

LEARNING SESSION

I. GENERAL INFORMATION:

1. HIGH SCHOOL : "I.E - JEC "DOS DE MAYO"
2. AREA : ENGLISH
3. GRADE : FIFTH
4. GROUP : "C"
5. DATE : NOVEMBER 20TH, 2019
6. CLASS DURATION : 45 minutes (9:15 am -10:00 am)
7. NUMBER OF STUDENTS : 28 STUDENTS
8. TRAINEE'S NAME : MARIA NELLY MANTILLA RAICO
9. JURIES' NAMES : DRA. ISABEL DEL ROCÍO PANTOJA ALCÁNTARA
: DRA. LETICIA NOEMÍ ZA VALETA GONZÀLES
: MG. TERESA DEL ROSARIO MUÑOZ RAMÍREZ

II. DIDACTIC UNIT:

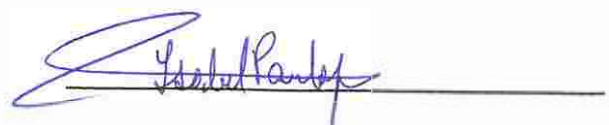
JOBS AND TALENTS

III. TITLE OF THE LEARNING SESSION:

He is a cook

IV. EXPECTED LEARNING:

COMPETENCES	CAPABILITIES	PERFORMANCE
Text Comprehension (Listening)	Recognize the words related to the jobs.	Recognize the words related to the jobs to complete the sentences.



V. METHODOLOGICAL STRATEGIES

EXPECTED LEARNING	STAGES	DIDACTIC SEQUENCE	MATERIALS AND EQUIPMENT	EVALUATION INDICATORS/ PERFORMANCE	EVALUATION		TIME
					TECHNIQUES	INSTRUMENTS	
Text Comprehension (Listening)	STARTING OUT	<ul style="list-style-type: none"> • Students say the date and the teacher writes it on the board. • Teacher motivates her students. • Teacher sets the topic • Teacher presents the topic through the questions: what's does the father do? Where he does work? • Teacher teaches the vocabulary through flashcards to develop the handout. • Students repeat the pronunciation of the new words. 	Board Markers		Individual and oral repetition	Checklist	10'
	PROCESS	<ul style="list-style-type: none"> • Teacher develops the skill. • Teacher gives the clear instructions. • Students listen to the audio to guess the job • Students listen to the audio to complete the sentences about the jobs 	Multimedia projector Speakers	Recognize the words related to the jobs to complete the sentences.	Guessing the meaning Extracting specific information		25'
	OUTPUT	<ul style="list-style-type: none"> • Students play a guessing game. • Teacher evaluates the learning. • Feedback 	Handout		Oral practice Role - Play		

VI. PHONETIC TRANSCRIPTION :

- ✓ **Teacher:** /ti:tʃər/
- ✓ **Farmer:** /fɑ:mər/
- ✓ **Nurse:** /nɜ:s/
- ✓ **Cook:** /kʊk/
- ✓ **Receptionist:** /rɪ'sep.ʃən.ɪst/
- ✓ **Shop assistant:** /ɒp ə'sɪst.ənt/

VII. METHODOLOGICAL BOOKS:

📖 LANGUAGE BOOKS:

- Wright, A. (1976). Visual Materials for the Language Teacher. (Third edition). Longman.
- Robert C, Rob M, Rebeca R. (2015). Beyond. (First edition). British
- Jeremy H. (2007), How to teach english, Logman

📖 WEB PAGES:

- <https://dictionary.cambridge.org/es/diccionario/ingles/shop-assistant>
- <https://www.macmillanbeyond.com/resources/teacher/resource-centre/a1/audio/class-audio/unit-5/>

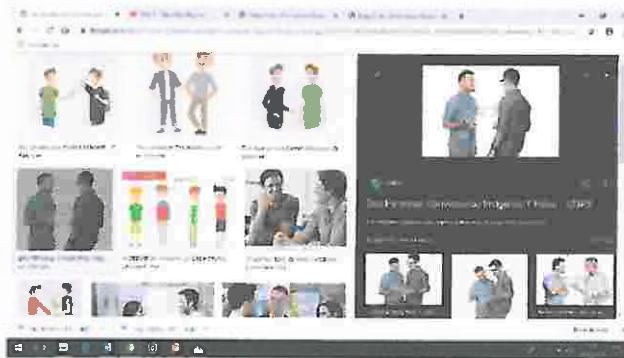
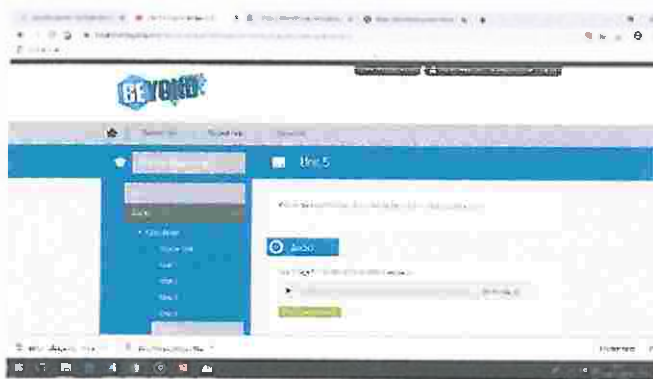
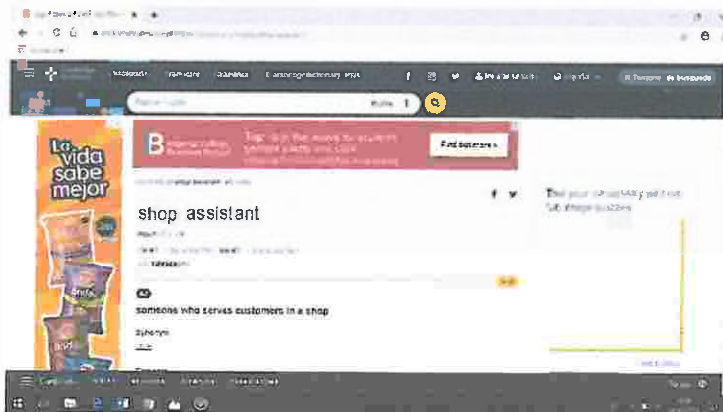


Dra. Isabel del Rocío Pantoja Alcántara
PRESIDENTA DEL JURADO



Maria Nelly Mantilla Raico
Bachiller

ANNEXES



Heisacook

I. Unscramble the letters and complete the sentences.



(ERTECHA)

She is a _____



(URSEN)

She is a _____



(POSH TANTASSIS)

She is a _____



(RETIONCEPIST)

She is a _____



(KOCO)

He is a _____



(MERFAR)

He is a _____

II. Listen to the audio and guessing.

Q: Does the mystery person work at a farm?

A: No, she doesn't.

Q: Does she work in a school?

A: Yes, she does. But she doesn't teach.

Q: Do students see her every day?

A: Yes, they do.

Q: What time does she start work?

A: I don't know.

Q: Do people ask her for things?

A: Yes, they do.

Q: What do they ask her for?

A: They ask her for food.

Q: Is she a _____?

A: Yes, she is!

❖ What's her job?



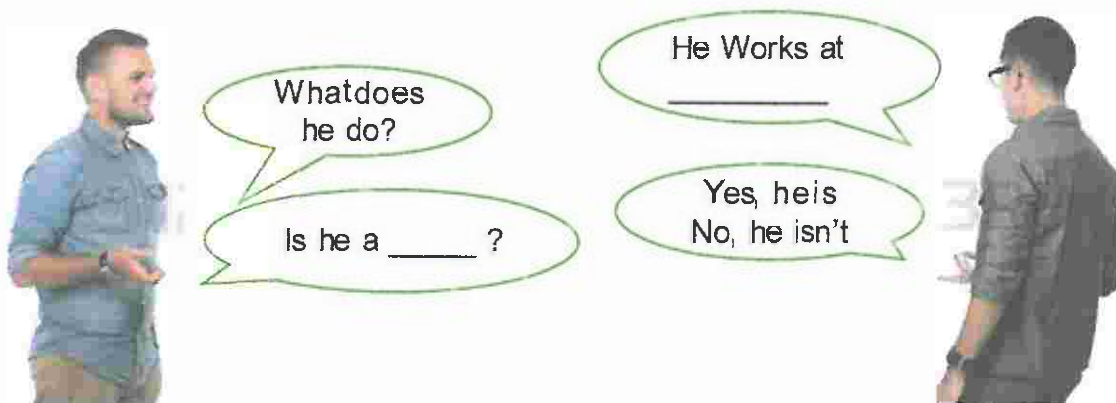
III. Listen to the audio and complete the sentences with the jobs in the box.



- a. Hi. I'm a doctor. I help people. I work at Tomorrowtown hospital.
- b. I work at the hospital. I help the doctor. I'm a _____.
- c. Hello. I'm an actor. You can see me at the Tomorrowtown theatre. I'm in a new play.
- d. Good afternoon. Welcome to Tomorrowtown Hotel. I'm a _____ at the hotel. How can I help you?
- e. I make the best pizzas in Tomorrowtown. I'm the _____ at Luigi's Italian restaurant.
- f. I love my job! I'm a football player. People come to see me play for Tomorrowtown Football club.
- g. I work with animals. No, I'm not a teacher. I'm a _____. My farm is two kilometres from here.
- h. I'm a _____ in a clothes shop. I sell clothes. There are lots of shops in Tomorrowtown.
- i. We work at the Italian restaurant. I'm a waitress and he's a waiter. Would you like to order now?
- j. I'm a _____ at Tomorrowtown High School. I teach all the kids in this part of Tomorrowtown. They're fantastic students.

Ali: Welcome to Tomorrowtown

IV. Play a guessing game.



I am a teacher, I work at school
 She is a receptionist, She Works at the hotel
 He is a cook, He works at Italian restaurant

Heisacook

I. Unscramble the letters and complete the sentences.



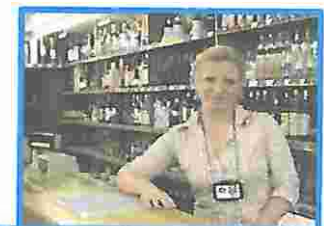
(ERTECHA)

She is a teacher



(URSEN)

She is a nurse



(POSH TANTASSIS)

She is a shop assistant



(RETIONCEPIST)

She is a receptionist



(KOCO)

He is a cook



(MERFAR)

He is a farmer

II. Listen to audio and guessing.

Q: Does the mystery person work on a farm?

A: No, she doesn't.

Q: Does she work in a school?

A: Yes, she does. But she doesn't teach.

Q: Do students see her every day?

A: Yes, they do.

Q: What time does she start work?

A: I don't know

Q: Do people ask her for things?

A: Yes, they do.

Q: What do they ask her for?

A: They ask her for food.

Q: Is she a cook ?

A: Yes, she is!

❖ What's her job?

She's a cook



III. Listen to the audio and complete the sentences with the jobs in the box.

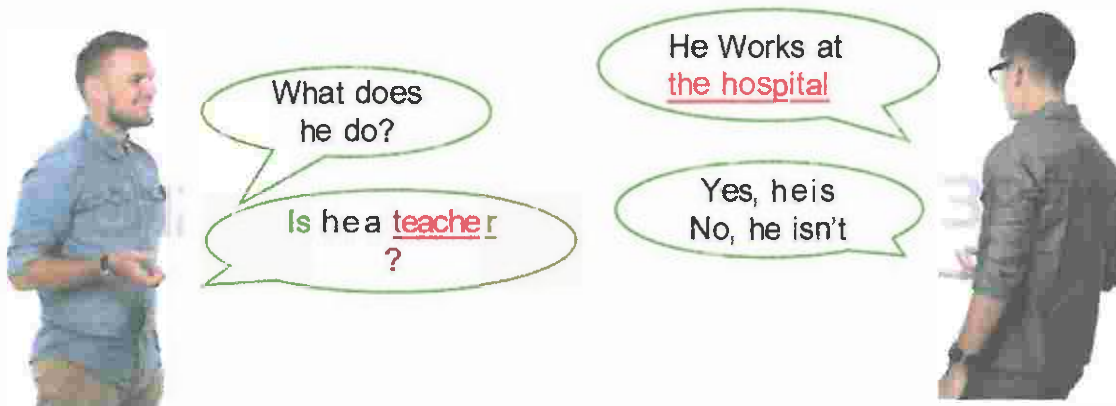
Teacher farmer nurse cook
Receptionist shop assistant



- Hi. I'm a doctor. I help people. I work at Tomorrowtown hospital.
- I work at the hospital. I help the doctor. I'm a nurse.
- Hello. I'm an actor. You can see me at the Tomorrowtown theatre. I'm in a new play.
- Good afternoon. Welcome to Tomorrowtown Hotel. I'm a receptionist at the hotel. How can I help you?
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- I work with animals. No, I'm not a teacher. I'm a farmer. My farm is two kilometres from here.
- I'm a shop assistant in a clothes shop. I sell clothes. There are lots of shops in Tomorrowtown.
- We work at the Italian restaurant. I'm a waitress and he's a waiter. Would you like to order now?
- I'm a teacher at Tomorrowtown High School. I teach all the kids in this part of Tomorrowtown. They're fantastic students.

All: Welcome to Tomorrowtown

IV. Play a guessing game.



I am a teacher, I work at school
She is a receptionist, She Works at the hotel
He is a cook, He works at Italian restaurant

LISTENING TYPESCRIPT

LISTENING 1

Q: Does the mystery person work on a farm?

A: No, she doesn't.

Q: Does she work in a school?

A: Yes, she does. But she doesn't teach.

Q: Do students see her every day?

A: Yes, they do.

Q: What time does she start work?

A: I don't know

Q: Do people ask her for things?

A: Yes, they do.

Q: What do they ask her for?

A: They ask her for food.

Q: Is she a cook ?

A: Yes, she is!

LISTENING 2

- a. Hi. I'm a doctor. I help people. I work at Tomorrowtown hospital.
- b. I work at the hospital. I help the doctor. I'm a nurse.
- c. Hello. I'm an actor. You can see me at the Tomorrowtown theatre.
I'm in a new play.
- d. Good afternoon. Welcome to Tomorrowtown Hotel. I'm a receptionist at the hotel. How can I help you?
- e. I make the best pizzas in Tomorrowtown . I'm the cook at Luigi's Italian restaurant.
- f. I love my job! I'm a football player. People come to see me play for Tomorrowtown Football club.
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- j. I'm a teacher at Tomorrowtown High School. I teach all the kids in this part of Tomorrowtown. They're fantastic students.

All: Welcome to Tomorrowtown

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Listening

Extensive and intensive listening

Students can improve their listening skills – and gain valuable language input – through a combination of extensive and intensive listening material and procedures. Listening of both kinds is especially important since it provides the perfect opportunity to hear voices other than the teacher's, enables students to acquire good speaking habits as a result of the spoken English they absorb and helps to improve their pronunciation.

Extensive listening

Just as we can claim that extensive reading helps students to acquire vocabulary and grammar and that, furthermore, it makes students better readers (see Chapter 17, A1), so extensive listening (where a teacher encourages students to choose for themselves what they listen to and to do so for pleasure and general language improvement) can also have a dramatic effect on a student's language learning.

Extensive listening will usually take place outside the classroom: in the student's home, car or on personal MP3 players as they travel from one place to another. The motivational power of such an activity increases dramatically when students make their own choices about what they are going to listen to.

Material for extensive listening can be obtained from a number of sources. Many simplified readers are now published with an audio version on cassette or CD. These provide ideal sources of listening material. Many students will enjoy reading and listening at the same time, using the reader both in book form and on an audio track. Students can also have their own copies of coursebook CDs or tapes, or recordings which accompany other books written especially at their level. They can download podcasts from a range of sources or they can listen to English language broadcasts online either as they happen or as 'listen again' events on websites such as www.bbc.co.uk/radio.

Of course, radio broadcasts are authentic in the sense that we defined the term on page 273, and as such they may cause some learning problems for students at lower levels. However, in a short article about listening to the radio, Joseph Quinn advised students not to worry if they don't understand everything. They don't actually need to, and they're bound to take in a lot of language even if they are not aware of it. To make the most of this kind of input, students should set themselves a simple listening task, adopt a relaxed posture and 'lie down and doodle' while they listen (Quinn 2000: 14).

In order for extensive listening to work effectively with a group of students – or with groups of students – we will need to make a collection of appropriate tapes, CDs and podcasts, clearly marked for level, topic and genre – though John Field thinks that it is very difficult to judge

the difficulty of a text and, therefore, difficult to grade listening (Field 2000a: 195). These can be kept, like simplified readers, in a permanent collection (such as in a self-access centre or on a hard disk so that students can either listen to them on the spot or download them onto their MP3 players). Alternatively, they can be kept in a box or some other container which can be taken into classrooms. We will then want to keep a record of which students have borrowed which items; where possible, we should involve students in the task of record-keeping.

The keenest students will want to listen to English audio material outside the classroom anyway and will need little encouragement to do so. Many others, however, will profit from having the teacher give them reasons to make use of the resources available. We need to explain the benefits of listening extensively and come to some kind of agreement about how much and what kind of listening they should do. We can recommend certain CDs or podcasts and get other students to talk about the ones which they have enjoyed the most.

In order to encourage extensive listening we can have students perform a number of tasks. They can record their responses to what they have heard in a personal journal (see Chapter 23, B3), or fill in report forms which we have prepared, asking them to list the topic, assess the level of difficulty and summarise the contents of a recording. We can have them write comments on cards which are kept in a separate comments box, add their responses to a large class listening poster or write comments on a student website. The purpose of these or any other tasks is to give students more and more reasons to listen. If they can then share their information with colleagues, they will feel they have contributed to the progress of the whole group. The motivational power of such feelings should not be underestimated.

A2

Intensive listening: using audio material

Many teachers use audio material on tape, CD or hard disk when they want their students to practise listening skills. This has a number of advantages and disadvantages.

- **Advantages:** recorded material allows students to hear a variety of different voices apart from just their own teacher's. It gives them an opportunity to 'meet' a range of different characters, especially where 'real' people are talking. But even when recordings contain written dialogues or extracts from plays, they offer a wide variety of situations and voices. Audio material is portable and readily available. Tapes and CDs are extremely cheap, and machines to play them are relatively inexpensive. Now that so much audio material is offered in digital form, teachers can play recorded tracks in class directly from computers (either stand-alone or on a school network).

For all these reasons, most coursebooks include CDs and tapes, and many teachers rely on recorded material to provide a significant source of language input.

- **Disadvantages:** in big classrooms with poor acoustics, the audibility of recorded material often gives cause for concern. It is sometimes difficult to ensure that all the students in a room can hear equally well.

Another problem with recorded material in the classroom is that everyone has to listen at the same speed, a speed dictated by the recording, not by the listeners. Although this replicates the situation of radio, it is less satisfactory when students have to take information from the recording (though see A3 below). Nor can they, themselves, interact with the speakers on the audio track in any way and they can't see the speaking taking place. For many

of these reasons, students may wonder why they should get involved with such material. Finally, having a group of people sit around listening to a tape recorder or CD player is not an entirely natural occupation.

Despite the disadvantages, however, we will still want to use recorded material at various stages in a sequence of lessons for the advantages we have already mentioned. In order to counteract some of the potential problems described above, we need to check audio and machine quality before we take them into class. Where possible, we need to change the position of the tape recorder or CD player (or the students) to offset poor acoustics or, if this is feasible, take other measures, such as using materials to deaden echoes which interfere with good sound quality.

An issue that also needs to be addressed is how often we are going to play the audio tracks we ask students to listen to. The methodologist Penny Ur points out that in real life, discourse is rarely 'replayed' and suggests, therefore, that one of our tasks is to encourage students to get as much information as is necessary or appropriate from a single hearing (Ur 1996:108).

It is certainly true that extracting general or specific information from one listening is an important skill, so the kind of task we give students for the first time they hear an audio track is absolutely critical in gradually training them to listen effectively. However, we may also want to consider the fact that in face-to-face conversation we do frequently have a chance to ask for clarification and repetition. More importantly perhaps, as Penny Ur herself acknowledges, this 'one listening' scenario conflicts with our wish to satisfy our students' desire to hear things over and over again.

If students are to get the maximum benefit from a listening, then we should replay it two or more times, since with each listening they may feel more secure, and with each listening (where we are helping appropriately) they will understand more than they did previously. As the researcher John Field suggests, students get far more benefit from a lot of listening than they do from a long pre-listening phase followed by only one or two exposures to the listening text (Field 1998a, 2000b). So even when we set prediction and gist activities for 'Type 1 tasks, we can return to the recording again for 'Type 2 tasks, such as detailed comprehension, text interpretation or language analysis. Or we might play the recording again simply because our students want us to. However, we do not want to bore the students by playing them the same recorded material again and again, nor do we want to waste time on useless repetition.

As with reading, a crucial part of listening practice is the lead-in we involve students in before they listen to recorded material, for, despite John Field's comments about long pre-listening phases, what students do before they listen will have a significant effect on how successfully they listen, especially when they listen for the first time. In a recent study Anna Ching-Shyang Chang and John Read wanted to find out what kind of listening support was most helpful for students who were doing listening tests. Overwhelmingly, whether students were 'high' or 'low-proficiency' listeners, they found that giving students background knowledge before they listened was more successful than either letting them preview questions or teaching them some key vocabulary before they listened (Ching-Shyang Chang and Read 2006: 375-397). Of course, listening practice is not the same as testing listening: on the contrary, our job is to help students become better listeners by blending Type 1 and Type 2 tasks so that they become more and more confident and capable when they listen to English. But what this study shows is that activating students' schemata and giving them some topic help to assist them in making sense of the listening is a vital part of our role.

A3 Who controls the recorded material?

We said that a disadvantage of recorded material was that students all had to listen at the same speed – that is the speed of the recording, rather than at their own listening speed. Nevertheless, there are things we can do about this.

- **Students control stop and start:** some teachers get students to control the speed of recorded listening. They tell the teacher when they want the recording to be paused and when they are happy for it to resume. Alternatively, a student can be at the controls and ask his or her classmates to say when they want to stop or go on.

It is possible that students may feel exposed or embarrassed when they have to ask the teacher to pause the recording. One possible way of avoiding this is to have all students listen with their eyes closed and then raise their hands if they want the recording to stop. No one can see who is asking for the pause and, as a result, no one loses face.

- **Students have access to different machines:** if we have the space or resources, it is a very good idea to have students listen to different machines in small groups. This means that they can listen at the speed of a small group rather than at the speed of the whole class. Having more than one machine is especially useful for any kind of jigsaw listening (see page 299 for an example of jigsaw reading).

- **Students work in a language laboratory or listening centre:** in a language laboratory all the students can listen to material (or do exercises or watch film clips) at the same time if they are in lockstep (that is all working with the same audio clip at the same time). However, a more satisfactory solution is to have students working on their own (see the pronunciation activity in Example 6 on page 26). All students can work with the same recorded material, but because they have control of their own individual machines, they can pause, rewind and fast forward in order to listen at their own speed.

The three solutions above are all designed to help students have more control even when they are members of a large group. Of course, students can go to learning/listening centres on their own and they can, as we saw above, listen on CD, tape or MP3 players (or computers) to any amount of authentic or specially recorded material in their own time.

A4 Intensive listening: 'live' listening

A popular way of ensuring genuine communication is live listening, where the teacher and/or visitors to the class talk to the students. This has obvious advantages since it allows students to practise listening in face-to-face interactions and, especially, allows them to practise listening 'repair' strategies, such as using formulaic expressions (*Sorry? What was that? I didn't quite catch that!*), repeating up to the point where communication breakdown occurred, using a rising intonation (*She didn't like the ...?*), or rephrasing and seeing if the speaker confirms the rephrasing (*You mean she said she didn't know anything?* if the speaker says something like *She denied all knowledge of the affair*) (Field 2000a: 34).

Students can also, by their expressions and demeanour, indicate if the speaker is going too slowly or too fast. Above all, they can see who they are listening to and respond not just to the sound of someone's voice, but also to all sorts of prosodic and paralinguistic clues (see Chapter 26).

Live listening can take the following forms:

- **Reading aloud:** an enjoyable activity, when done with conviction and style, is for the teacher to read aloud to a class. This allows the students to hear a clear spoken version of a written text and can be extremely enjoyable if the teacher is prepared to read with expression and conviction. The teacher can also read or act out dialogues, either by playing two parts or by inviting a colleague into the classroom. This gives students a chance to hear how a speaker they know well (the teacher) would act in different conversational settings.
 - **Story-telling:** teachers are ideally placed to tell stories which, in turn, provide excellent listening material. At any stage of the story, the students can be asked to predict what is coming next, to describe people in the story or pass comment on it in some other way. And as we have suggested (see page 56), re-telling stories is a powerful way of increasing language competence.
 - **Interviews:** one of the most motivating listening activities is the live interview, especially where students themselves think up the questions (see Example 1 in C1 below). In such situations students really listen for answers they themselves have asked for – rather than adopting other people's questions. Where possible, we should have strangers visit our class to be interviewed, but we can also be the subject of interviews ourselves. In such circumstances we can take on a different persona to make the interview more interesting or choose a subject we know about for the students to interview us on.
 - **Conversations:** if we can persuade a colleague to come to our class, we can hold conversations with them about English or any other subject. Students then have the chance to watch the interaction as well as listen to it. We can also extend storytelling possibilities by role-playing with a colleague.
- Intensive listening: the roles of the teacher**
- As with all activities, we need to create student engagement through the way we set up listening tasks. We need to build up students' confidence by helping them listen better, rather than by testing their listening abilities (see Chapter 16, B3). We also need to acknowledge the students' difficulties and suggest ways out of them.
- **Organisers:** we need to tell students exactly what their listening purpose is and give them clear instructions about how to achieve it. One of our chief responsibilities will be to build their confidence through offering tasks that are achievable and texts that are comprehensible.
 - **Machine operators:** when we use audio material, we need to be as efficient as possible in the way we use the audio player. With a tape player this means knowing where the segment we wish to use is on the tape, and knowing, through the use of the tape counter, how to get back there. On a CD or DVD player, it means finding the segment we want to use. Above all, it means testing the recording out before taking it into class so that we do not waste time trying to make the right decisions or trying to make things work when we get there. We should take decisions about where we can stop the recording for particular questions and exercises, but, once in class, we should be prepared to respond to the students' needs in the way we stop and start the machine.
- If we involve our students in live listening, we need to observe them with great care to see how easily they can understand us. We can then adjust the way we speak accordingly.

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- **Feedback organisers:** when our students have completed the task, we should lead a feedback session to check that they have completed it satisfactorily. We may start by having them compare their answers in pairs (see Chapter 10, A4) and then ask for answers from the class in general or from pairs in particular. Students often appreciate giving paired answers like this since, by sharing their knowledge, they are also sharing their responsibility for the answers. Because listening can be a tense experience, encouraging this kind of cooperation is highly desirable.
- **Prompters:** when students have listened to a recording for comprehension purposes, we can prompt them to listen to it again in order to notice a variety of language and spoken features. Sometimes we can offer them script dictations (where some words in a transcript are blanked out) to provoke their awareness of certain language items.

B Film and video

So far we have talked about recorded material as audio material only. But of course, we can also have students listen while they watch film clips on video, DVD or online.

There are many good reasons for encouraging students to watch while they listen. In the first place, they get to see language in use. This allows them to see a whole lot of pragmatic behaviour. For example, they can see how intonation matches facial expression and what gestures accompany certain phrases (e.g. shrugged shoulders when someone says *I don't know*), and they can pick up a range of cross-cultural clues. Film allows students entry to a whole range of other communication worlds: they see how different people stand when they talk to each other (how close they are, for example) or what sort of food people eat. Unspoken rules of behaviour in social and business situations are easier to see on film than to describe in a book or hear on an audio track.

Just like audio material, filmed extracts can be used as a main focus of a lesson sequence or as parts of other longer sequences. Sometimes we might get students to watch a whole programme but at other times they will only watch a short two- or three-minute sequence.

Because students are used to watching film at home – and may therefore associate it with relaxation – we need to be sure that we provide them with good viewing and listening tasks so that they give their full attention to what they are hearing and seeing.

Finally, it is worth remembering that students can watch a huge range of film clips on the Internet at sites such as You Tube (www.youtube.com), where people of all ages and interests can post film clips in which they talk or show something. Encouraging students might want to out there in cyberspace, so they can do extensive or intensive watching and then come and tell the class about what they have seen. Just as with extensive listening, the more they do this, the better.

B1 Viewing techniques

All of the following viewing techniques are designed to awaken the students' curiosity through prediction so that when they finally watch the film sequence in its entirety, they will have some expectations about it.

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- **Fast forward:** the teacher presses the play button and then fast forwards the DVD or video so that the sequence shoots past silently and at great speed, taking only a few seconds. When it is over, the teacher can ask students what the extract was all about and whether they can guess what the characters were saying.
 - **Silent viewing (for language):** the teacher plays the film extract at normal speed but without the sound. Students have to guess what the characters are saying. When they have done this, the teacher plays it with sound so that they can check to see if they guessed correctly.
 - **Silent viewing (for music):** the same technique can be used with music. Teachers show a sequence without sound and ask students to say what kind of music they would put behind it and why (see Section D below). When the sequence is then shown again, with sound, students can judge whether they chose music conveying the same mood as that chosen by the film director.
 - **Freeze frame:** at any stage during a video sequence we can 'freeze' the picture, stopping the participants dead in their tracks. This is extremely useful for asking the students what they think will happen next or what a character will say next.
 - **Partial viewing:** one way of provoking the students' curiosity is to allow them only a partial view of the pictures on the screen. We can use pieces of card to cover most of the screen, only leaving the edges on view. Alternatively, we can put little squares of paper all over the screen and remove them one by one so that what is happening is only gradually revealed. A variation of partial viewing occurs when the teacher uses a large divider¹, placed at right angles to the screen so that half the class can only see one half of the screen, while the rest of the class can only see the other half. They then have to say what they think the people on the other side saw.
- BE** **Listening (and mixed) techniques**
Listening routines, based on the same principles as those for viewing, are similarly designed to provoke engagement and expectations.
- **Pictorialless listening (language):** the teacher covers the screen, turns the monitor away from the students or turns the brightness control right down. The students then listen to a dialogue and have to guess such things as where it is taking place and who the speakers are. Can they guess their age, for example? What do they think the speakers actually look like?
 - **Pictorialless listening (music):** where an excerpt has a prominent music track, students can listen to it and then say – based on the mood it appears to convey – what kind of scene they think it accompanies and where it is taking place.
 - **Pictorialless listening (sound effects):** in a scene without dialogue students can listen to the sound effects to guess what is happening. For example, they might hear the lighting of a gas stove, eggs being broken and fried, coffee being poured and the milk and sugar stirred in. They then tell the story they think they have just heard.
 - **Picture or speech:** we can divide the class in two so that half of the class faces the screen and

half faces away. The students who can see the screen have to describe what is happening to the students who cannot. This forces them into immediate fluency while the non-watching students struggle to understand what is going on, and is an effective way of mixing reception and production in spoken English (see Chapter 16, A1). Halfway through an excerpt, the students can change round.

- **Subtitles:** there are many ways we can use subtitled films. John Field (2000a: 194) suggests that one way to enable students to listen to authentic material is to allow them to have subtitles to help them. Alternatively, students can watch a film extract with subtitles but with the sound turned down. Every time a subtitle appears, we can stop the film and the students have to say what they think the characters are saying in English. With DVDs which have the option to turn off the subtitles, we can ask students to say what they would write for subtitles and then they can compare theirs with what actually appears.

Subtitles are only really useful, of course, when students all share the same L1. But if they do, the connections they make between English and their language can be extremely useful (see Chapter 7, D2).

C Listening (and film) lesson sequences

As we saw in Chapter 16a, no skill exists in isolation (which is why skills are integrated in most learning sequences). Listening can thus occur at a number of points in a teaching sequence. Sometimes it forms the jumping-off point for the activities which follow. Sometimes it may be the first stage of a 'listening and acting out' sequence where students role-play the situation they have heard on the recording. Sometimes live listening may be a prelude to a piece of writing which is the main focus of a lesson. Other lessons, however, have listening training as their central focus.

However much we have planned a lesson, we need to be flexible in what we do. Nowhere is this more acute than in the provision of live listening, where we may, on the spur of the moment, feel the need to tell a story or act out some role. Sometimes this will be for content reasons – because a topic comes up – and sometimes it may be a way of re-focusing our students' attention.

Most listening sequences start with a 'Type 1 task' (see page 270) before moving on to more specific 'Type 2 explorations of the text'.

In general, we should aim to use listening material for as many purposes as possible – both for practising a variety of skills and as source material for other activities – before students finally become tired of it.

C1 Examples of listening sequences

In the following examples, the listening activity is specified, the skills which are involved are detailed and the way that the listening text can be used within a lesson is explained.

Example 1: Interviewing a stranger

Activity:	line listening
Skills:	predicting; listening for specific information; listening for detail
Age:	any
Level:	beginner and above

Where possible, teachers can bring strangers into the class to talk to the students or be interviewed by them (see A4 above). Although students will be especially interested in them if they are native speakers of the language, there is no reason why they should not include any competent English speakers.

The teacher briefs the visitor about the students' language level, pointing out that they should be sensitive about the level of language they use, but not speak to the students in a very unnatural way. They should probably not go off into lengthy explanations, and they may want to consider speaking especially clearly.

The teacher takes the visitor into the classroom without telling the students who or what the visitor is. In pairs or groups, they try to guess as much as they can about the visitor. Based on their guesses, they write questions that they wish to ask.

The visitor is now interviewed with the questions the students have written. As the interview proceeds, the teacher encourages them to seek clarification where things are said that they do not understand. The teacher will also prompt the students to ask follow-up questions, if a student asks *Where are you from?* and the visitor says that he comes from Scotland, he can then be asked *Where in Scotland? or What's Scotland like?*

During the interview the students make notes. When the interviewee has gone, these notes form the basis of a written follow-up. The students can write a short biographical piece about the person – for example, as a profile page from a magazine. They can discuss the interview with their teacher, asking for help with any points they are still unclear about. They can also role-play similar interviews among themselves.

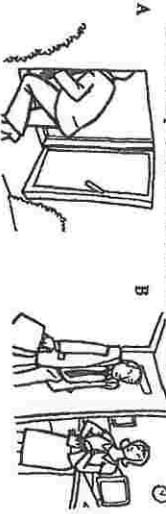
We can make pre-recorded interviews in coursebooks more interactive by giving students the interviewer's questions first so that they can predict what the interviewee will say.

Example 2: Sorry I'm late

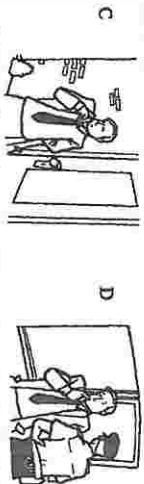
Activity:	getting events in the right order
Skills:	predicting; listening for gist
Age:	young adult and above
Level:	lower intermediate

A popular technique for having students understand the gist of a story – but which also incorporates prediction and the creation of expectations – involves the students in listening in order to put pictures in the sequence in which they hear them.

In this example, students look at the following four pictures:



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They are given a chance, in pairs or groups, to say what they think is happening in each picture. The teacher will not confirm or deny their predictions.

Students are then told that they are going to listen to a recording and that they should put the pictures in the correct chronological order (which is not the same as the order of what they hear). This is what is on the tape:

- ANNA: Morning Stuart. What time do you call this?
 STUART: Er, well, yes, I know, umm. Sorry. Sorry I'm late.
 ANNA: Me, too. Well?
 STUART: I woke up late.
 ANNA: You woke up late.
 STUART: 'Fraid so. I didn't hear the alarm.
 ANNA: Oh, so you were out last night?
 STUART: Yes, yes, 'fraid so. No, I mean, yes, I went out last night, so what?
 ANNA: So what happened?
 STUART: Well, when I saw the time I jumped out of bed, had a quick shower, obviously, and ran out of the house. But when I got to the car ...
 ANNA: Yes? When you got to the car?
 STUART: Well, this is really stupid, but I realised I'd forgotten my keys.
 ANNA: Yes, that is really stupid.
 STUART: And the door to my house was shut.
 ANNA: Of course it was! So what did you do? How did you get out of that one?
 STUART: I ran round to the garden at the back and climbed in through the window.
 ANNA: Quite a morning!
 STUART: Yeah, and someone saw me and called the police.
 ANNA: This just gets worse and worse! So what happened?
 STUART: Well, I told them it was my house and at first they wouldn't believe me. It took a long time!
 ANNA: I can imagine.
 STUART: And you see, that's why I'm late!

The students check their answers with each other and then, if necessary, listen again to ensure that they have the sequence correct (C, A, D, B).

The teacher can now get the students to listen again or look at the transcript, noting phrases of interest, such as those that Stuart uses to express regret and apology (*Sorry I'm late, I woke up late, 'Fraid so*), Anna's insistent questioning (*What time do you call this? Well? So what happened? So what did you do? How did you get out of that one?*) and her use of repetition both to be judgemental and to get Stuart to keep going with an explanation she obviously finds ridiculous (*You woke up late, Yes, that is really stupid, Quite a morning! I can imagine*). The class can then go on to role-play similar scenes in which they have to come up with stories and excuses for being late for school or work.

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Example 3: Telephone messages

Activity: taking messages
 Skills: predicting; listening for specific information
 Age: teenage
 Level: elementary

Although most textbooks have audio material to accompany their various lessons, there is no reason why teachers should not record their own tapes with the help of colleagues and other competent speakers of the language, provided that they take care to use a decent microphone and to record the voices as naturally as possible. This will allow them freedom to create material which is relevant to their own students' particular needs.

This sequence shows the kind of thing that teachers might have their colleagues help them with – they can get them to play the parts of the occupant of the house and the three callers. The sequence starts when the teacher asks students the kind of short messages people might leave for members of their family if they take phone calls while they are out. The messages are often quite simple, e.g.



Students are told that they are going to hear three phone conversations in which the callers leave messages for people who are not in. They are told that Mrs Galloway has three daughters, Lyn (19), Eryn (17) and Kate (13). They are all out at the cinema, but three of their friends ring up and leave messages. All the students have to do is to write the messages which Mrs Galloway leaves for her daughters.

- This is what the students hear:
- MRS GALLOWAY: Hello.
 ADAM: Hello. Is Lyn there?
 MRS GALLOWAY: No, she's out at the moment. Who's that?
 ADAM: This is Adam. Any idea when she'll be back?
 MRS GALLOWAY: About ten, I think. Can I give her a message?
 ADAM: No ... er, yes. Can you tell her Adam rang?
 MRS GALLOWAY: Sure, Adam.
 ADAM: Thanks. Bye.
 MRS GALLOWAY: Hello.
 RUTH: Can I speak to Eryn?
 MRS GALLOWAY: Is that Ruth?
 RUTH: Yes. Hello, Mrs Galloway. Is Eryn in?
 MRS GALLOWAY: No, Ruth, sorry. She's at the cinema with her sisters.
 RUTH: Oh, that's a pity, umm ... could you ask her to bring my copy of Romeo and Juliet to college tomorrow?
 MRS GALLOWAY: Your copy?

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- RUTH: Yes. She borrowed it.
 MRS GALLOWAY: Typical! So you want her to take it in tomorrow. To college.
 RUTH: Yes. That's it. Thanks. Bye.
 MRS GALLOWAY: Oh ... bye.
 MRS GALLOWAY: Hello.
 JANE METCALFE: Can I speak to Kate?
 MRS GALLOWAY: I'm afraid she's not here. Can I take a message?
 JANE METCALFE: Yes, please. Er, my name's Jane Metcalfe. I'm the drama teacher. Can you tell Kate that the next rehearsal is at three thirty on Friday?
 MRS GALLOWAY: The next rehearsal?
 JANE METCALFE: Yes, for the school play.
 MRS GALLOWAY: Kate's in a play?
 JANE METCALFE: Yes. Didn't she tell you?
 MRS GALLOWAY: No ... I mean yes, of course she did.
 JANE METCALFE: OK, then. We'll see her on Friday afternoon.
 MRS GALLOWAY: Er ... yes.

When they have written messages for the three girls, they compare their versions with each other to see if they have written the same thing. They then listen to the tape again to clear up any problems they might have had.

This sequence naturally lends itself to a progression where students 'ring' each other to leave messages. Perhaps they do this after they look at the language of the three phone calls so that they can use phrases like *I'm afraid she's not here* and *Can I take a message?*

Message taking from phone calls is a genuinely communicative act. Where feasible, students will be involved in the phone calls themselves, if possible, taking messages from someone speaking from another room or from another booth in a language laboratory (see page 306), or at least working in pairs to role-play calls.

Example 4: Breakfast

Activity: listening to customs around the world
 Skills: listening for general understanding; listening for detail; (re-)telling information
 Age: young adult/adult
 Level: elementary

In the following sequence, adapted from *New Cutting Edge Elementary* by Peter Moor and Sarah Cunningham (Pearson Education Ltd), the students have been studying words for different foods and working on the grammar of countable and uncountable nouns.

The teacher starts the sequence by getting the students to say what they had for breakfast today. They should tell other people in their pairs or groups. They then look at the pictures and information about the six people in them (see the next page). They should try to predict what these people have for breakfast.

Students now hear the audiotrack (see below) in which the six characters talk about their breakfast. They have to write down what each person says they have for breakfast – just the foods, without worrying about any extra material.

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Recording 2

Kemal: Well, I usually have breakfast at home before I go to work. I always have tea, bread, fish, maybe two or three glasses. And I have cheese and eggs and tomatoes, and in Turkey we have aromatic bread so I usually have bread with butter and milk. My mother-in-law has a recipe for a special bread. We usually have other breakfasts with my family. We usually have a traditional Turkish breakfast. We cannot live without the traditional Turkish breakfast. The bread is called *rogalot*. It's very hot and spicy.

Daniely: Well, for breakfast, when I have time, I have tea, usually, black tea with lemon and lots of sugar. Never with milk. Then I have bread and cold meat and some cucumber as a salad. And then I sometimes have a small coffee or some biscuits.

Sonia: In Brazil, we have very good tropical fruit, guava, mango, and things like that, and we always have fruit for our breakfast. We have coffee, orange juice, and maybe some bread. Brazil we have very good coffee, of course, everybody knows it. I don't usually have breakfast. I don't have time because I go to work very early about seven o'clock in the morning, so I just have a cup of coffee for breakfast. In a café with my wife Anna. But I usually stop work for a snack at about eleven, half past eleven and go to a café near my office. I have another cup of coffee and a nice big piece of bread – Spanish omelette made with potatoes and eggs – it's really delicious.

Students now compare their answers in pairs before the teacher checks that they all agree. The teacher then asks the students to listen again to see what extra details they can find out (such as the fact that Kemal says they have fantastic bread in Turkey, that kim-chi is hot and spicy, and that José goes to work very early and then has a snack about eleven, etc.).

When students have gone through the answers with each other and with the teacher, they can choose which breakfast sounds the best. They can then think what they would say if someone interviewed them about their normal breakfast.

The class is now divided into interviewers and interviewees. The interviewers stand in a circle and the interviewees stand, facing them, in an inner circle. The interviewers now have a minute to interview the person in front of them before the inner circle moves one person to the left so that the interviewers are now facing different interviewees.

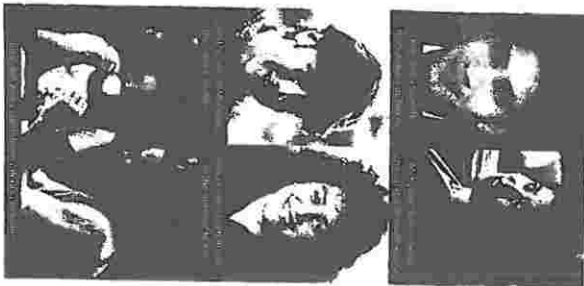
The interviewers note down what people have for breakfast. When the activity is over, one interviewer describes what one interviewee has for breakfast and the other interviewers have to say who the interviewee is.

Example 5: Storytelling

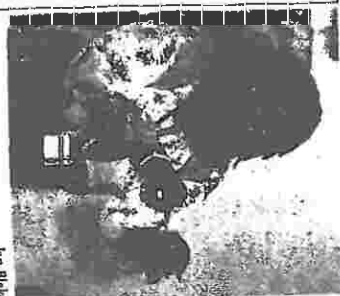
Activity: listening to a monologue
Skills: listening for gist; listening for language study; analysing language
Age: adult
Level: upper intermediate plus

In this extract, adapted from *Just Right Upper Intermediate* (Harner and Lethaby, published by Marshall Cavendish), students are introduced to Jan Blake, and told that she is a professional storyteller.

1 Listen to five people talking about their breakfast. Write down what they have.



- a) a mirror is held up
- b) acides
- c) audition
- d) being human
- e) decent money
- f) fantastic experience
- g) fascinating
- h) fundamental
- i) aren't we great?
- j) harmony
- k) hunter
- l) looked back
- m) judgement
- n) the place was packed
- o) percussionist
- p) regardless of the circumstances
- q) something universal
- r) stupid
- s) the whole gamut
- t) visualising
- u) word for word
- v) subconscious
- w) tradition



Jan Blake

They can use a dictionary or the Internet (or each other) to see if they can make sense of these words and phrases.

They now listen to the following audiobook in which Jan is speaking about the craft of storytelling. All they have to do is tick words and phrases from the first exercise which they hear.

Audiobook

What are stories for? I think, I think stories – this is my personal opinion. This isn't, er, a kind of tried and tested theory – but my personal opinion is that when someone tells a story in that arena, at the moment that the story is being told, everything about being human is accepted, yeah? The good, the bad. Every single experience of being human is in that room with everybody and it's almost, there's no judgement of what it means to be a human being at that moment. Does that make sense? So what the audience gets from it, I think, is a mirror is held up and I say to the audience this is us, aren't we great? Or aren't we stupid, or aren't we fascinating or aren't we wonderful or aren't we wonderful lovers or aren't we – this is the whole gamut of human experience that can be found in a story, I think, and I think that there's something very fundamental that I can't put my finger on and say what it is. But it happens when stories are told, the visualising of the story, the sound of the storyteller's voice, the contact with the audience, the, er, asides if you like, the recognition of the human condition – all of those things are in the room with you when you tell a story, when you hear a story, and I think that's what the audience gets out of it, umm, the opportunity to delve deep into your own consciousness, your own subconscious, your own imagination and experience something universal. I think that's what happens when you hear a story, that's what happens when I tell a story.

After checking through the answers, students listen to Jan again in order to see if they can summarise what she said. In pairs and groups, they see if they can come up with a one-sentence summary of Jan's main points.

We can now ask students to have a close look at what Jan says. One way is to ask them to do a cloze exercise (see page 382) on the audiotranscript, like the example below.

What are stories for? 1. I think stories – this is my 2. opinion. This Jan, er, a 3. of tried and tested theory – 4. my personal opinion is 5. when someone tells a 6. in that arena, at the 7. that the story is being told, 8. about being human is 9. years! The good, the bad. Every 10. experience of being 11. is in that room with everybody and it's 12. there's no judgement of 13. it means to be a human 14. at that moment. Does that make sense?

They try to fill in the missing words first and then listen to the track again to check their answers. This exercise makes them look at the audiotranscript with great care.

Another alternative is to have students look at the audiotranscript to see where Jan changes topic in mid-sentence (*I think stories – this is my personal opinion. This isn't, er, a kind of tried and tested theory –*) where she repeats herself (*in a story, I think, and I think*), what hesitation fillers she uses (*ummm*), where she inserts new clauses into a sentence (*So what the audience gets from it, I think, is a mirror is held up*), etc. This is the kind of analysis of text we suggested on page 268 (though Jan, being a professional story teller, speaks in a far more organised way than many monologue speakers).

Example B: Prizegiving

Activity: word-games listening
Skills: listening for specific information; listening for detail; listening for acting out
Age: any
Level: intermediate plus

The technique of having students listen to see whether words (or phrases) occur in a text can be made extremely lively if we play games with it. In the following example, the teacher is going to read an extract which occurs towards the end of the book *Harry Potter and the Philosopher's Stone* by J K Rowling. The teacher wants to try to engage the students with the text in an interactive way.

The students are divided into two teams. Each team can give itself a name. The students are now shown the following words. They are told that they should choose one of the words that make sure that no one sitting next to them has chosen the same word! They must make sure that they know exactly what their word means.

applause	curse	hugging	silent	waffle
babble	decoration	loudly	stamping	
bravery	dish	point	stars	
cheering	explosion	purple	summer	
courage	face	seat	sunburn	
cup	game	shock	tears	

Now all the students stand up. They may not sit down until they have heard their word. The teacher starts to read an extract from the story which describes Harry Potter's school's end-of-year feast, at which the headmaster, Professor Dumbledore, gives a speech and awards the 'Hogwarts Cup' to the house which has gained the most points for good behaviour, brave deeds, etc.

Any student who has chosen the word *loudly* will be able to sit down almost immediately as *loudly* occurs towards the beginning of the passage.

The teacher goes on reading until she gets to the end of the extract, which finishes with the word *decoration*.

With any luck, at least one student from each team will have chosen the word *decoration*, but even if they don't, they will listen with considerable interest for their words, and the competition between the two teams will add greatly to their engagement with the text.

The teacher can now read the text again for students to hear exactly who won what, why, and how many points the individuals were given, etc.

As a follow-up, the students can extract Professor Dumbledore's speech and study it to see exactly how it should be spoken. They can practise using the right stress and intonation as if they were going to perform the part in the film of the book.

Students can now give parts of Dumbledore's speech, one after the other. If time, space and enthusiasm permit, the whole class can act out the scene.

Of course, this particular extract will only work if students know something about Harry Potter (and how his boarding school is divided into four houses, etc.). Nevertheless, the example shows how students can have fun as they practise the skill of listening.

Example 7: Witness statement

Activity: being observant
Skills: watching/listening for detail
Age: any
Level: elementary and above

In this activity, which uses a film extract, the students have to try to give as much information as they can about what they have seen – as if they were witnesses being questioned by the police. The best kind of video extract for this is a short one- or two-minute conversation in an interesting location.

After being told to remember as much as they can, they watch the sequence. In pairs, they now have to agree on everything they heard and saw. *Who said what to whom? Where did the action take place? Who was wearing what? How many people were there in the scene? What was the name of the shop? How many windows were there in the house? Was there anything in the distance? What exactly did the characters say (if anything)?*

When the pairs have finished their discussion, the teacher reads out questions and the students have to write their answers. The questions might be something like the following:

- 1 How many people did you see in total in the excerpt?
- 2 How many of them were women? How many were men?
- 3 What did the man say first?
- 4 Were there any vehicles in the excerpt? If so, what were they?
- 5 How many different buildings were there?
- 6 What colour was the old man's jacket?

etc.

When students have written the answers, they compare them with other pairs to see whether they all agree. Now they watch the excerpt again to see how good they are as witnesses.

Example 8: Different seasons,	Activity: making changes
different sex	Skills: watching for gist; interpreting text
	Age: young adult and above
	Level: lower intermediate and above

In this activity, students first watch a film clip and the teacher makes sure that they understand it. They do any language work which may be appropriate.

The teacher then asks the students to watch the excerpt again. But this time they have to imagine how the scene would be different if, for example, instead of the summer which is clearly shown, the episode were taking place in an icy winter. Or, if the excerpt takes place in rain, how would it be different in bright sunshine? They can discuss the differences in pairs or groups, talking about everything from what the characters might wear to how they might speak and how they might behave.

An interesting variation on this is to ask students how the scene would be different if the participants were the opposite sex. Would the conversation between two women be different if the women were changed into men? How might the invitation dialogue they have just watched change if the sex of the participants were reversed? The responses to these questions are often revealing (and amusing!). What students say will depend a lot upon their age and culture, of course, and there is always the danger of unnecessary sexism. But where teachers handle the activity with finesse and skill, the exercise can be very successful.

Having students think about filmed excerpts in this way not only helps them understand more about the language being used (and how it might change), but also directs them to insights about language and behaviour in general.

D The sound of music

Music is a powerful stimulus for student engagement precisely because it speaks directly to our emotions while still allowing us to use our brains to analyse it and its effects if we so wish. A piece of music can change the atmosphere in a classroom or prepare students for a new activity; it can amuse and entertain, and it can make a satisfactory connection between the world of leisure and the world of learning in the classroom. Some teachers, for example, like to put music on in the background when their students are working on a reading or

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language task or when they are involved in pairwork or groupwork. This may help to make the classroom atmosphere much warmer, and one of the methods we looked at from the 1970s (Suggestopedia – see page 68) had background music as a central part of its design. However, it is worth remembering that not everyone is keen to have music in the background at all times, and even if they are, they may not necessarily like the teacher's choice of music. It makes sense, therefore, to let students decide if they would like music in the background rather than just imposing it on them (however well-intentioned this imposition might be). We should allow them to say what they think of the music we then play since the whole point of playing music in the first place is make students feel happy and relaxed.

Because the appreciation of music is not a complex skill, and because many different patterns of music from a variety of cultures have become popular all over the globe through satellite television and the Internet, most students have little trouble perceiving clear changes of mood and style in a wide range of world music types. In class, therefore, we can play film music and get students to say what kind of film they think it comes from. We can get them to listen to music which describes people and say what kind of people they are. They can write stories based on the mood of the music they hear, or listen to more than one piece of music and discuss with each other what mood each piece describes, what 'colour' it is, where they would like to hear it and who with.

Even those who are sceptical about their ability to respond to music often end up being convinced despite themselves. As one of David Cranmer and Clement Leroy's students wrote after hearing Honegger's 'Pacific 231' (which most people see as the composer's depiction of a steam locomotive):

I am really puzzled by people's ability to see things in music. I can't. Take this music, for example ... if you ask me, I would visualise a train steaming through the prairie and Indians attacking it ... while some people are desperately trying to defend it.

(Cranmer and Leroy 1992: 57).

One of the most useful kinds of text for students to work with is song lyrics, especially where the song in question is one which the students are very keen on. However, songs can present a problem, particularly with teenage students, because it is often difficult to know exactly which songs the students like at any particular time and which songs, very popular last week, have suddenly gone out of favour!

There are two ways of dealing with this problem: the first is to have students bring their own favourite songs to class. If they do this, however, the teacher may want to have time (a day or two) to listen to the song and try to understand the lyrics. Some of the songs may deal with issues and language which the teacher is not keen to work with. Another solution is to use older songs, and to ask students whether they think they still have merit – whether they like them, despite their antiquity. Teachers can then choose songs which they like or which are appropriate in terms of topic and subject matter, and which they themselves think pass the test of time.

According to Sylvan Payne, 'the ideal song ... repeats key phrases, attracts students' attention, and teaches some natural, interesting language without offending anyone' (2006: 42). He finds that typing in grammar points like *should* have along with the word *lyrics* into his Internet search engine often finds him exactly the kinds of songs he wants.

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Chapter notes and further reading

- **Listening**
On listening in general, see J Flowerdew and L Miller (2006), M Underwood (1989), G White (1998), A Anderson and T Lynch (1988), M Rost (1990), J Field (1998a) and P Bress (2006). In a short article B Holden (2002) offers 36 ways to integrate listening skills with learning strategies.
- **Children reflect on listening**
C Goh and Y Taiib (2006) found that young learners became better listeners after they were encouraged to think about how they listened, what made it easy and difficult, etc.
- **Live listening**
See J Marks (2000). J McEwan (2003) discusses the benefits of bringing family and friends into the classroom for her students to listen to and interact with. See also H Keller (2003). There is an interesting example of conversational live listening in Lesson 13 of the Teacher Training DVD pack from International House London (for information see <http://www.ihlondon.com/divseries/>).
- **Authentic text**
On the advantages of using authentic listening texts in class, see J Field (1998b: 13). On using transcripts of conversations in teaching, see R Carter (1998a) and C Cook (1998), who questions the use of such samples of 'authentic' speech, and a reply to his criticisms in R Carter (1998b). L Prodromou (1997a) strongly questioned the work of Carter and McCarthy, and their reply is most instructive – see M McCarthy and R Carter (1997) to which Prodromou himself replied (Prodromou 1997b).
- **Note-taking**
On training students to take lecture notes, see H Evans Nachi and C Kinoshita (2006).
- **Podcasts**
On using interactive stories on an iPod, see M Vallance (2006) – and for more on podcasts in general see page 188 and the reference to learning on the Internet on page 409.
For a list of good podcast sites for students of English, see www.englishcaster.com.
- **Film and video**
Older books on the use of video still have a lot to say about using digital film. See, for example, Sempleski and Tomalin (1990) and R Cooper *et al.* (1991).
D Corniam (2003b) writes about 'jigsaw video'. T Karpinski (2003) uses film to simulate students' vocabulary learning. See also T Murrugaevi (2003) and S Ryan (2002).
- **Subtitles**
For the use of teletext subtitles, see R Vanderplank (1988, 1996).
- **Listening sequences**
For more listening sequences, see J Harner (2007: Chapter 10), S Burgess and K Head look at teaching listening for exams (2005: Chapter 6), H Evans Nachi and C Kinoshita (2006) have suggestions for listeners taking notes in lectures.

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- **Using music and song in the classroom**
For more on using music in the classroom, see L Demoney and S Harris (1993) and D Cranmer and C Lacey (1992) – now sadly out of print, but a classic, nevertheless.
On songs, see S Coffey (2000) and C Goodger (2005). R Walker (2006) sees songs as good ways of practising pronunciation, and M Rosenberg (2006) lists some of the songs she takes into her business lessons. G P Smith (2003) writes about 'mondegreens' (where we mis-hear song lyrics) as a way of extracting meaning from song.

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