impotence and death. It was treated as absence of speech and absence of meaning and intention. But over the years, there evolved the concepts of 'eloquent silence'. Silence today is considered more as a linguistic sign or an 'iconic affective way of expressing emotion' (Ephratt, 2008). Apart from general indication of rudeness, hostility or disagreement, silence also indicates strong consent or acknowledgement, serious contemplation and empathy.

Question No. 7 marks the end of the given video extract where, Lord Ram wishes success to Hanuman who had just promised to bring the medicinal plant 'Vishalyakarani' within 18 h. It is obvious that Lord Ram is more contemplative here. His wish is not much audible to the learners listening to the extract. But listening skills is not all about verbal languages. It includes non-verbal or supra-segmental features of language too. And as 'thinking ahead' is a skill to listening effectively. The goal to achieve here is to use the context and predict the content of the next study.

The 64% of the research population could predict the content of the silence. The most of the remaining 36% wrote 'wish', 'success' and the word 'must'. The word 'success' and 'must' are actually spoken by Lord Ram in his wish as 'Succeed Hanuman you must'. Tough much

inaudible, yet, they could manage the words without mentioning the exact structure. However, the best thing here is with the video on play the learners did not lost their motivation to listen to English text. And most of them could use the context and predict the content of the next using their knowledge schemata and learnt that silence does not mean absence of speech but at times louder than words.

## CONCLUSION

Therefore it is evident from the research that adequate perception of the dynamic factors like speech situation, speech event and speech act along with the tone, pause, silence and eye and facial expressions help in more effective listening.

It is also marked that listening as a language skill is not limited to reception of aural stimuli alone but it begins with an attentive reception of both the auditory as well as visual stimuli through ears and eyes.

Attentiveness that often comes from motivation to listen could be best attended with video extracts especially from popular animation film in the target language of national origin (in this case the popular Indian animation film in English Hanuman to the Rescue rather than any other format or of foreign variety available.

The research result also shows that every learner tends to comprehend successfully familiar words more than passive vocabulary or unfamiliar words.

**Participant's consent and feedback:** Of the two major feedbacks sought after the listening test majority (88%) of the research participants consented that the popular Indian animation films in English does helped them to listen better and 90% of them confirmed that an effective listening can only begin with the reception of both the aural and visual stimuli through both eyes and ears.

A majority of the participants consented in favour of all the mentioned dynamics. However, 44% of the participants belief that dress and physical appearance does not affect listening and 20% of them could not follow the lip movement and the gesture and postures of the characters.

## RECOMMENDATIONS

To develop effective listening skills among all levels of learners, efforts should be taken to encourage the learners to listen to real life situation where there is a speech situation, a speech event and the corresponding speech act comprises both verbal and non-verbal languages, i.e., the message and more importantly intentions of the speaker gets transmitted not only through verbal languages along with tone, pause and silence but also through the eyes and facial expressions and body languages.

Interesting and effective listening materials like animation films of national origin should be used to develop and teach listening as a language skill.

## REFERENCES

Anonymous, 2013. Do you use your tone of voice and body language to your advantage?. Bookboon Blog, London, UK. http://bookboon.com/blog/2013/03/do-you-use-your-tone-of-voice-and-body-language-to-your-advantage/

Anonymous, 2017. Public speaking: The importance of the pause. Fripp&Associates, Francisco, California. http://www.fripp.com/the-importance-of-the-pause/

Cahn, J.E., 1990. The generation of affect in synthesized speech. J. Am., 8: 1-9.

Carlisi, K. and S. Christie, 2000. Tapestry Listening Speak 3. 2nd Edn., Cengage Learning, Boston, Massachusetts, ISBN:9780838400173,.

Cherry, K., 2012. Types of nonverbal communication. Verywell, USA. https://www.verywell.com/types-of-nonverbal-communication-2795397

Dictionary, LLC., 2017. Dynamics. Dictionary. LLC, USA. http://www.dictionary.com/browse/dynamics

Duranti, A., 1985. Sociocultural Dimensions of Discourse. In: Handbook of Discourse Analysis, Dijk, T.A.V. (Ed.). Academic Press, Cambridge, Massachusetts, USA., ISBN:0-12-712001-7, pp: 193-230.

ELLO., 2015. Speech situation. English Language and Linguistics Online, Osnabrück, Germany. http://www.ello.uos.de/field.php/Sociolinguistics/Speechsituation

Ephratt, M., 2008. The functions of silence. J. Pragmatics, 40: 1909-1938.

Fischer, R.L., 1972. Speaking to Communicate: An Introduction to Speech. Dickenson Publishing Company, California, USA., ISBN:9780822100768, Pages: 145.

Foley, B.H., 1993. Listen to Me! Begining Listening, Speaking and Pronunciation. 2nd Edn., Heinle & Henle, Boston, Massachusetts, ISBN:9780838452646, Pages: 115.

Freeman, D.L. and M. Anderson, 2013. Techniques and Principles in Language Teaching. 3rd Edn., Oxford University Press, Oxford, New York, USA.,.

Gill, M.M. and P. Hartmann, 2000. Tapestry Listening and Speaking 2. 2nd Edn., Cengage Learning, Boston, Massachusetts, ISBN:9780838400111, Pages: 245.

Hornby, A.S., 2015. Oxford Advanced Learner's Dictionary of Current English. 9th Edn., Oxford University Press, Oxford, UK., ISBN:9780194798822, Pages: 1851.

Hymes, D., 1972. Models of the Interaction of Language and Social Life. In: Directions in Sociolinguistics: The Ethnography of Communication, John, G. and H. Dell (Eds.). Wiley-Blackwell, New York, USA., pp: 35-71.

Leeds-Hurwitz, W., 2005. Ethnography. In: Handbook of Language and Social Interaction, Fitch, K.L. and R.E. Sanders (Eds.). Lawrence Erlbaum Associates, New Jersey, USA., pp: 327-355.

Lesika, R.V. and J.D. Pettit, 1989. Business Communication: Theory and Application. 6th Edn., Irwin Publishing, Irwin Publishing, New York, USA., ISBN:9780256058505, Pages: 754.

McLaren, N., D. Madrid and A.B. Gonzalez, 2005. TEFL in Secundary Education. University of Granada, Granada, Spain, ISBN:9788433836380, Pages: 737.

Moulic, M., 2013. Listen to the expressions of the eyes to develop effective and efficient listening skills. Proceedings of the 2013 International Conference on Language, Literature and Linguistics, June 17-18, 2013, International Center for Research & Development, Colombo, Sri Lanka, ISBN:978-955-4543-21-8, pp: 91-97.

Oishi, E., 2006. Austin's speech act theory and the speech situation. Esercizi Filosofici, 1: 1-14.

Oliveira, M., 2002. The Role of Pause Occurrence and Pause Duration in the Signaling of Narrative Structure. In: Advances in Natural Language Processing, Ranchhod, E. and N.J. Mamede (Eds.). Springer, Berlin, Germany, ISBN:978-3-540-43829-8, pp: 51-65.

Prator, C.H., 1979. The Cornerstone of Method. In: Teaching English as a Second or Foreign Language, Celce-Murcia, M. and L. Mcintosh (Eds.). Newbury House Publishers, New York, USA., pp: 5-15.

Schmidt, R.W. and J.C. Richards, 1980. Speech acts and second language learning. Appl. Ling., 1: 129-154.

Segal, J., M. Smith, G. Melinda and J. Jaffe, 2014. Nonverbal communication: Improving your nonverbal skills and reading body language. Helpguide.org, Santa Monica, California. https://www.helpguide.org/articles/relationships-communication/nonverbal-communication.htm.

Tatem, H.M., 1982. Listening Materials for Advanced Non-Native Speakers of English. Iowa State University, Ames, Iowa.