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"YABANCI DİL DİNLEME STİLİ ÖLÇEĞİNİN (FL-LSS) GELİŞTİRİLMESİ"

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ÖZ

Bu çalışma, FL (Yabancı Dil-Foreign Language) dinleme stili ölçeğinin oluşturulma aşamalarını sunmaktadır. 17 maddelik ölçek, İngilizce öğrenenlerin dinleme stillerini ortaya çıkarmayı ve dinleyicilerin İngilizce işitsel mesajı anlamada ihtiyaç duydukları içsel temelli özellikleri daha iyi anlamalarına yardımcı olmayı amaçlamaktadır. Ölçek geliştirme prosedürünün üç adımı şu şekildedir: Kinsella'nın Algısal Öğrenme Tercihleri Anketi (1995) temel alınarak dinleme stiliyle ilgili maddelerin tasarlanması; alandaki uzmanların tavsiyeler doğrultusunda maddelerin gözden geçirilmesi; farklı zamanlarda iki pilot çalışma ve bir güvenilirlik çalışmasının yapılması. İlk olarak açımlayıcı faktör analizi

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yapılmıştır. Analiz sonucunda görsel, uzamsal, işitsel ve tümevarım stiller olmak üzere dört boyutta toplam 17 madde belirlenmiştir. Açıklanan toplam varyans %48,82 olarak bulunmuştur. Güvenirlik çalışmaları açısından ölçeğin Cronbach alfa güvenirliği .76, alt ölçekleri için ise görsel stil için .70, uzamsal stil için .71, işitsel stil için .59 ve tümevarım stili için .46 olarak bulunmuştur.

Anahtar Kelimeler: Dinleme Stili, Ölçek Geliştirme, Yabancı Dil Dinleme, Dinleme Testi.

DEVELOPMENT OF THE FOREIGN LANGUAGE LISTENING STYLE SCALE (FL-LSS)

ABSTRACT

This study presents the stages of constructing the FL (Foreign Language) listening style scale. The 17-item scale aims to reveal EFL learners' listening style and helps listeners better understand the internally based characteristics they need in understanding the English aural message. The three steps of the scale development procedure were as follows: designing the listening style-related items based on Kinsella's Perceptual Learning Preferences Survey (1995); revising the items in line with professional advice; carrying out two pilot studies at different times and establishing a reliability study. First, exploratory factor analysis was conducted. Based on the analysis, a total of 17 items were determined in four dimensions: visual, spatial, auditory, and bottom-up styles. The total variance explained was found to be 48.82%. In terms of reliability studies, the scale's Cronbach's alpha reliability was .76, and for its subscales, it was .70 for visual style, .71 for spatial style, .59 for auditory style, and .46 for bottom-up style.

Keywords: Listening Style, Scale Development, FL Listening, Listening Test.

INTRODUCTION

Listening

There are various definitions of listening that have changed over time in the literature. Lado (1961), among other authors, offers the earliest definition of listening as "recognition control of the signaling elements of the language in communication situations" (p. 206). Additionally, Underwood (1989) defines listening comprehension as "the activity of paying attention to and trying to get meaning from something we hear" (p. 1) In his book, Brown (2011) describes listening as "making sense of aural input" (p.5). Numerous scholars go beyond these definitions of listening to include the significance of visual information. Listening, for example, is described as "a complex communication behavior, involving a process of receiving, attending to, and assigning meaning to verbal and/or non-verbal stimuli" by Coakley and Wolvin (1986, p. 20). Moreover, according to Purdy (1997), listening is "the active and dynamic process of attending, perceiving, interpreting,

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remembering, and responding to the expressed (verbal and nonverbal), needs, concerns, and information offered by other human beings" (p. 8). Furthermore, listening is described by Rubin (1995) as "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). Regarding the definitions of listening, although the earlier definition of it (e.g. Lado, 1961) focuses on the role of aural input, the later definitions include the role of visual input in the definitions. Several researchers claim that listening comprehension is not limited to the inclusion of aural input, but the function of visual input in the listening process is also very important (Gruba, 1997; Ockey, 2007; Rubin, 1995).

Although listening was seen as a passive process, contrary to common assumption, now it is admitted as a dynamic process (Vandergrift, 2004) in which listeners are very active to comprehend a spoken message while listening (Vandergrift and Goh, 2012). Additionally, it is a widely held belief in the field of research that conducting effective listening research is challenging and complex due to the listener's mind's inaccessibility (Lynch, 2009) and that listening, which involves a process of meaning-making, is difficult because it cannot be directly observed (Brown, 2011). Moreover, the author clarifies that making an understanding is a laborious process. Knowing the language's sounds, vocabulary, and syntax as well as its topic, context, and background knowledge is necessary for understanding what we hear (Brown, 2011).

Second or Foreign Language Comprehension

Listening to our native language requires less effort than listening to a foreign language. Field (2008) mentions that as infants, we gain listening abilities without being cognizant of any cognitive demands being imposed upon us. Since we learn them naturally as we grow older and are all familiar with the rules of our native language, the information that we need to understand the aural input in the first language is implicit (Buck, 2001). L2 language learners, on the other hand, require more conscious effort when listening, but if they increase their language skills and experience, they will be able to process information more quickly and automatically and will also be able to access information sources more quickly (Vandergrift and Goh, 2012).

The key component of any second or foreign language instruction is testing students' language proficiency, which is accomplished by giving them various questions based on the contents they have learnt (Flowerdew and Miller, 2013). However, it is more difficult to verify students' listening comprehension since, as Field (2008) points out, listening does not produce a physical result. Lynch (2011) also points out that it is challenging and hard to evaluate changes in our ability to listen in a different language. Flowerdew and Miller (2013, p. 209) conclude their book with these statements that "developing valid and reliable listening language tests is a complex process. This is because the process of listening is

hidden from the tester, and so the ways to measure the ability to handle spoken text are more demanding". However, numerous research projects have been carried out since the middle of the 1990s to assist language testers in creating listening examinations (e.g. Buck and Tatsuoka, 1998; Buck, 2001; Freedle and Kostin, 1999).

Lynch (2011) discusses the three primary challenges to evaluating the listening abilities of second language learners in his book. The inability to access mental processes, difficulty isolating listening skills from other language skills and other types of knowledge, and test anxiety. According to Lynch (2011), it is still impossible to observe what goes on in a listener's mind, her thoughts, and her brain activity while she/he listens because of the inaccessibility of the mental process. As a result, researchers and testers need to come up with another approach to evaluate language learners' listening skills through questions, proposition recall, and picture identification (Thompson, 1995, as cited in Lynch, 2011). Yet the designing of a listening comprehension test that reflects the aim of real-life listening is still a demanding process.

According to the researchers of the present study investigating the approaches of EFL students towards a listening text while listening, revealing their listening styles, or assessing the effect of EFL students' listening styles on their performance scores in listening tests is crucial. In the study, the term "listening style" was used frequently. The researchers of the study described this term as "an internally based characteristic of listeners for understanding the incoming aural message in any recorded form whether audio or video.

After investigating various style scales specifically focusing on English language learning (e.g. Kinsella, 1995; O' Brien, 1995; Oxford, 1995; Reid, 1995), no questionnaire aiming to determine foreign or second language learners' listening style was found in the literature. Only a few listening style inventories (e.g. Bodie, Worthington & Gearhart, 2013; Pearce, Johnson, & Barker, 2003; Watson, Barker, & Weaver, 1995) aim to determine participants' perceived listening effectiveness when they are communicating in their native language were identified in the literature. When these studies are compared to the present study, one of the differences is related to the respondents. Contrary to the scale developed in the present study, which was administered to EFL students, the scale belonged to Pearce, Johnson, & Barker (2003) was administered to a group of managers and supervisors, the scales belonged to Bodie, Worthington & Gearhart (2013) and Watson, Barker, & Weaver, (1995) were administered to undergraduate students. Another important difference between the Listening style scale in the present study and the ones in the literature is the language used in listening. Although the scale used in the present study aims to determine EFL students' listening style while listening to material spoken in English, the Listening style scales used in the literature identify respondents' listening styles while communicating in their native language. The final difference between the present scale and the ones in the literature is the mode of the aural message during listening. While listening

to both audio and video recorded materials was employed in the current study, listening activities in face-to-face real-time communication were used in the literature. It was surprising that no questionnaire aiming to determine foreign or second language learners' listening style when they listen to material in the English language was available in the field. Therefore, the Foreign Language Listening Style Scale (FL-LSS) was decided to be developed to fill the field gap.

METHOD

Developing the FL Listening Style Scale

FL Listening Style Scale was developed based on English as a foreign language. The Scale, which has 17- items written in Turkish, was developed to reveal EFL language learners' listening style when they listen to a material which was produced in English. Particularly, it helps EFL language learners better understand the internally based characteristics they need in understanding the English aural message. FL-LSS was designed on the basis of the Perceptual Learning Preferences Survey by Kinsella (1995). Perceptual Learning Preferences Survey is a 32-item scale which was designed to help learners and their teachers understand the ways they prefer to learn. This scale comprises four learning preferences: visual/verbal, visual/nonverbal, auditory, and visual/tactile-kinesthetic. Kinsella's (1995) survey was specially chosen as a basis for the construction of the present scale because it has visual and auditory dimensions, which are essential elements for EFL listening materials that incorporate both audio and visual components. Another reason for selecting Kinsella's survey as the theoretical background was its potential to produce new items in different dimensions aiming at the English language listening style.

After a detailed review of the literature, previously developed scales focusing on determining language learners' learning styles and Kinsella's scale were examined for appropriate wording. Before developing the items in the scale, unofficial negotiations were held with colleagues and students in an English language institute of a private university in İstanbul Provenance in the 2013-2014 academic year. Several questions were asked in order to understand how they approach listening in English. For example; When you listen to a recording in English, do you visualize them in your mind? If yes, do they help you understand better? If a listening text involves visuals, do you think they will make the message understandable? Is understanding every word in the recording important for better comprehension? Which one would you prefer? A recording with visuals or a recording with no visuals (just audio).

Moreover, in this itemizing process, the items in Kinsella's Perceptual Learning Preferences Survey were not translated word by word but, they were used as a reference while establishing the scale and determining the sub-dimensions of the scale. After these negotiations and studies on Kinsella's survey, a pool of 103 items aiming at determining

EFL language learners' listening styles was developed in accordance with Kinsella's theoretical structure. While developing the items, the researchers tried to make the statements clear and easy to read by using simple language without jargon and complex expressions. After consulting with the supervisor of the study, statements which included ambiguous or leading words and irrelevant expressions were removed from the scale and the number of items was reduced to 25.

In the process of itemizing the scale, an email that asked for an expert opinion about the content validity of these 25 items was sent to assistant professors, associate professors, and professors who were in the ELT departments of various universities. The experts were asked to evaluate items with regard to relevance, content coverage, and understandability. Based on their scrutiny and suggestions, 4 statements in the scale were deleted and reformulated and the number of the items was determined as 21 on the scale. After necessary revisions, the questionnaire was reassigned to experts and revised until it was considered satisfactory. In the scale, the participants were asked to indicate the extent to which they agree with the statements related to their listening style on a 5-point Likert scale which was set as "strongly disagree (1), disagree (2), undecided (3), agree (4), strongly agree (5)". In terms of scoring the scale, item scores are summed for a given subscale and a mean of the summed scores is calculated for each separate subscale. A higher mean score in a subscale indicates participants' Listening style.

Piloting and Validating the FL Listening Style Scale

This scale was piloted twice to eliminate unexpected issues and test its psychometric features along with applicability. In the first piloting, the scale, which comprised 21 items, was administered to 300 EFL students who were in different English language proficiency levels (A1, A2, B1, and B2) in the same English language institute in October 2013. Since the participants seemed to have difficulties in understanding five of the items and they did not fit into any category or had high loadings on two or more factors based on the factor analysis, these five items were removed from the scale and three new items were added after receiving an expert opinion. The validity and reliability studies were performed on the remaining 19 items.

In the second piloting, a 19-item scale was administered to 275 EFL students who were in A2, B1, and B2 levels in the same English language institute in May 2014. After collecting the data from the second piloting, exploratory factor analysis was carried out to analyze the construct validity of the scale. Before the analysis of the scale, Kaiser- Meyer-Olkin coefficient (KMO) and Bartlett's test of Sphericity tests were conducted to find whether data are large enough to apply a factor analysis. The KMO value varies between 0 and 1. A value higher than .60 indicates that data are acceptable for factor analysis (Büyüköztürk, 2004; George and Mallery, 2001; Pallant, 2001). As can be seen in table 1, for the data gathered

from the second piloting, the KMO value was found to be .729 (.729> .60) and Bartlett's test of Sphericity resulted in a significant value (.000, $p < 0.01$) which shows a high correlation between the variables. As a result, the KMO value is high (.729) and Bartlett's test is meaningful (.000), and the data are suitable for the principal components analysis.

Table 1. Results of KMO and Bartlett's Tests

Kaiser- Meyer-Olkin Sampling Adequacy Measure		.729
Bartlett's Test Results		
	X^2	778.870
	<i>Degree of Freedom</i>	136
	<i>P</i>	.000

By using principal component method and varimax rotation (rotated component matrix), explanatory factor analysis was done in order to investigate the factor structure of the scale within the scope of construct validity. The result of factor analysis showed that two items of the scale did not fit into any category which was supposed to measure a certain feature item. Therefore, these two items were removed from the scale, and the number of items on the scale decreased from 19 to 17 (see Appendix). Furthermore, during the analysis, item 11 was regarded as the inverse item and was coded inversely. That is, the answer "strongly agree" was graded as "1" point and the answer "strongly disagree" was 5 points. As a result, it was found that 17 items distributed into four independent factors with factor loading was greater than .32 (see table 2). Based on the principal components analysis results, seven items (items 1, 2, 3, 6, 8, 11, and 15) (see Appendix) were distributed to the "Visual style" and the factor loadings of these items varied between .381 and .688, indicating 15.64%. The common characteristic of these items is to identify whether EFL listeners get help from visual clues while trying to understand what they listen to in English. That's why it was labeled as "Visual Style". In the second sub-dimension, there were four items (items 4, 7, 13, and 17) which were related to the "Spatial style" and the factor loadings of these items varied between .546 and .787, explaining 14.54% of the total variance. This construct was entitled "Spatial Style" because it involves the items that determine whether EFL listeners use their imagination while trying to understand what they listen to in English. In the third sub-dimension, three items (items 5, 9, and 12) were found under the "Auditory style" and the factor loadings of these items varied between .677 and .786 and also explaining 10.88% of the total variance. The common feature of these three items is to identify how EFL listeners get help from only audio channels not visual

channel while trying to understand what they listen to in English. Therefore, it was called “Auditory Style”. Finally, in the fourth factor, three items (items 10, 14, and 16) were related to the “Bottom-up style” and the factor loadings of these items varied between -.522 and .796 while explaining 7.74% of the total variance. The reason why this construct was named “Bottom-up style” is that these items identify whether EFL listeners approach the spoken texts step by step while trying to understand what they listen to in English.

Table 2. Factor Analysis Results of the Scale-Rotated Components Matrix

Dimensions	Item No	Factor Loadings			
		Visual Style	Spatial Style	Auditory Style	Bottom-up Style
Visual Style	1	.688	-.143	-.043	.004
	2	.687	-.040	-.049	.089
	3	.650	.113	.117	-.223
	6	.630	-.080	.295	.019
	8	.504	.203	.058	.077
	11	.458	.231	.153	.046
	15	.381	.160	.114	-.087
Spatial Style	4	.078	.787	.019	.018
	7	.001	.781	.203	-.004
	13	.229	.780	-.021	-.112
	17	-.003	.546	.195	.357
Auditory Style	5	.110	.087	.786	-.020
	9	.081	.174	.717	.052
	12	.120	.006	.677	.008
Bottomup Style	10	.020	.018	-.099	.796
	14	.329	-.230	-.146	-.522
	16	.288	-.292	.063	.439
Total variance explained (%) = 48.82		15.64	14.54	10.88	7.74

As a result, the total amount of variance explained by these four factors was 48.82%.

Moreover, the Eigenvalue graphic of the scale shows that 17 items are distributed into four sub-dimension whose eigenvalues were bigger than .33 (see figure 1). This result indicates that the items in the scale generally measure similar features. In order to identify the respondents' listening style according to the scale, mean scores for each of the four sub-scales were calculated. A higher mean score in any of these four styles indicates that a student listens to an English listening text with a greater preference for that style.

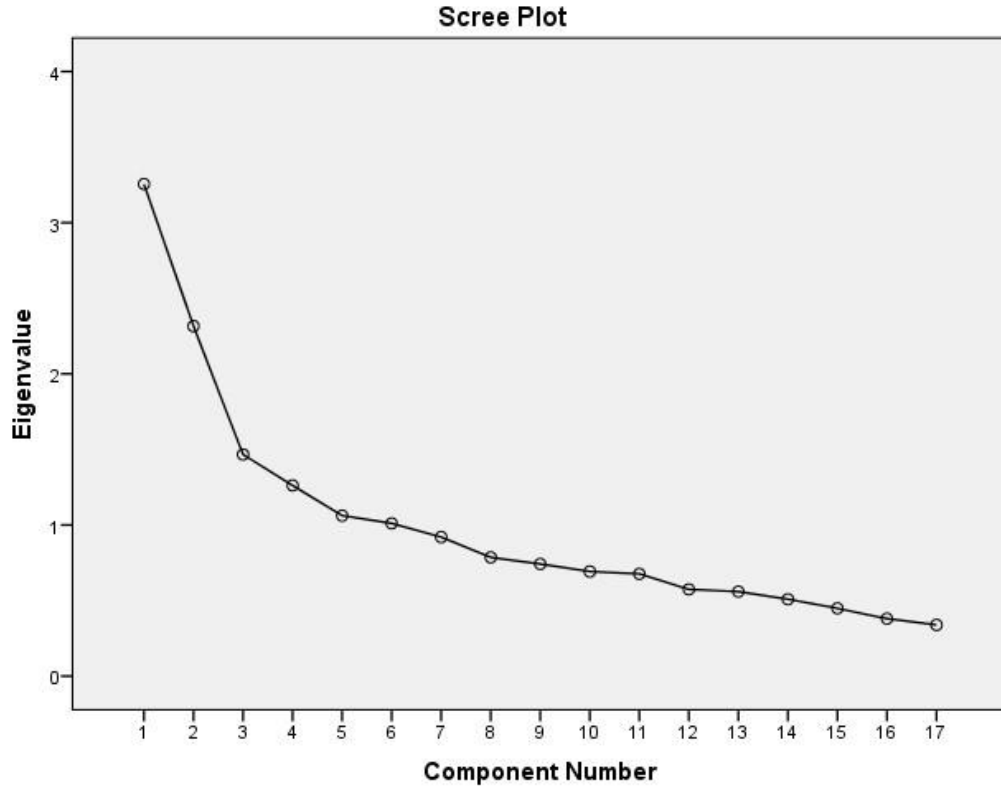


Figure 1. Eigenvalue graphic

Reliability Study of the Scale

In order to investigate the reliability of the scale, Cronbach's α reliability coefficient was calculated (see table 3). Based on the result of the analysis, the reliability score of the scale, which consists of 17 items, was .76. This value indicates that the scale is reliable because, in the psychometric literature, it is recommended that the alpha value should be higher than .70 for the aim of the research (Nunnally, 1978, as cited in Gadermann, Guhn, & Zumbo. 2012). Moreover, according to Fornel & Larcker, (1981), 0.7 is an acceptable reliability score in the literature. In terms of reliability scores of sub-dimensions in the scale, Cronbach's α coefficient value was found .70 for "Visual Style", .71 for "Spatial Style", .59 for "Auditory Style", and .46 for "Bottom-up Style". The reason why Cronbach's coefficient values of "Auditory Style" and "Bottom-up Style" are lower than the reliability score of the

scale can be justified by the fact that there are not enough items in these two subdimensions of the scale.

Table 3. The Reliability Values for the Scale

Sub Factors/Scales	Cronbach's α
Visual Style	.70
Spatial Style	.71
Auditory Style	.59
Bottom-up Style	.46
Scale Total	.76

DISCUSSION

The study in this article presents the constructions of the FL-LSS. The scale was developed to identify the listening style EFL students use to understand audio or video-recorded oral messages produced in English. According to the Exploratory factor analysis, four factors were found for the FL-LSS. The research revealed that the scale's 17 items and four dimensions were statistically appropriate. The distribution of the items in the scale based on the factors analyses are classified as follows: "Visual style" factor is measured by seven items; "Spatial style" factor is measured by four items; "Auditory Style" factor is measured by three items; and "Bottom-up style" factor is measured by three items. It was determined that respondents who scored higher on any of the four styles had a preference for that style. When the internal consistency coefficients were investigated within the context of the reliability investigations, it is confirmed that the scale can be utilized dependably to reveal EFL students' listening styles in listening to recorded audio or video materials produced in the English language.

The existing study is a valuable contribution to the scientific literature for various reasons. First, the scale developed in this study is unique in language teaching as it aims to reveal the listening styles that FL students use when listening to foreign language (English) material. However, all listening style scales in the literature are designed to find out the listening styles of listeners in listening to their native language. Secondly, contrary to the scale developed for foreign language learners in the present study, most of the scales in the

literature were administered to managers, supervisors, or undergraduate students. The final reason that makes the existing study important is the mode of the aural message during listening. While listening to both audio and video recorded materials, which are always used in English language listening skill instructions and testing, was employed in the current study, listening activities in face-to-face real-time communication were used in the literature. Therefore, as the authors of this study, we believe that our study will add value to the field of language teaching for these important reasons.

In conclusion, in order to investigate more generalizable results of the present scale, more replication studies are needed in both different Foreign language and Second Language contexts. Therefore, the scale developed in this study needs to be applied in other contexts with a larger sample. Another important factor is that the scale developed in this study was administered to adult learners studying at an English language institute. For this reason, future studies could examine the listening styles of young EFL learners to find out whether the same effects exist for young English language learners. Finally, the present scale was developed based on English as a foreign language. In order to generalize the findings, the scale should be applied in other contexts based on different foreign languages.

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APPENDIX

The Foreign Language Listening Style Scale (the FL-LSS)

YABANCI DİL DİNLEME STİLİ ÖLÇEĞİ

Bu ölçek İngilizce dilinde dinleme yaparken tercih ettiğiniz yolları belirlemeye yardımcı olmak için oluşturulmuştur. Aşağıdaki ölçekte İngilizce dinleme etkinliklerindeki dinleme stilleriniz ile ilgili çeşitli önermeler verilmiştir. Ölçekteki her bir önermeyi lütfen okuyunuz. Sonra, İngilizce dilinde dinleme yaparken tercih ettiğiniz yolları en uygun ifade eden kutucuktaki rakamı işaretleyiniz. **Yüksek puan, o önermeye ne kadar çok katıldığınızı, düşük puan ne derecede katılmadığınızı gösterir.** Doğru ya dayanış cevap yoktur. **Lütfen bütün önermelere cevap veriniz.**

Önermeler için Derecelendirme Ölçeği:

1: Kesinlikle Katılmıyorum

2: Katılmıyorum

3: Kararsızım

4: Katılıyorum

5: Kesinlikle Katılıyorum

1. Dinle parçasının konuyla ilgili fotoğraf ya da resimlerle desteklenmesi anlamamı kolaylaştırır.	1	2	3	4	5
2. Dinleme sırasında konuşmanın yapıldığı ortamı görmek (sınıf, restoran, ofis gibi) dinlediğim parçayı anlamamı kolaylaştırır.	1	2	3	4	5
3. Görüntülü dinlemelerde konuşmacının el-kol hareketleri, mimikleri konuyu anlamamda yardımcı olur	1	2	3	4	5
4. Dinleme sırasında konuşmanın geçtiği ortamı hayalimde canlandırırım.	1	2	3	4	5
5. Dinleme sırasında konuşmacının vurgulamaları konuşulan konuyu anlamam için önemlidir.	1	2	3	4	5
6. Dinleme parçasının veri tablolarıyla desteklenmesi anlamamı kolaylaştırır.	1	2	3	4	5
7. Dinleme parçasındaki konuşmacıları hayalimde canlandırırım.	1	2	3	4	5

8. Dinleme sırasında konuşmacıyı görmek dinlediğim parçayı anlamamı kolaylaştırır.	1	2	3	4	5
9. Dinleme sırasında konuşmacının aksanı konuşulan konuyu anlamam için önemlidir.	1	2	3	4	5
10. Dinleme parçasındaki anahtar kelimeleri anlarsam parçanın tamamını anlarım.	1	2	3	4	5
11. Görsel materyal içeren dinleme parçaları içermeyenlere göre daha çok aklımda kalır.	1	2	3	4	5
12. Dinleme sırasında konuşmacının ses tonu konuşulan konuyu anlamam için önemlidir.	1	2	3	4	5
13. Dinleme sırasında parçanın konusunu hayalimde canlandırırım.	1	2	3	4	5
14. Dinleme sırasında parçanın ana fikrinden çok öncelikle detaylara odaklanırım.	1	2	3	4	5
15. Görüntülü dinlemelerde konuyla ilgili görüntüler konuyu anlamama yardımcı olur.	1	2	3	4	5
16. Dinleme parçasını anlayabilmem için parçadaki bütün kelimeleri anlamam önemlidir.	1	2	3	4	5
17. Dinleme sırasında anladığım anahtar kelimeleri (örn: telefon numarası, bir kişinin fiziksel özellikleri) aklımda hemen resmederek canlandırırım.	1	2	3	4	5