

LEARNINGSESSION

I. GENERAL INFORMATION

1. High School: I.E. Juan XXIII
2. Area: Foreign Language - English
3. Grade: First Grade
4. Group: "1"
5. Date: November 06th, 2019
6. Class Duration: 07:10 am - 07:55 am
7. Number of students: 32
8. Observing Teachers: Dra. Isabel del Rocío Pantoja Alcántara
Dra. Leticia Noemí Zavaleta Gonzáles
Mg. Teresa del Rosario Muñoz Ramírez
9. Trainer's Student: Miriam Katherin De la cruz Cueva

II. DIDACTIC UNIT

<<OUR DAILY ROUTINES>>

III. TITTLE OF THE LEARNING SESSION

WHAT DO THEY DO?

IV. EXPECTED LEARNING

| COMPETENCE | CAPABILITIES | PERFORMANCE | INSTRUMENTS |
|-----------------------------------|---|---|----------------|
| Oral expression and comprehension | Infer specific jobs according to the descriptions | Listen and number the pictures according to the descriptions. | Handout PPT |
| | Make a short dialogue about jobs | Make a short dialogue about jobs using diferent situations | |

Isabel Pantoja

V. DIDACTIC SEQUENCY

| EXPECTED LEARNING | STAGES | SEQUENCE OF ACTIVITIES | MATERIALES AND EQUIPMENT | EVALUATION INDICATORS PERFORMANCE | EVALUATION | | TIME |
|-----------------------------------|--------------|--|--|--|---------------------------------|-------------------------------------|------|
| | | | | | TECHNIQUES | INSTRUMENTS | |
| Oral expression and comprehension | STARTING OUT | <p>Teacher presents and establishes the rules to the students.</p> <p>Teacher asks the students what do you do? what jobs do you know?</p> <p>Students deduce the title of the lesson</p> <p>The teacher presents the topic about "What do they do?"</p> | <p>Board</p> <p>Multimedia projector</p> | <p>Listen and number the Pictures according to the descriptions.</p> | <p>Individual participation</p> | <p>Handout</p> | 10' |
| | PROCESS | <p>Students repeat the vocabulary</p> <p>Students complete the jobs then listen and check their answers.</p> <p>Students listen and number the pictures.</p> <p>Students listen and complete the song.</p> | <p>Handout</p> <p>markets</p> <p>Flash cards</p> <p>laptop</p> | <p>Make short dialogue about jobs using diferents situations</p> | <p>Choral repetition</p> | <p>Observation sheet</p> <p>PPT</p> | 25' |
| | OUTPUT | <p>Students play a <i>Guessing game</i></p> <p>FEEDBACK</p> <p>METACOGNITION</p> | | | | <p>Role play</p> | |

VI. PHONETIC TRANSCRIPTION

| | |
|----------------|----------------|
| * pilot: | /'paɪlət/ |
| * firefighter: | /'faɪərfaɪtər/ |
| * nurse: | /nɜːrs/ |
| * waitress: | /'weɪtrəs/ |
| * dentist: | /'dentɪst/ |
| * librarian: | /laɪ'brɛəriən/ |
| * catalogue: | /kætəlɒg/ |
| * customers: | /'kʌstəməz/ |
| * rescue: | /'reskjʊː/ |
| * care: | /keər/ |
| * fixes: | /'fɪks/ |

VII. REFERENCES

BOOK REFERENCES:

- * Lizárraga E. (2017), *COOL KIDS*, Richmond.
- * Scrivener J. (2002), *Learning Teaching*, Macmillan
- * Read C. (2007), *500 Activities for the Primary Classroom*, Macmillan
- * Wright A. (1986), *Visual Materials for Language Teacher*, Logman
- * Harmer J. (2007), *How to teach english*, Logman
- * Currículo nacional

WEB REFERENCES:

- *
- * Oxford advance learner's Dictionary: Phonetic Symbols Transcription.
- * Oxford University Press, 2010.
- * http://busyteacher.org/classroom_activities-listening-worksheets/page/2/.
- * http://www.tesol.org/docs/books/bk_ELTD_Listening_004.
- * www.britishcouncil.com
- * http://www.tesol.org/docs/books/bk_ELTD_Listening_004.
- * Macmillan Education. (2015). *Lift Off 4 Student's Book*. Arabia: Macmillan.
- * Wright, A. (1976). *Visual materials for the language teacher*. (third edition) Longman



Miriam Katherine De la Cruz Cueva
BACHILLER



Dra. Isabel del Rocío Pantoja Alcántara
PRESIDENTA DEL JURADO

WHAT DO THEY DO?

1. Complete the words with the endings in the list.







se tress bt fighter tst ran

| | | | | | |
|--|--|---|---|--|---|
|  1 pi lot _____ |  2 fire _____ |  3 nur _____ |  4 den _____ |  5 libra _____ |  6 wai _____ |
|--|--|---|---|--|---|

Listen and check your answers.

2. Listen and number the picture



| | | |
|---|---|---|
|  |  |  |
|  |  1 |  |

Which do you think is the best title for the text.

- a). What do they do?
- b). What do pilots do?
- c). Firefighters have to be strong

3. Listen and complete the song using words in the list.

books clean ~~food~~ help hospital mouth serve work

THE JOB CHANT

Chorus

Jobs, jobs, lots of jobs.
Lots of things for me and you.
Jobs, jobs, so many jobs.
Excuse me, what do you do?

I work in a restaurant with lots
of food,
And I _____ people, too.

Then it's a waitress's job, a
waitress's job,
A waitress's job you do!

Chorus

I _____ people and
make them well,
And I work in a _____, too

Then it's a nurse's job, a
nurse's job
A nurse's job you do!

Chorus

I look in your _____
and I care for your teeth.
And I make them _____, too

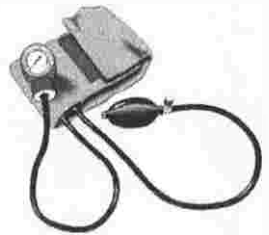
Then it's a dentist's job, a
dentist's job,
A dentist's job you do!

Chorus

I _____ in a very quiet place
And I catalogue _____, too.

Then it's a librarian's job, a
librarian's job,
A librarian's job you do!

Chorus



4. Play a Guessing Game



What do you do?

Ah! You are a firefighter



I put out fires

Yes, I am

DON'T FORGET !

What do pilots do?

Pilots fly planes

What do nurses do?

Nurses help sick people

What do dentists do?

Dentists check and fix your teeth

What do waitresses
do?

Waitresses serve food and drinks

METACOGNITION

Mark (x) the opinion that you consider the best

| ITEMS | I LEARNED | I AM LEARNING |
|---|-----------|---------------|
| Can I name six jobs? | | |
| Can I explain about what the people do? | | |
| Can I identify the jobs? | | |

OBSERVATION GUIDE

Subject: English
Grade: 1 st

Trimester: III
Group: "1"

| N | INDICATORS | PARTICIPANT ACTIVELY DURING THE CLASS | MAKE EFFORT TO LEARN | COLLABORATE WITH THE CLSS DEVELOPMENT |
|----|------------|--|-------------------------------|--|
| | STUDENTS | | | |
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
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| 16 | | | | |
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| 18 | | | | |
| 19 | | | | |
| 20 | | | | |
| 21 | | | | |
| 22 | | | | |
| 23 | | | | |

OBSERVATION SHEET

| N° | GRADE AND SECTION STUDENT'S NAME | Ss' use English in class | Ss' work in pair permanently | Ss' ask for participating in class | Ss. respect their partners opinions |
|----|-------------------------------------|-----------------------------|---------------------------------|---------------------------------------|--|
| 1 | | | | | |
| 2 | | | | | |
| 3 | | | | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
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| 9 | | | | | |
| 10 | | | | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |

5.17 Guessing games

Level: All **Age:** 4–12 **Organization:** whole class, groups or pairs

Aims: To ask and answer questions; to mime an action (5.17b); to make logical deductions; to listen to others; to take turns.

Language focus: see below.

- 5.17a any vocabulary, depending on the flashcards, *What's this? Is it a...? Yes it is. / No, it isn't.*
- 5.17b present continuous (questions and short answers)
- 5.17c, 5.17d present simple, *have got*, (questions and short answers)
- 5.17e *have got*, describing people
- 5.17f present simple (1st-person questions)
- 5.17g any lexical set, questions with present simple and *be*
- 5.17h prepositions of place

Materials: Essential: flashcards (5.17a); a bag, small pieces of paper (5.17c); sticky labels (5.17d); a poster or large picture, eg in course book (5.17h) / Optional: mime cards (5.17b); word cards (5.17g)

Procedure

Use one or more of the following guessing games to practise specific language and vocabulary as appropriate.

5.17a Guess the flashcard (age 4–8)

- 1 Place 6–8 flashcards of familiar items face down in a pile.
- 2 Pick up the first flashcard and hold it so that children can't see the picture. Ask *What's this? and* children guess, eg *P: Is it a banana? T: No, it isn't. P: Is it a pencil case? T: Yes, it is.*
- 3 If children guess five flashcard before asking six questions, they score a point; if not, you score a point.
- 4 At the end of the game, count up the points to decide the winner.

5.17b Guess the mime

- 1 Ask a child to the front of the class. Whisper an action for them to mime, eg *playing a computer game*. Other children watch and guess, eg *P2: Are you writing an email? P1: No, I'm not. P2: Are you playing a computer game? P1: Yes, I am.*
- 2 The child who guesses correctly has the next turn.
- 3 If you prepare mime cards with suggestions for mimes, eg *eating a banana, cleaning your teeth*, children can also play the game in groups.

5.17c Guess the name (age 7–10)

- 1 Ask the children to write their names on a small piece of paper.
- 2 Collect the names and mix them up in a bag. Invite a child to take one of the names out of the bag and to keep this secret.
- 3 Other children ask up to six questions to find out who it is, eg *Is it a boy/girl? Has he/she got brown hair? Does he/she play the piano? Has he/she got a brother? Does he/she like football? Is it...?*
- 4 The child who guesses correctly has the next turn.

5.17d Animal, object or person (age 8–12)

- 1 Choose the name of an animal, object or person. Explain that children can ask you twenty yes/no questions to find out what it is, eg *P1: Is it a person? T: No, it isn't. P2: Is it an animal? T: Yes, it is. P3: Does it live on a farm? T: No, it doesn't. P4: Does it live in the rainforest? T: Yes, it does.*
- 2 The child who guesses correctly has the next turn.
- 3 After one or two rounds with the whole class, children can then play the game again in groups.

- 2 Think of a word the children know and draw a dash for each letter.
- 3 Ask the children to take turns to guess the letters. If the letters they suggest are correct, write them in the spaces. If not, rub out the stick figure and draw it again on the next stepping stone, moving nearer the crocodile each time.
- 4 Keep a record of all the letters suggested on the board.
- 5 The children win if they guess the word before the stick figure is eaten by the crocodile. The first child to say the word has the next turn.

Comments and suggestions

- This game is a variation of the traditional game of hangman. As well as familiarizing children with letters of the alphabet and the spelling of known words, the game can be useful either to introduce the topic of a lesson or as a quick revision filler if you have a few minutes extra time at the end.
- Once older children are familiar with the game, they can also play it independently in pairs.

5.16 Alphabet race

Level: A1.2, B1.1, B1.2 **Age:** 8–12 **Organization:** teams

Aims: To recall vocabulary and spelling at speed; to collaborate as part of a team.

Language focus: familiar vocabulary, letters of the alphabet

Materials: Essential: none

Procedure

- 1 Divide the class into two teams. Number the children in each team and explain that this is the order in which they should come to the board.
- 2 Draw a line down the centre of the board to separate the space for each team.
- 3 Explain that the object of the game is for each team to write a word on the board for each letter of the alphabet in order or fast as they can.
- 4 All books must be closed during the game and the teams are not allowed to write the same words for any letter. This means if one team has already written the word *apple* for A, then the other team must think of another word, eg *animal*. If the teams can't think of a word for a letter, they write 'Pass'.
- 5 Teams can only be one child to the board from each team at a time and the next child can only go once the previous child is sitting down again. It is up to you whether to write the letters of the alphabet across the top of the board before the game to ensure that children follow the order correctly.
- 6 Start the game by saying, eg *Number one, are you ready? Go!*
- 7 Start the game as soon as one team goes to the end of the alphabet.
- 8 Score the game by counting the number of 'passes' for each team (for the team who hasn't finished, these also include all the letters still outstanding) and deduct points for spelling mistakes. The team with the most correctly-spelled words is the winner.

Comments and suggestions

- This game is useful for revising vocabulary and spelling. Children also find it motivating and enjoyable. However, they may also tend to get over-excited. If this is the case, you will need to settle them with a quieter activity following the game, eg copying their team's alphabet of words into their notebooks.
- As a follow-up, it may be appropriate to get children to make and illustrate an alphabet phrase-up book (see 9.2).

2 Explain that the object of the game is for the children to rearrange themselves in the line according to the order of their birthdays, from January to December, as fast as they can and, if you have a stop watch or timer, before this rings.

3 Demonstrate that in order to do this they need to ask and say the month of their birthday to the children standing next to them in the line, eg P1: *When's your birthday?* P2: *It's in May.* They then move up or down the line depending on how the answer relates to the month of their own birthday. Set a time limit for the activity, eg between 5–10 minutes, depending on the size of the class.

4 If the class can arrange themselves in a line before the timer rings, they win. At the end, check that children are standing in the correct order by getting each child to say, eg *My birthday is in January*, and so on down the line.

Comments and suggestions

- This game involves the whole-class working collaboratively towards a common goal. Don't be surprised, however, if in their speed to make the line, children don't repeat the question *When's your birthday?* every time but just say the month. This is totally natural and English speakers would do the same.
- If you want to make the activity more challenging, you can ask children to arrange themselves not only by the months of their birthdays but also by the dates. In this case instead of replying *It's in May*, they will say *It's on the 25th of May* and arrange themselves in order within each month as well as for the whole year.

- With older children, line games can also be used in other contexts, for example, to get the children to arrange themselves in order of how much they know about a topic, eg technology from 'a lot' to 'a little', or how much they like something, eg a DVD or school subject from 'very much' to 'not at all'. In both these cases, however, it is important that the children understand that you are interested in their opinions and are not being judgemental about the way they respond.

5.19 Forfeits!

Level All Age 8–12 Organization pairs, whole class
Aims To recall familiar vocabulary; to read forfeits and carry out a small task in pairs to the class; to take turns; to develop self-confidence.

Language focus familiar language and vocabulary, Imperatives
Materials Essential: small pieces of paper, 6–10 forfeit cards (see examples below)
Procedure

- 1 Ask the children to sit in a circle, if possible, and divide them into pairs, with the children in a pair sitting next to each other.
- 2 Place the forfeit cards you have prepared face down in the centre of the circle.
- 3 Start the game by naming a lexical set, eg animals. Write one word from the set on a small piece of paper without the children seeing what the word is.
- 4 Ask the pairs to think with their partner and take turns to say one word from the lexical set you have named clockwise round the circle, eg tiger, cat, crocodile, snake. As soon as a pair says the word you have written on the piece of paper, hold this up and say *Forfeit!*
- 5 Ask the pair to take a forfeit card from the centre of the circle. The pair read the forfeit card out loud and carry out the task.
- 6 The pair then choose and announce the next lexical set, eg food, write one word from it secretly on a piece of paper and the game starts again and continues in the same way.
- 7 Teachers can use include instructions to revise any language (children know) by the end of the

5.17e **Guess the star (age 8–12)**
 1 Think of a famous star the children know, eg singer, TV personality, movie star or sports star. Describe him/her to the class, eg *He isn't very tall. He's got brown hair and brown eyes. He plays football. He's from Brazil.* Children ask *Is it...?* and guess who it is.

2 The child who guesses correctly has the next turn.

5.17f **Guess the job (age 8–12)**
 1 Write the names of jobs, eg teacher, writer, hairdresser, doctor, vet on sticky labels (enough for one job per child).

2 Attach one label to the back of each child so they do not know which job they have got.
 3 Demonstrate that children should walk round the class taking turns to ask and answer questions in order to find out their job, eg *Do I work in a school? Do I wear a uniform? Do I help people? Do I like animals?*

5.17g **Guess the word (age 8–12)**
 1 Choose a word within a topic the children are doing, eg food (*ice cream*) and children ask questions to guess what it is, eg *Is it a vegetable? Is it salty? Do you eat it for lunch?*

2 The first child to guess the word has the next turn.

3 If you prepare word cards, eg *apple, hamburger*, children can also play the game in groups.

5.17h **Guess the place (age 6–10)**
 1 Children look at a poster or a large picture in the course book. Ask them to imagine there is a mouse or spider hidden somewhere in the picture or poster.

2 Ask *Where's the spider/mouse?* and encourage children to ask questions to find out, eg *Is it under the table? Is it in the bag?* The child who guesses correctly has the next turn.

Comments and suggestions

- Guessing games are easy to set up and can be very useful in providing short, contextualized practice of specific language patterns and vocabulary.
- In the case of 5.17e, it may be advisable to ask children to write 3–4 sentences describing the famous star they choose before playing the game.
- In the case of 5.17f, if you do not want the children to walk about, you can play the game as in 5.17b or 5.17c. In this case, you will need to write the jobs on cards and the children take turns to take a card while others ask questions to find out the job.
- If children play guessing games in groups as suggested for 5.17d, it is a good idea to ask them to make the animal, object or person they choose before playing in order to ensure they aren't tempted to change this during the course of the game. See also 7.11 for a card activity and similar games which avoid this being necessary.

5.18 Birthday line

Level All Age 9–12 Organization whole class
Aims To ask and answer questions about the month (and date) of your birthday, to stand in a line showing the order of class birthdays from January to December to collaborate with others in a team.

Language focus Who-questions, be, months of the year, ordinal numbers – does
Materials Essential: cards; Optional: stop watch or timer

Procedure

- 1 Ask the children to stand in a line. Explain that one end of the class will be 'January' and the other end is 'December'.

generalisations about the language. Symbols and diagrams can be used to demonstrate grammatical analysis.

The fact that the words and pictures are physical, tangible objects, encourages younger children particularly to take part and to actually manipulate the pictures and words themselves.

Examples

Example 1 Picture for question and answer work or storytelling

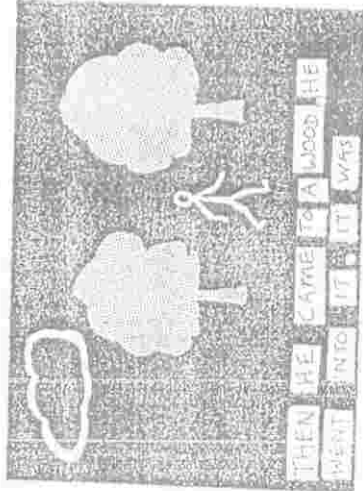


Fig. 57

Example 2. Subject, predicate and qualifiers

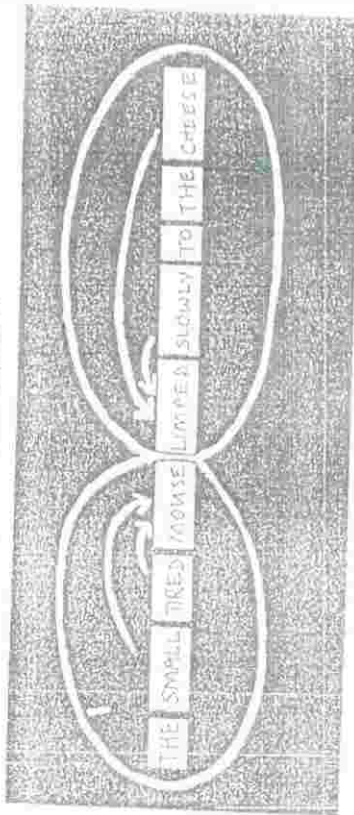


Fig. 58

Pre-prepared word cards combined with the teacher's use of chalk lines draw attention to parts of the sentence.

Other examples

1. Individual letters for spelling. Note these can be easily bought for the magnet board.
2. Sentence making.
3. Sentence substitution and sentence study.
4. Labelling of pictures with pre-prepared words.

5. Pictures, perhaps in sequences, for story making or as a cue for the reproduction of dialogues.

6. Picture scenes for question and answer work.

7. Division of the support area for the purposes of drawing attention to, for example, gender categories or sentence formation.

Further reading: 10

4 Flashcards

Cards printed with words and/or pictures which can be handled easily by the teacher.

Description

1. Sizes vary according to the picture or text shown. Basically they are of a size easy for the teacher to handle and to flash at the pupils.
2. Text, line, tone and colour may be printed or drawn by the teacher. A simple and bold use of these elements will carry most clearly over a distance and make most impact. Both sides of the flash card can be used.
3. —
4. —
5. There are a number of published sets of flash cards on the market. They are also easy to make.
6. As a medium they give considerable teacher control. The teacher can prepare exactly what he wants and can show the material either in isolation or with other visuals when he chooses.
7. They are easy to handle and to store. There are no technical problems. The card must, of course, be strong enough not to bend and flop.

Discussion

Flash cards are suitable for the pictorial representation of single concepts, for example, of actions or of objects. They are not so good for the introduction of new items of language if the teacher believes in introducing new items in a story, dialogue or other textual context. Flash cards are most suitable for the revision of known language and for recombination or manipulation work, the picture or word acting as a cue for substitution. The size and shape of the card are excellent for speedy and stimulating work. The total absence of technical problems means they can be used easily for short periods of time.

Examples

Example 1 Phonological practice

Each card shows one person - perhaps a funny depiction - whose name contains the sound to be practised. Alternatively, cards illustrating, e.g. day, *hazel*, *grey*, *lake*, *page*.

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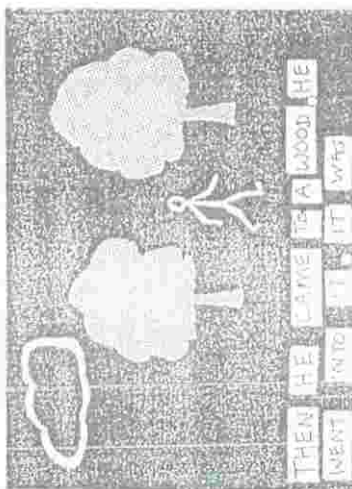


Fig. 57

Example 2 Subject, predicate and qualifiers

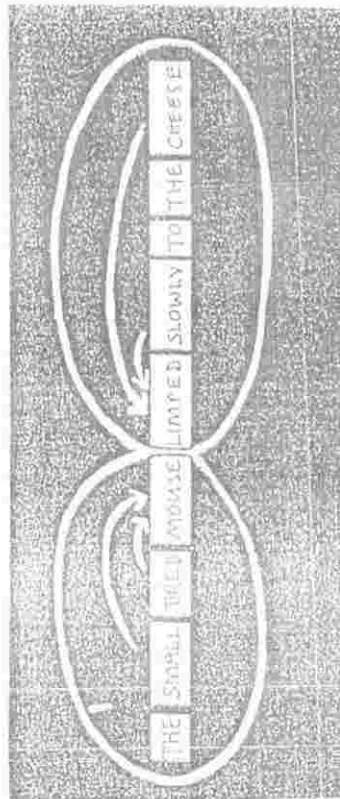


Fig. 58

Pre-prepared word cards combined with the teacher's use of chalk lines draw attention to parts of the sentence.

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Examples

Example 1 Phonological practice

Each card shows one person — perhaps a funny depiction — whose name contains the sound to be practised. Alternatively, cards illustrating, e.g. *day, baker, grey, lake, page*.

Conclusions

In this chapter we have:

- looked at the reasons for teaching writing, which include a chance for students to process language in a more considered way than they may sometimes do when speaking, we showed how writing for learning (e.g. language reinforcement) is different from writing as a skill in its own right.
- discussed how different genres operate within a discourse community.
- looked briefly at the writing process itself and said how important it is to build the writing habit.
- looked in detail at three writing sequences.
- tackled the difficult subject of correcting writing, suggesting that over-correction should be avoided and that teachers should always strive to be encouraging.
- pointed out that, while handwriting is a matter of style, teachers should expect students to write clearly and legibly. In some cases, they may need special help with forming letters.

Teaching speaking

- Reasons for teaching speaking
 - More speaking suggestions
- Speaking sequences
 - Correcting speaking
 - What teachers do during a speaking activity
- Discussion

Reasons for teaching speaking

There are three main reasons for getting students to speak in the classroom. Firstly, speaking activities provide rehearsal opportunities – chances to practise real-life speaking in the safety of the classroom. Secondly, speaking tasks in which students try to use any or all of the language they know provide feedback for both teacher and students. Everyone can see how well they are doing, both how successful they are, and also what language problems they are experiencing. (This is a good reason for boomerang lessons, see page 35.) And finally, the more students have opportunities to activate the various elements of language they have stored in their brains, the more automatic their use of these elements become. As a result, students gradually become autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought.

Good speaking activities can and should be extremely engaging for the students. If they are all participating fully – and if the teacher has set up the activity properly and can then give sympathetic and useful feedback – they will get tremendous satisfaction from it.

We need to be clear that the kinds of speaking activities we are looking at here are not the same as controlled language practice, where, for example, students say a lot of sentences using a particular piece of grammar or a particular function. That kind of speaking is part of *study* and is covered in Chapter 6. The kind of speaking we are talking about here almost always involves the *activate* element in our ESA trilogy (see Chapter 4). In other words, the students are using *any* and *all* of the language at their command to achieve some kind of purpose which is not purely linguistic. They are practising what Scott Thornbury, in his book *How to Teach Speaking*, calls *speaking-as-skill*, where there is a task to complete and speaking is the way to complete it. In the same way that 'writing-for-writing' is designed to help the student get better at the skill of writing (see page 112), so the activities in this chapter are designed to foster better speaking, rather than having students speak only to focus on (and practise) specific language constructions. As with any sequence, however, we may use what happens in a speaking activity as a focus for future *study*, especially where the speaking activity throws up some language problems that subsequently need fixing.

Scott Thornbury suggests that the teaching of speaking depends on there being a classroom culture of speaking, and that classrooms need to become 'talking classrooms'. In

other words, students will be much more confident speakers (and their speaking abilities will improve) if this kind of speaking *activation* is a regular feature of lessons.

Speaking sequences

In the following three examples, we are going to look at very different speaking activities. All the activities satisfy the three reasons for using speaking tasks which we mentioned above. As with all other skills, what starts as a speaking activity may well lead on to writing – or the speaking activity itself may develop from a reading text, or after listening to an audio track.

Example 1: photographic competition (upper intermediate to advanced)

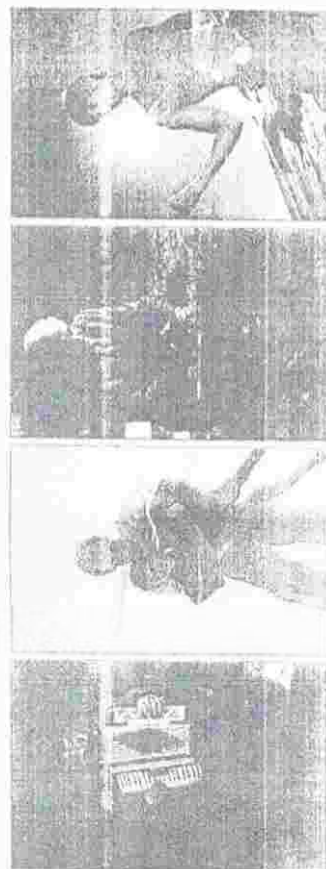
In the following activity, students have to discuss criteria before reaching a final decision. They also have to be able to give reasons for their decision.

The activity begins when students, working in groups, are told that they are going to be the judges of a photographic competition in which all the images are of men. Before they see the four finalists, they have to decide the criteria they are going to use to make their choice. Each group should come up with five criteria. While they are discussing this, we can circulate, listening in on the groups' discussions, helping them out of any difficulties and feeding in words and phrases such as 'contrast' and 'make a strong impression; if this is necessary. We will also make a note of any language problems we may want to study later in remedial exercises.

The students are then shown the four finalists for the competition. In their groups, they have to choose the winning photograph. But they cannot do this just on the basis of which one they like best. They have to use the criteria they have previously agreed. Once again, we can go round the groups helping out, resolving or sometimes correcting (see page 131) where this is appropriate.

Finally, the groups have to report back on their choices and say exactly why they have chosen them – which criteria made them choose one above the others. This can develop into a longer whole-class discussion about what masculinity means, or about photography and how it has been changed by the invention of digitised images, etc.

This speaking activity works because students are activating any and all of the language they know to talk about something other than learning English! They have a purpose for their speaking (designing criteria, making a choice), but the activity also allows us to feed



useful words and phrases into the discussion while, at the same time, giving us a lot of examples of student language. We can use these later in study sequences, where we both look at some of the mistakes the students made, and also help them to say things better or more appropriately.

Example 2: role-play (intermediate to upper intermediate)

Many teachers ask students to become involved in simulations and role-plays. In simulations, students act as if they were in a real-life situation. We can ask them to simulate a check-in encounter at an airport, for example, or a job interview, or a presentation to a conference. Role-plays simulate the real world in the same kind of way, but the students are given particular roles – they are told who they are and often what they think about a certain subject. They have to speak and act from their new character's point of view.

The following role-play sets up a dramatic situation and then gives the participants role-cards which tell them how they feel and what they want to achieve.

The teacher presents the class with the following situation:

Last night the Wolverhampton Trophy was stolen from the Wolverhampton Football Club Headquarters at around 9.30 in the evening. The police have brought in a youth for questioning; they believe this youth stole the trophy.

The suspect is being interviewed by two police officers. The suspect's lawyer is also present. But because the suspect is not yet eighteen, a parent is also present.

When the teacher is sure the students understand the situation (including, for example, the meaning of 'trophy'), the class is divided into five groups: suspect, police officer 1, police officer 2, lawyer and parent. Each member of the group is given the role-card for the part they are to play. The role-cards are as follows:

The suspect

- You are seventeen and a half years old.
- You did steal the trophy, of course, but you don't think the police have any proof.
- You want to know where the police got their information. When they ask you what you were doing last night, you'll say you were with a friend.
- You enjoy being silly when the police ask you questions. You get angry when the lawyer tries to stop you doing this.

Police officer 1

- The suspect was seen leaving the club house at around 9.30 by two other criminals, Ben and Joe, but you can't tell the suspect this, because that would put Ben and Joe in danger. So the only thing you can do is to keep asking the suspect different questions about what they were doing last night in the hope that they'll get confused and in the end confess.
- You have had enough of teenage crime in your area. It makes you really mad. Anyway, you want to get home. Unfortunately, you get angry rather quickly. When your police colleague tells you to calm down, you get really angry.

Police officer 2

- The suspect was seen taking the to phly by two other criminals, Ben and Joey, but you can't tell the suspect this, because that would put Ben and Joey in danger. So the only thing you can do is keep asking the suspect different questions about what they were doing last bit in the hope that they'll get confused and in the end confess.
- You like your partner, but you get really worried when they start getting angry since this doesn't help in a police interview situation, so you try to calm your partner down. But whenever a suspect's mother or father tries to say that their beautiful child is not really to blame for something, you get really irritated.

Lawyer

- Your job is to protect the suspect.
- You try to stop the police asking difficult questions - and you try to stop the suspect saying too much.

Parent

- You think your child is a good person and that if they have got into any trouble it isn't their fault. Your partner (the suspect's mother or father) was sent to prison and the suspect is very upset about this.
- If you think the police are being unfair to your child, you should tell them so - and make sure they realise it isn't really your child's fault.

In their groups, students discuss the role they are going to play. What kind of questions will they ask if they are police officers? What will they say if they are lawyers (e.g. 'You don't have to answer that question'), etc. They discuss what do other people in the situation are likely to do or say. While they are doing this, the teacher goes round the class clearing up any doubts the students might have and giving them language they think they might need. This pre-stage is vital for getting students in the mood for the activity.

Students are now put in new groups of suspect, two police officers, lawyer and parent, and the role-play gets going. The teacher goes from group to group, helping out and noting down any language that is worth commenting on later. When the activity is finished, the teacher tells the class what he or she witnessed and works on any persistent mistakes that occurred during the role-play.

A variation of this kind of detective activity is the game *Alibi*. The teacher invents a crime - probably related to grammar or vocabulary the students have been learning - and, saying three students are sent out of the classroom to concoct an alibi about what they were doing when the crime was committed.

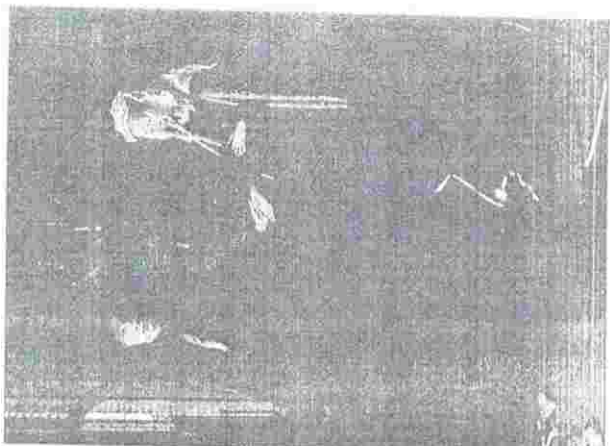
The three students are now called back, one by one and questioned by the rest of the class. When the second student comes in, the class try to find inconsistencies with the alibi of the first of the three. The same happens when the third student of the three comes up. The class then highlights the inconsistencies and guesses who the 'criminal' is. Of course, it doesn't actually matter who they decide on since the game is simply designed to have students ask and answer using their questions and answers as fluently as possible.

There are differing views about whether students gain more or less benefit from simulating reality as themselves or, conversely, playing the role of someone else in the same situation.

how they themselves would cope (linguistically) in such a situation. Giving students a role, on the other hand, allows them to 'hide behind' the character they are playing, and this can sometimes allow them to express themselves more freely than they would if they were voicing their own opinions or feelings. The best thing to do is to try simulations with and without roles and see which works best with a particular group.

Example 3: the portrait interview (almost any level)

The following speaking sequence shows how portraits can be used to provoke questions and answers which can then develop into a very lively conversation. The amount of conversation will, of course, depend to a large extent on the level of the students: at lower levels they may ask questions like 'How old are you?' to the people in the portrait (see below), whereas at higher levels the questions (and answers) may be significantly more complex. This kind of activity can work well with both children and adults. The activity develops in the following way:



Stage 1 - students are put into three groups. Each group gets a copy of 'The Arranged Marriage' by Jan van Eyck - or a large version of the painting is projected onto a screen.

Stage 2 - each group selects either the man, the woman or the dog. They have to look at the picture carefully and then come up with as many questions for their character as possible. Every student in the group must make a copy of all the questions produced by the group. (One group of children did not produce questions for the man such as:

'How long did it take to have your picture done?' and 'What is written on the wall? For the woman they put, 'Why don't you replace the missing candles in the chandelier?' and 'Why is your room so untidy?' and for the dog, 'Why don't you run from such a dark room?' and 'How did they manage to keep you in that position for such a long time?')

Stage 3 - students are put in new groups of three (one from each of the original three groups). Each student in the group takes on the identity of one of the two characters they did not prepare questions for. The student with the questions for their interviews them, and the other student has to follow up each answer with a subsequent question.

Stage 4 - three students are chosen to play the different characters. They come to the front of the class and are interviewed in the same way.

Quite apart from its intrinsic appeal as an activity which provokes students into looking more closely at a work of art (which is anything but a single ambiguous in many respects), this speaking

sequence works extremely well because of the speaking and interaction it provokes. In the first place, the original groups *activate* their English knowledge as they talk to each other to plan and negotiate the questions they want to ask. In the second place, when playing one of the characters in the picture (in small groups), the students have to come up with answers (however profound or amusing), and think of follow-up questions when they have heard an answer from one of the others. This acts as a rehearsal for the interview in front of the whole class. The teacher will now have a lot of language use to comment on, and can work on the questions or any of the answers that came up if appropriate.

This kind of activity is suitable for almost any age group, including younger learners, who often find imaginative role-play like this very enjoyable. And there are many other possibilities: for example, we can have students react to anything that is said to them as if they were one of the characters in the picture. We can get them to talk about their typical day (as one of the tourist characters). We can ask them to have the conversation that two portraits have with each other when the museum lights are turned off and the doors are shut!

This interview technique can work with any pictures of people – including portraits and photographs – or, for children, puppets or computer-generated characters. It can also be employed when students have worked with a reading text: they can interview the people they have read about, asking them how they feel, what they do, etc. And of course these interviews can be turned into written profiles.

Discussion

When students suddenly want to talk about something in a lesson and discussion occurs spontaneously, the results are often highly gratifying (see 'magic moments' on page 157). Spontaneous conversation of this type can be rare, yet discussion, whether spontaneous or planned, has the great advantage of providing them language use. As a result, most teachers would like to organise discussion sessions on a more formal basis. Many of them find, however, that planned discussion sessions are less successful than they had hoped.

Sometimes we should always remember is that people need time to assemble their thoughts before any discussion. After all, it is challenging to have to give immediate and articulate opinions in our own language, let alone in a language we are struggling to learn. Consequently, it is important to give students *pre-discussion* rehearsal time. For example, we can put them in small buzz groups to explore the discussion topic before organising a class session with the whole class. On a more formal basis, we can put students into opposing groups and give them quite a lot of time for one group to prepare arguments against a proposition (e.g. Tourism is bad for the world), while the other assembles arguments in favour.

We can help students in other ways too. We can, for example, give them cards containing brief statements of arguments about the topic. For them to use if they get stuck, or we can make the discussion the end of a jargonless process (such as the worksheet on page 105). We can get students to rewrite statements such as 'Boys don't like shopping or football in a man's game' so that they represent the group's opinion, and when students are speaking, we can help and encourage them by suggesting things they can say in order to push the discussion along.

More speaking suggestions

The following activities are also helpful in getting students to practise 'speaking-as-a-skill'. Although they are not level-specific, the last four will be more successful with higher-level students (upper intermediate plus), whereas the first two, in particular, are highly appropriate at lower levels (but can also be used satisfactorily with more advanced classes).

Information-gap activities: an information gap is where two speakers have different bits of information, and they can only complete the whole picture by sharing that information – because they have different information, there is a 'gap' between them.

One popular information-gap activity is called *Describe and draw*. In this activity, one student has a picture which they must not show their partner (teachers sometimes like to use surrealist paintings – empty doorways on beaches, trains coming out of fireplaces, etc.). All the partner has to do is draw the picture without looking at the original, so the one with the picture will give instructions and descriptions, and the 'artist' will ask questions.

A variation on *Describe and draw* is an activity called *Find the differences* – popular in puzzle books and newspaper entertainment sections all over the world. In pairs, students each look at a picture which is very similar (though they do not know this) to the one their partner has. They have to find, say, ten differences between their pictures without showing their pictures to each other. This means they will have to do a lot of describing – and questioning and answering – to find the differences.

For information-gap activities to work, it is vitally important that students understand the details of the task (for example, that they should not show each other their pictures). It is often a good idea for teachers to demonstrate how an activity works by getting a student up to the front of the class and doing the activity (or a similar one) with that student, so that everyone can see exactly how it is meant to go.

Telling stories: we spend a lot of our time telling other people stories and anecdotes about what happened to us and other people. Students need to be able to tell stories in English, too.

One way of getting students to tell stories is to use the information-gap principle (see above) to give them something to talk about. Students are put in groups. Each group is given one of a sequence of pictures which tell a story. Once they have had a chance to look at the pictures, the pictures are taken away. New groups are formed which consist of one student from each of the original groups. The new groups have to work out what story the original picture sequence told. For the story reconstruction to be successful, they have to describe the pictures they have seen, talk about them, work out what order they should be in, etc. The different groups then tell the class their stories to see if everyone came up with the same versions.

We can, alternatively, give students six objects, or pictures of objects. In groups, they have to invent a story which connects the objects.

We can encourage students to retell stories which they have read in their books or found in newspapers or on the Internet (such retelling is a valuable way of

providing the *activation* of previously learnt or acquired language).

The best stories, of course, are those which the students tell about themselves and their family or friends. We can also offer them chances to be creative by asking them to talk about a scar they have, or to tell the story of their hair, or to describe the previous day in either a positive way or a negative way. When students tell stories based on personal experience, their classmates can ask them questions in order to find out more about what happened.

Storytelling like this often happens spontaneously (because a certain topic comes up in the lesson – see 'magic moments' on page 157). But at other times, students need time to think about what they are going to say.

Favourite objects: a variation on getting students to tell personal stories (but which may also involve a lot of storytelling) is an activity in which students are asked to talk about their favourite objects (things like MP3 players, objects with sentimental value, instruments, clothes, jewellery, pictures, etc.). They think about how they would describe their favourite objects in terms of when they got them, why they got them, what they do with them, why they are so important to them and whether there are any stories associated with them. In groups, they then tell each other about their objects, and the groups tell the class about which was the most unusual/interesting, etc. in their group.

Meeting and greeting: students role-play a formal/business social occasion where they meet a number of people and introduce themselves.

Surveys: surveys can be used to get students interacting each other. For example, they can design a questionnaire about people's sleeping habits with questions like 'How many hours do you normally sleep?', 'Have you ever walked in your sleep or talked in your sleep?', 'Have you ever fallen out of bed?', etc. They then go round the class asking each other their questions.

A variation of this is a popular activity called *find someone who...* In this activity, students list activities (e.g. climb a mountain, do a bungee jump, swim in the Pacific, act in a play, etc.) and they then go round the class asking 'Have you ever climbed a mountain?'. Have you ever done a bungee jump?, etc.

Both activities are good for getting students to talk about in the class, talking and interacting with others. In a way that is different from many other activities. There is no reason, either, why they should not go outside the classroom to conduct surveys.

Famous people: students think of five famous people. They have to decide on the perfect gift for each person. We can also get groups of students to decide on which five famous people (living or dead) they would most like to invite for dinner, what they would talk about and what food they would give them.

Student presentations: individual students give a talk on a given topic or person. In order for this to work for the individual and for the rest of the class, time must be given for the student to gather information and structure it accordingly. We can want to refer models to help individuals to do this. The students listening to presentations must be given some kind of listening task too – including, perhaps, giving feedback.

Balloon debate: a group of students are in the basket of a balloon which is losing air. Only one person can stay in the balloon and survive (the others have to jump out). Individual students representing famous characters (Napoleleon, Gandhi, Cleopatra, etc) or professions (teacher, doctor, lawyer, etc) have to argue why they should be allowed to survive.

Moral dilemmas: students are presented with a 'moral dilemma' and asked to come to a decision about how to resolve it. For example, they are told that a student has been caught cheating in an important exam. They are then given the student's (far-from-ideal) circumstances, and offered five possible courses of action – from exposing the student publicly to ignoring the incident – which they have to choose between.

Correcting speaking

It will probably be necessary for teachers to correct mistakes made during speaking activities in a different way from those made during a study exercise. When students are repeating sentences, trying to get their pronunciation exactly right, then the teacher will often correct (appropriately) every time there's a problem (see pages 97–98). But if the same teacher did this while students were involved in a passionate discussion about whether smoking should be banned on tourist beaches, for example, the effect might well be to destroy the conversational flow. If, just at the moment one of the students is making an important point, the teacher says 'Hey wait, you said "is" but it should be "are", beaches are ... repeat, the point will quickly be lost. Constant interruption from the teacher will destroy the purpose of the speaking activity.

Many teachers watch and listen while speaking activities are taking place. They note down things that seemed to go well and times when students couldn't make themselves understood or made important mistakes. When the activity has finished, they then ask the students how they thought it went before giving their own feedback. They may say that they liked the way Student A said this, and the way Student B was able to disagree with her. They will then say that they did hear one or two mistakes, and they can either discuss them with the class, write them on the board or give them individually to the students concerned. In each case, they will ask the students to see if they can identify the problem and correct it.

As with any kind of correction, it is important not to single students out for particular criticism. Many teachers deal with the mistakes they heard without saying who was responsible for them.

Of course, there are no hard and fast rules about correcting. Some teachers who have a good relationship with their students can intervene appropriately during a speaking activity if they do it in a quiet non-obtrusive way. This kind of **gentle correction** might take the form of reformulation where the teacher repeats what the student has said, but correctly this time, and does not ask for student repetition of the corrected form. Some students do prefer to be told at exactly the moment they make a mistake; but we always have to be careful to make sure that our actions do not compromise the activity in question.

Perhaps the best way of correcting speaking activities appropriately is to talk to students about it. You can ask them how you do when they would prefer to be corrected; you can explain how you intend to correct during these things, and show them how different activities may mean different correction behaviour on your part.

What teachers do during a speaking activity

Some teachers get very involved with their students during a speaking activity and want to participate in the activity themselves! They may argue forcefully in a discussion or get fascinated by a role-play and start 'playing' themselves.

There's nothing wrong with teachers getting involved, of course, provided they don't start to dominate. Although it is probably better to stand back so that you can watch and listen to what's going on, students can also appreciate teacher participation at the appropriate level – in other words, not too much!

Sometimes, however, teachers will have to intervene in some way if the activity is not going smoothly. If someone in a role-play can't think of what to say, or if a discussion begins to dry up, the teacher will have to decide if the activity should be stopped – because the topic has run out of steam – or if careful prompting can get it going again. That's where the teacher may make a point in a discussion or quickly take on a role to push a role-play forward. Prompting is often necessary but, as with correction, teachers should do it sympathetically and sensitively.

Conclusions | In this chapter we have:

- said that speaking activities are designed to provoke 'speaking-as-a-skill', where there is a purpose for talking which is not just linguistic.
- seen how speaking activities provide opportunities for rehearsal, give both teacher and students feedback and motivate students because of their engaging qualities. Above all, they help students to be able to produce language automatically – a crucial stage on the way to autonomy.
- looked at examples of three types of speaking activity: decision-making (choosing the winner in a photographic competition), role-play and an interview game.
- looked at how to get students involved in successful discussions, emphasising that they need a chance for pre-discussion rehearsal.
- discussed the way teachers should correct in speaking activities, not interrupting while they are going on, but giving feedback later.
- suggested that there may be times when teachers need to help an activity along through prompting (and perhaps participation), provided it is done sensitively.

Teaching listening

- Reasons for listening
- Different kinds of listening
- Listening levels
- Listening skills
- Listening principles
- Listening sequences
- More listening suggestions
- Audio and video

Reasons for listening

Most students want to be able to understand what people are saying to them in English, either face-to-face, on TV or on the radio, in theatres and cinemas, or on tape, CDs or other recorded media. Anything we can do to make that easier will be useful for them. This is especially important since, as we said on page 78, the way people speak is often significantly different from the way they write.

Listening is good for our students' pronunciation, too, in that the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation, stress and the sounds of both individual words and those which blend together in connected speech. Listening texts are good pronunciation models, in other words, and the more students listen, the better they get, not only at understanding speech, but also at speaking themselves. Indeed, it is worth remembering that successful spoken communication depends not just on our ability to speak, but also on the effectiveness of the way we listen.

One of the main sources of listening for students is the voice of their teacher (see page 37 for a discussion of the way teachers should talk to students). However, it is important, where possible, for students to be exposed to more than just that one voice, with all its idiosyncrasies. There is nothing wrong with an individual teacher's voice, of course, but as we saw on page 79, there are significant regional variations in the way people speak English in a country like Britain. For example, the 'a' of 'bath' is pronounced like the vowel sound in 'park' in some parts of Britain, but like the 'a' in 'cat' in others, in grammar, certain varieties of English within the British Isles use 'done' in sentences like 'I done it yesterday' where other varieties would find such usage unacceptable. In vocabulary, 'happen' is a verb in standard southern English, but in parts of Yorkshire (in northern England) it is often used as an adverb to mean 'maybe' or 'perhaps' in sentences such as 'Happen it'll rain'. And if there are many regional varieties in just one country, it is obvious that the different Englishes around the world will be many and varied.

Students need to be exposed to different Englishes, but teachers need to exercise judgment about the number (and degree) of the varieties which they hear. A lot will depend on the students' level of competence and on what variety or varieties they have so far been exposed to.

Different kinds of listening

A distinction can be drawn between **intensive** and **extensive** listening. As with reading, the latter refers to listening which the students often do away from the classroom, for pleasure or some other reason. The audio material they consume in this way – often on CDs in their cars, on MP3 players, DVDs, videos or on the Internet – should consist of items that they can enjoy listening to because they more or less understand them without the intervention of a teacher or course materials to help them. It is true that there is not at present a body of material developed for extensive listening as there is for extensive reading, but this looks set to change in the foreseeable future. Already, many simplified readers (see page 100) come with accompanying CDs on which the books are read or dramatised. Students can also use tapes and CDs to listen to their coursebook dialogues again after they have studied them in class. There is a growing number of podcast sites from where students can download free materials. And another way of getting students involved in a form of extensive listening is to encourage them to go to English language films with subtitles, as they hear the English dialogue, the subtitles help them understand as they understand, they will absorb the language they hear.

Intensive listening is different from extensive listening in that students listen specifically in order to work on listening skills, and in order to study the way in which English is spoken. It usually takes place in classrooms or language laboratories, and typically occurs when teachers are present to guide students through any listening difficulties, and point them to areas of interest.

Listening sources

A lot of listening is experienced from recorded extracts – on CD, tape or via MP3 players of some kind. Frequently this is commercially produced, either as part of a coursebook or an supplementary material. But there is no reason why teachers should not record their own listening materials, using themselves or their friends or colleagues. With modern recording technology available through a range of media, it is quite possible to produce recordings of reasonable quality. We can download a huge amount of extremely useful listening material from the Internet, too, provided that we are not breaking any rules of copyright.

Recorded extracts are quite distinct from live listening, the name given to real-life face-to-face encounters in the classroom. To some extent all teacher talk is live listening, but in particular the term *live listening* is used to refer to situations in which the teacher brings visitors into the class or, if this is not possible, role-plays different characters for the students to talk and listen to. The main advantage of live listening over recorded extracts is that the students can interact with the speaker on the basis of what they are saying, making the whole listening experience far more dynamic and exciting.

Listening levels

We will want our students to hear listening material in a number of different genres (that is, styles or types of text – see page 113) and registers. This may include news broadcasts, public announcements, recorded messages, lectures, phone conversations, dramatic dialogue, etc. But we will also have to decide whether what they listen to should be authentic or not, whether it is speech not spoken, just for language learners – in other words, it is language spoken for native- or competent speakers of English, with no

concessions made for the learner. Much recorded speech on the radio or on the Internet, for example, is of this type. However, it is often far too difficult for lower-level students, and is, therefore, inappropriate for use with them. But we don't want to give our lower-level students inauthentic language (which doesn't sound at all like the real thing), either. What we aim for instead is realistic language use which, while roughly-tuned to match the students' level, nevertheless approximates to real-life language. But we will aim to get our students to listen to (and understand) authentic English as soon and as often as they can.

Listening skills

Students need to be able to listen to a variety of things in a number of different ways. In the first place, they need to be able to recognise paralinguistic clues such as intonation in order to understand mood and meaning. They also need to be able to listen for **specific information** (such as times, platform numbers, etc), and sometimes for **more general understanding** (when they are listening to a story or interacting in a social conversation). A lot will depend on the particular genres they are working with.

Most students are perfectly capable of listening to different things in different ways in their own language(s). Our job is to help them become adept at this kind of multiskilling when listening to English. However, sometimes they find this exceptionally difficult. We will discuss what to do if this happens in Chapter 14 (page 183).

Listening principles

Principle 1: Encourage students to listen as often and as much as possible.

The more students listen, the better they get at listening – and the better they get at understanding pronunciation and at using it appropriately themselves. One of our main tasks, therefore, will be to use as much listening in class as possible, and to encourage students to listen to as much English as they can (via the Internet, podcasts, CDs, tapes, etc).

Principle 2: Help students prepare to listen.

Students need to be made ready to listen. This means that they will need to look at pictures, discuss a topic, or read the questions first, for example, in order to be in a position to predict what is coming. This is not just so that they are in the right frame of mind (and are thinking about the topic), but also so that they are engaged with the topic and the task and really want to listen.

Principle 3: Once they've not been enough.

There are almost no occasions when the teacher will play an audio track only once. Students will want to hear it again to pick up the things they missed the first time – and we may well want them to have a chance to study some of the language features on the tape.

In the case of live listening, students should be encouraged to ask for repetition and clarification when they need it.

The first listening to a text is often used just to give students an idea of what the speakers sound like, and what the general topic is (see *Principle 5*), so that subsequent listening is easier for them. For subsequent listenings we may stop the audio track at various points, or only play extracts from it. However, we will have to ensure that we don't go on and on with the same audio track.

Principle 4: Encourage students to respond to the content of a listening, not just to the language.

An important part of a listening sequence is for teachers to draw out the meaning of what is being said, discern what is intended and find out what impression it makes on the students. Questions such as 'Do you agree with what they say?' and 'Did you find the listening interesting? Why?' are just as important as questions like 'What language did she use to invite him?' However, any listening material is also useful for studying language use and a range of pronunciation issues.

Principle 5: Different listening stages demand different listening tasks.

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages. This means that, for a first listening, the task(s) may need to be fairly straightforward and general. That way, the students' general understanding and response can be successful – and the stress associated with listening can be reduced.

Later listening, however, may focus in on detailed information, language use or pronunciation, etc. It will be the teacher's job to help students to focus in on what they are listening for.

Principle 6: Good teachers exploit listening texts to the full.

If teachers ask students to invest time and emotional energy in a listening text – and if they themselves have spent time choosing and preparing the listening sequence – then it makes sense to use the audio track or live listening experience for as many different applications as possible. Thus, after an initial listening, the teacher can play it back again for various kinds of study before using the subject matter, situation or audio-script for a new activity. The listening then becomes an important event in a teaching sequence rather than just an exercise by itself.

Listening sequences

The following listening sequences are pitched at different levels. As with all other skill-based sequences, they will often lead into work on other skills or present opportunities for language study and further activation of some kind.

Example 1: live interview (beginner onwards)

The following sequence works when teachers can bring visitors to the classroom (or when they themselves play a role as if they were a visitor).

The teacher invites a visitor to the class by giving them an idea of the students' level and what they may or may not understand. The visitor should be aware that they may have to modify the way they normally speak – but that speaking slowly and shouting (as people often do when confronted with people whose English is not high level) will not be appropriate!

The students are told that a visitor is coming to the lesson, and that they should think of a number of questions to ask which will tell them as much as possible about who the person is. Their questions are checked by the teacher to make sure that the students are really asking what they want to ask.

When the visitor comes to the lesson, students ask their questions and take notes of the answers. A key feature of such an exchange is the follow-up question – a question which

follows on from the interviewee's first answer. This means that students are forced to listen carefully to the first answer. But it also gives them more opportunity to interact with the visitor, and it means that the visitor will say more.

For live listening to work well, students need to have phrases to help them such as 'I'm sorry, I don't understand what X means ...'. 'Could you repeat what you just said?'. 'Are you saying that ...?'. The actual questions they use will depend on their level.

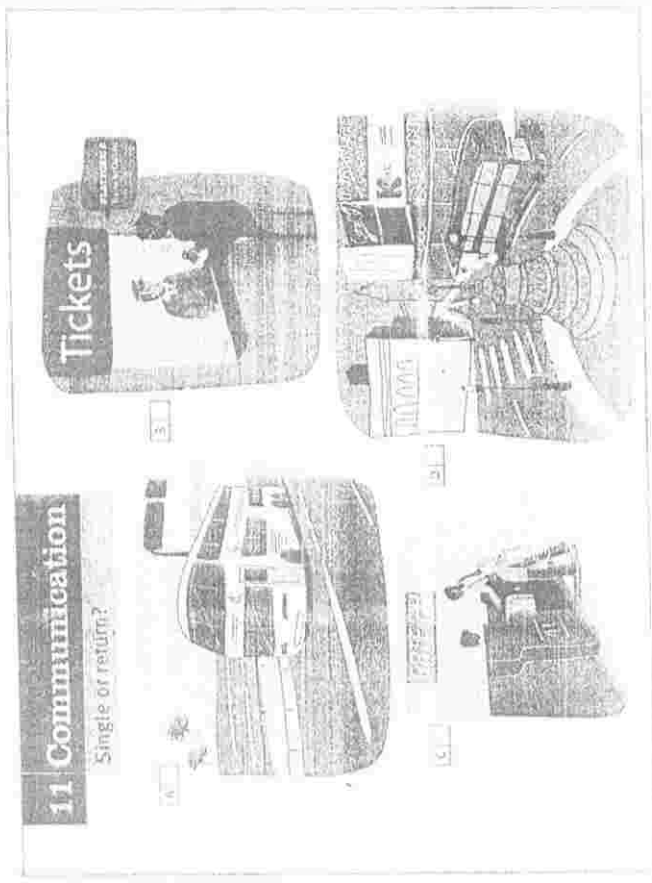
Sometimes it is a good idea for students to find out who the visitor is through their questioning (we keep their identity a secret), but at other times they will prepare their questions more efficiently if they know who is coming and what their occupation is, or what kind of story they have to tell.

It is not always easy to find visitors. However, for those schools which are well equipped, it is now possible to replicate such interviews with the help of a webcam. As the technology improves, this will become more and more feasible. But if this is not possible, teachers can pretend to be someone else for the students to interview. With younger children, teachers can use puppets or wear masks to show that they are someone different.

Students can use their notes to write a profile of the visitor, to write to or about them, or to discuss with the class what they thought about the visitor's opinions.

Example 2: buying tickets (pre-intermediate)

The following coursebook sequence is an example of how work on one skill (listening) leads naturally into work on another (speaking). As suggested on page 135, it allows the students to predict what they will hear and involves both general and detailed comprehension work. Students look at the following pictures:



The teacher encourages them to describe what is going on in each picture. Words like 'ticket', 'check-in' and 'coach' are bound to occur naturally here, but more importantly, students have an idea of what the conversations they are going to hear are about.

Students now hear the following four conversations which they have to match with the four pictures:

- PASSENGER:** I'd like a return to Oxford, please.
ASSISTANT: Yes, of course. Are you coming back today?
PASSENGER: Yes, I am.
ASSISTANT: That's £18.50, please.
PASSENGER: Thank you.
- CREWMAN:** How many pieces of luggage have you got?
PASSENGER: One suitcase and one handbag.
CREWMAN: Did you pack your suitcase yourself?
PASSENGER: Yes, I did.
CREWMAN: Does it contain any knives or scissors?
PASSENGER: No.
CREWMAN: Ah. Could you put it on here, please? OK — 15 kilos.
- PASSENGER:** Piccadilly Circus, please.
BUS DRIVER: One pound, please.
PASSENGER: Thanks.
BUS DRIVER: Thank you.
- ASSISTANT:** Victoria Coach Station. Can I help you?
PASSENGER: I'd like to book a single ticket to Edinburgh, please.
ASSISTANT: Yes ... when would you like to travel?
PASSENGER: Friday 14th March in the afternoon.
ASSISTANT: OK ... uh ... there's a coach at 5.45 pm.
PASSENGER: Yes, that's fine. How much is it?
ASSISTANT: £45 for 2 single tickets. How would you like to pay?
PASSENGER: By Visa, please.
ASSISTANT: OK.

After this general listening task, students listen again to spot in various key language items in blanks from the audiotape, e.g.

- PASSENGER:** _____ to Oxford, please.
ASSISTANT: Yes, of course. Are you coming back today?
PASSENGER: Yes, I am.
ASSISTANT: _____, please.
PASSENGER: Thank you.

This study section encourages students to focus in on the construction of the specific language which the coursebook writers have selected. Finally, students try to activate the language they know for this kind of interaction. In pairs, students A and B look at different information (see page 139) in order to have conversations which are similar to the ones they have just listened to.

Student A

- a. You are a passenger buying a ticket at Victoria Station, London. Your partner is an assistant in the ticket office.
 Before you buy your ticket, prepare what you need to ask using the information below.

You want to go to Brighton on Friday after 9.30am and come back on Saturday around 4.30pm. You want to pay by credit card.

- b. Buy your ticket.

- a. Rent change roles. You are an assistant in the ticket office at King's Cross Station, London. Your partner is a passenger.
 Before you help the passenger buy his/her ticket, prepare your answers using the information below.

TICKETS TO CAMBRIDGE

Prices:
 Single: £11 / Day Return: £18.50
 Weekend return: £15

Times of trains:
 To Cambridge: 1. Monday 10.22 / 10.52
 To London: 2. Tuesday 14.15 / 14.45

Method of payment:
 Credit card, cheque or cash

- b. Help the passenger buy his / her ticket.

Student B

- a. You are an assistant in the ticket office at Victoria Station, London. Your partner is a passenger.
 Before you help the passenger buy his/her ticket, prepare your answers using the information below.

TICKETS TO BRIGHTON

Prices:
 Single: £10 / Day Return: £18
 Weekend return: £15

Times of trains:
 To Brighton: 1. Friday 17.27 / 17.53
 To London: 2. Sunday 13.53 / 14.21

Method of payment:
 Credit card, cheque or cash

- b. Help the passenger buy his/her ticket.

- a. Now change roles. You are a passenger buying a ticket at King's Cross Station, London. Your partner is an assistant in the ticket office.
 Before you buy your ticket, prepare what you need to ask using the information below.

You want to go to Cambridge on Thursday between 10.00 and 11.00am. You want to come back the same day after 6.00pm. You want to pay in cash.

- b. Buy your ticket.

Although this particular example is culture-specific (British English), using English locations and destinations, the technique of matching what students hear to pictures can be used in many different ways at many different levels. Booking and buying tickets take place in all languages and cultures, too.

Example 3: prerecorded authentic interview-narrative (upper-intermediate)

In this example, for upper-intermediate level, students are going to hear two excerpts from a recorded authentic interview. However, in both cases the interviewee often replies to the interviewer by telling stories rather than just giving short answers. These excerpts are considerably longer than lower-level listening texts – and unlike the live listening in Example 1, students will not have the opportunity to interact with the interviewee. It is, therefore, especially important that they are both fully engaged with what is going on and also ready to listen.

This interview is possible, too, in that the interviewee is a speaker of Indian English – an important word variation and therefore one which students of English as an International Language (see page 87) should be comfortable with.

Students are first shown the picture on the right and asked to speculate about who the person is, where she's from, what she does, etc. They then look at the following questions before they hear her speak:

- What happened at the station in Mumbai (then called Bombay), and how much money did Diana have with her?
- How did Diana try to get accommodation in Mumbai?
- What time was it on Diana's watch when she knocked on the lady's door?
- Why do you think the lady said 'Come inside'?
- What lesson does Diana draw from this experience in her life?



They discuss the questions, perhaps in pairs, and try to predict the answers. The teacher now plays the following audio track (after they have been told that Diana comes from Hyderabad in southern India and that at the age of 18 she went to Mumbai, then called Bombay to look for work:

DIANA: I had 250 rupees in my pocket. Now 250 rupees is the equivalent of about 400 pounds, and the person who was a family friend who was supposed to meet me at the station wasn't there, and then I went knocking from one door to the other looking for accommodation and umm it's a very bizarre story but I did get accommodation. Someone sent me to somebody else and they said - like you call them 'bedits' here, in India you call them paying guests and they said 'oh 50-100-200 person keeps paying guests, go there', and I got sent from one place to the other off this main road and umm I knocked on this lady's door and my watch said 7.30 and she opened the door and I said 'Look, someone told me - can't remember where down the line - someone said you keep, you know, paying guests,' and she said 'No, I don't, not any more, I've stopped for the last three years, and then I heard the English news in the background. Now the English news is from 9.30 to 9.45 and I said 'is that the English news?' She said 'Yes, and what is a young girl like you doing on your own on the streets at this time?' and I said 'but it can't be because the English news is at 9.30.' She said, 'Yes, a quarter to ten,' and I showed her my watch and it stopped at 7.30 and she said, 'Come inside.' She was a Pakistani woman. She was married to an Englishman. She said, 'Come inside.' She says, 'My hair's standing and I just think God has sent you to me,' and she took me in. She said, 'Bring all your stuff, and come tomorrow and umm go and get a job. When you get a job, then you can start paying me.' So that's me ... It's just everything. I believe that everything you try to do, if you put yourself out there and give it your all ... you will achieve it. I think it's very important that you look back and you connect with those experiences and you remember them as clearly as yesterday because if not, the superficial nonsense that goes on in your life like today can very easily take over you and you can lose perspective.

Students go through the questions again in pairs to see if they agree with the answers. The teacher may decide to play the audio track again if they have had difficulty catching the main points of her story.

The teacher now tells the students that Diana went on to become quite famous because she won something. They are invited to speculate what that was - though they are not told if they are right. Instead, the teacher plays the next audio track for them to see if their speculations were correct:

DIANA: ... I think it's very important that you look back and you connect with those experiences and you remember them as clearly as yesterday because if not, the superficial nonsense that goes on in your life like today can very easily take over you and you can lose perspective.

PRESENTER: But Diana didn't lose perspective. After a succession of jobs - including managing two of India's most famous pop stars - she was entered into the Miss India beauty competition and she won it. Next she found herself representing her country in the Miss World competition, something that must have been quite daunting for the 23-year-old.

DIANA: Your biggest fear is 'I shouldn't drip' and because you've got these really high heels and these long, long gowns and you've got all these steps that you're walking up and down and it's live on television you've got ...

INTERVIEWER: Watched by ...

DIANA: ... thousands of people watching ...

INTERVIEWER: Watched by ...

DIANA: ... by millions. It is huge. Everybody watches it. You have more people watching there in India than you'd have them watching the Wimbledon finals or something, you know, or the Olympic Games or something. Yeah, umm and your biggest fear is 'I shouldn't go blank' because you've asked questions on stage and yeah, you can just freeze.

PRESENTER: But Diana didn't freeze. In front of a huge worldwide audience she heard a voice announce that Miss India, Diana Hayden, was the new Miss World.

DIANA: Oooh you feel numb. The ... you know, it's it's a saturation point. It's too much for you to digest that your grin is stuck on your face. It was stuck on my face for weeks. I would position that crown in such a way that as soon as I opened my eyes I would see my crown. I did that for weeks, for ... It was such a great feeling. You just ... you're just glowing and you are just numb. If that's what euphoria is, you know, umm you, you can't speak very clearly. You speak but you're just so excited you're tripping over your own words, and immediately there was a press conference on stage itself and it's like ooh ooh because you go from being nobody, a regular person. That's not fair. It's not a nobody. You go from being a regular person to being in every newspaper around the world and everyone knows. It went from going in a bus with 87 other girls to 'and Miss World is Miss India' to a stretch limousine, with bodyguards, where the heads of the company moved out of the presidential suite and I took over the chaperones and that's what it was like since then. You sit in the cockpits for take-offs and landings. You're treated like a queen you, you know, you have private planes, and all these lights and umm the red carpet and it's just lightbulb Camera! Action!

Having established that Diana was Miss World, students then listen to the second audio track again to answer more straightforward information questions such as what Diana was afraid of and why, how many people were watching the second competition, how she felt when she won Miss World, what she did with her crown and what happened immediately after she won. Once again, the students will have the opportunity to listen to the audio track one or two more times.

The two audio tracks and the audioscripts provide ample opportunity for various kinds of study. For example, it is worth drawing the students' attention to some of the vocabulary that Diana uses ('tried to', 'bain standing' – and how Diana says the phrase – 'give your all', 'trip over your words', 'mind goes blank', 'chaperone', 'cockpit', etc.). We might also get the students to listen to the audio track while they read the audioscript and identify moments when Diana repeats words and phrases (and why she does this), find when she uses meaningless sounds (and why she does this) and see where she starts speaking with one grammatical construction and then changes it.

Another useful activity is to get students to retell Diana's story, trying to use as many of her expressions as they can. Retelling is a good way of fixing some of the language in their minds. We could also move on to a discussion about the ethics of the Miss World competition.

This last example of listening is highly elaborate and takes some time. But the advantages of hearing real English spoken normally – and an English that is somewhat different from the usual British and American varieties which have been the staple of listening texts for many years (through that is changing) – outweigh the potential pitfalls of length.

More listening suggestions

Jigsaw listening: In three groups, students listen to three different tapes, all of which are about the same thing (witness reports after an accident or a crime, phone conversations strung at a meeting, different news stories which explain a strange event, etc.). Students have to assemble all the facts by comparing notes. In this way they may find out what actually happened, solve a mystery or get a rounded account of a situation or topic.

Jigsaw listening words: It gives students a purpose for listening, and a goal to aim for (copying the 'mystery', or understanding all the facts). However, it obviously depends on whether students have access to three different tape or CD players, or computer-delivered listening material.

Message-taking: students listen to a phone message being given. They have to write down the message on a message pad.

There are many other kinds of message that students can listen to. For example, they may hear a recorded message about what films are on at a cinema, when they're on, what rating they have and whether there are still tickets. They then have to decide which film to go to. They might hear the message on an answerphone, or a gallery guide (where they have to identify which pictures are being talked about), or messages about how to place an order. In each case, they have to respond in some way.

It is also appropriate for students to listen to announcements in airports and on other stations which they can match with pictures or respond to by saying what

Music and sound effects: although most audio tracks consist of speech, we can also use music and sound effects. Songs are very useful because, if we choose them well, they can be very engaging. Students can fill in blanks in song lyrics, rearrange lines or verses, or listen to songs and say what mood or message they convey.

We can use instrumental music to get students in the right mood, or as a stimulus for any number of creative tasks (imagining film scenes, responding to mood and atmosphere, saying what the music is describing, etc.). The same is true of sound effects, which students can listen to in order to build up a story.

News and other radio genres: students listen to a news broadcast and have to say which topics from a list occur in the bulletin and in which order. They then have to listen for details about individual stories. If the news contains a lot of facts and figures, students may be asked to convert them into chart or graph form.

Other genres which students get benefit from are radio commercials (they have to match commercials with pictures or say why one – on safety – is different from the rest – which are trying to sell things), radio phone-ins (where they can match speakers to topics) and any number of games and quizzes. In all of the above cases, the degree of authenticity will depend on the level of the radio extract and the level of the students.

Poetry: poetry can be used in a number of ways. Students can listen to poems being read aloud and say what mood they convey (or what colour they suggest to them). They can hear a poem and then try to come up with an appropriate title. They can listen to a poem which has no punctuation and put in commas and full stops where they think they should occur.

One way of getting students to predict what they are going to hear is to give them the titles of three poems and then ask them to guess what words the poems will contain. As a result, when they listen, they are eager to see if they are right, and awake to the possibilities of what the poem might be like.

Stories: a major speaking genre is storytelling. When students listen to people telling stories, there are a number of things we can have them do. Perhaps they can put pictures in the order in which the story is told. Sometimes we can let students listen to a story but not tell them the end. They have to guess what it is and then, perhaps, we play them the recorded version. A variation on this technique is to stop the story at various points and say 'What do you think happens next?' before continuing. These techniques are appropriate for children and adults alike.

Some of the best stories for students to listen to are when people are talking more or less informally (like Diana Hayden on pages 140–141). But it is also good to let them hear well-read extracts from books; we can get them to say which book they think the extract comes from, or decide what kind of book it is (horror, romance, thriller, etc.).

Monologues: various monologue genres can be used for different listening tasks. For example, we can ask students to listen to lectures and take notes. We can get them to listen to 'vox-pop' interviews where five different speakers say what they think about a topic, and the students have to match the different speakers with different opinions. We can listen to dramatic or comic monologues and let the students to say how the speaker feels. We can have them listen to speeches (at

weddings, farewells, openings, etc) and get them to identify what the subject is and what the speaker thinks about it.

Audio and video

Almost everything we have said about listening applies to video, too (or any other film platform, such as DVDs or other digitally delivered film; we will use the term *video* to include all of these – see Appendix A on page 252 for more on technology for listening and watching). We have to choose video material according to the level and interests of our students. If we make it too difficult or too easy, the students will not be motivated. If the content is irrelevant to the students' interests, it may fail to engage them.

Video is richer than audio: speakers can be seen, their body movements give clues as to meaning; so do the clothes they wear, their location, etc. Background information can be filed in visually.

Some teachers, however, think that video is less useful for teaching listening than audio precisely because, with the visual senses engaged as well as the audio senses, students pay less attention to what they are actually hearing.

A danger of video is that students may 'treat it' rather as they treat watching television – e.g. unthinkingly and lazily. There may well be occasions when it is entirely appropriate for them to watch video in a relaxed way, but more often we will want them to engage, not only with the content of what they are seeing, but also the language and other features.

Four particular techniques are especially appropriate for language learners, and are often used with video footage:

Play the video without sound: students and teacher discuss what they see and what clues it gives them, and then they guess what the characters are actually saying. Once they have predicted the conversation, the teacher rewinds the video and plays it with sound. Were they right?

A variation on this technique is to fast forward the excerpt. The students say what they think was happening. The teacher can then play the extract with sound, or play it, again, without sound, but this time at normal speed.

Play the audio without the picture: this reverses the previous procedure. While the students listen, they try to judge where the speakers are, what they look like, what's going on, etc. When they have predicted this, they listen again, this time with the visual images as well. Were they correct?

Freeze frame: the teacher presses the pause button and asks the students what's going to happen next. Can they predict the action – and the language that will be used?

Dividing the class in half: half the class face the screen. The other half sit with their backs to it. The screen half describe the visual images to the 'wall' half.

Conclusions | In this chapter we have:

- discussed the reasons for using listening in the classroom. These include the effect on the students' acquisition of good pronunciation and other speaking habits. We also need to expose students to different varieties of English, and different kinds of listening.
- identified the difference between intensive (detailed) listening and extensive listening, saying that in the case of extensive listening students should listen to things they can more or less understand, mostly for pleasure.
- talked about the difference between live listening and prerecorded extracts, saying that whereas live listening allows students to interact with speakers, they cannot do this with speakers on audio tracks. Nevertheless, the latter provide ample opportunities for hearing speakers of different language varieties.
- said that students need to hear people speaking in different genres, and that while we want them all to hear authentic English, at lower levels this may not be feasible; nevertheless, the language they hear should be as much like the 'real thing' as possible.
- discussed the fact that students need to be able to deploy different skills for listening in order to understand general meaning or, alternatively, to get specific details.
- provided six principles for listening: listen as often and as much as possible, preparation is vital, once may not be enough, students should be encouraged to respond to the content of the listening, not just the language, different listening stages demand different listening tasks, good teachers exploit listening texts to the full.
- looked at three listening sequences showing how preparation is a major part of the sequence, and showing how listening leads on to follow-up tasks.
- offered a range of other listening genres and activities.
- discussed where video (or digitally delivered images) fits in, mentioning some video techniques and stressing that using video is not an excuse for TV watching.