

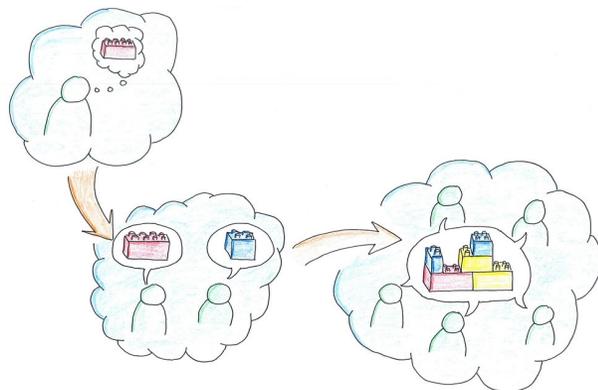


Tuning In: A Workshop on Teaching Effective Listening Skills in Language Education

Teaching Workshop
Center For Languages, Literatures And Cultures (CLLC)
The Ohio State University
27 March 2024
Marcel Foerster



WARM UP: THINK-PAIR-SHARE



1. Listening has been called “the Cinderella skill in foreign language learning” (Nunan, 2002, p. 238)—why?
2. Name three listening activities that you encountered as a student / that you used as a teacher. Which ones were the best/worst in your opinion?
3. What are (some of) the difficulties of teaching listening? What are your experiences with teaching listening?



TRADITIONAL TEACHING APPROACHES

1. Listening at three stages
 - Pre-, listening, and post-listening phases
2. Listening at two levels
 - Extensive listening phase
 - Similar to skimming a text
 - Intensive listening phase
 - More attention to details
 - More precise questions
3. Multi-play
 - Several plays of the listening passage during intensive listening
 - Idea behind it: repeated intensive listening would enable a better understanding of the rhymes and intonation patterns of the target language (because in the 1970s, the emphasis was on form rather than meaning)

„STANDARD“ MODERN APPROACH

Table 1.2 *Current format for a listening lesson*

Pre-listening

- Establish context
- Create motivation for listening
- Pre-teach only critical vocabulary

Extensive listening

- General questions on context and attitude of speakers

Intensive listening

- Pre-set questions
- Intensive listening
- Checking answers to questions

Post listening (optional)

- Functional language in listening passage
- Learners infer the meaning of unknown words from the sentences in which they appear
- Final play; learners look at transcript

OBJECTIVES AND ACTIVITIES

Phase	Pre-reading/-listening/-viewing	While-reading/-listening/-viewing	Post-reading/-listening/-viewing
Objectives	<p>preparing for comprehension:</p> <ul style="list-style-type: none"> ▪ introducing the topic ▪ making emotional connections ▪ incorporating personal experience ▪ activating prior knowledge ▪ becoming familiar with the word field ▪ making contextual information available ▪ generating expectations or hypotheses about the text 	<p>structuring and supporting comprehension:</p> <ul style="list-style-type: none"> ▪ recognising and organising content elements ▪ reflecting on and linking preparatory activities to the content ▪ focussing attention on the topic ▪ actively engaging with the topic ▪ testing hypotheses 	<p>evaluating comprehension and communicating meaning:</p> <ul style="list-style-type: none"> ▪ (inter-)linking and advancing the newly acquired content ▪ making cross-references between preparatory and supporting activities as a basis for creating new texts ▪ critically reflecting on developments within the text ▪ coming to conclusions about significance of the outcomes of the text
Possible activities	<ul style="list-style-type: none"> ▪ speculating about the text on the basis of the title, book cover or film poster ▪ looking at a picture representing a listening scene and describing the possible communication situation ▪ revising word fields and chunks related to the particular topic ▪ researching background information on the topic presented in a text ▪ organising screen shots of a film in a meaningful sequence ▪ watching a film scene without sound and speculating about the topic/issue at hand and the dialogue 	<ul style="list-style-type: none"> ▪ visualising the logical structure of a text with the help of graphic organisers ▪ taking notes on the most important arguments or events ▪ annotating a text with personal reactions or previously generated ideas ▪ observational tasks on the development of a character ▪ identifying a route on a map while listening to instructions ▪ watching the scene of a film previously viewed without sound to test hypotheses generated about the topic/issue and the dialogue 	<ul style="list-style-type: none"> ▪ creating a title for a text (e.g. a poem or a newspaper article that has been read without the title) ▪ annotating each paragraph of a non-fictional text with a key word or expression ▪ discussing specifically identified aspects of or meanings ascribed to a text, e.g. in a debate ▪ writing a review ▪ acting out a scene ▪ writing additional texts, e.g. thought bubbles in a graphic narrative or another episode in a story to fill a time-gap within the plot ▪ converting a text or a part of a text into another medium (e.g. drawing a picture based on a listening text or writing a film script to a short story)

Surkamp & Viebrock (2018), p. 103



LISTENING VS. READING

The listener has to...

1. ...deal with a **different** kind of **raw material** (input)
2. ...**respond immediately**
3. ...have **strategies** if something is not understood (Sorry?...)
4. ...**interpret** the speaker's intention and form of words
5. ...recognize the **individual characteristics** of a speaker's speech
6. ...**recognize the turn taking** / and needs to link the turns



MODERN TRENDS

Apart from this three-stage-listening activity, other major developments have occurred:

1. Acknowledging listening as an **interactive process** (the Interaction model)
 1. Construction of meaning as an **active** process
2. Comprehension skills are **difficult to assess** with standard comprehension questions
 1. Trend: using tasks instead of questions during listening activities
3. Tendency to use **authentic** recordings whenever possible
4. Listening activities should be more closely related to **real-life situations**
5. Teachers have become aware of the importance of **providing motivation** and a **focus** for listening
6. Focus shift from listening *comprehension* → listening *competence*



WHAT IS LISTENING COMPETENCE?

Listening competence/comprehension not only relies on the **perception of sounds** (cf. Blell 2017). Competent listeners are also able to **capture, process and interpret different types of listening** texts and contexts, that is, *audible language input* (including *intonation, prosody and rhythm*) as well as *tonal and musical impulses* (for example, *sounds, songs, film music*). They can **picture different conversational situations** (*job interviews, arguments*) and recognise the **emotional** undertones of an utterance (for example, *irony*). Beyond that, they **possess the ability to concentrate** on what they are listening to and to **monitor** their own listening comprehension process. Additionally, they can **cope** with what they have not understood, **critically reflect** on their own understanding of the text and accept different possible meanings.

Surkamp & Viebrock (2018), p. 95



TYPES & GENRES OF LISTENING

Types

Listening for...

- ...gist
- ...specific information
- ...detailed understanding
- ...following lines of arguments
- ...implications / interpretations
- ...critical engagement
- ...general understanding / fun

Genres

- Face-to-face conversation
- Distant, but two-way (phone conversations)
- External to listener (announcements, instructions, answerphone messages)
- Listening for pleasure (songs, podcasts, shows, audio books etc.)
- Informative (news headlines & items, documentaries, interviews, discussions, sports commentaries)
- Instructional (English lessons, lectures, tutorials)
- Persuasive (Debates, TV commercials)

TYPES & GENRES OF LISTENING

Table 4.2 *Listener response appropriate to type of input*

Genre	Listener response
Conversation	Listen and respond
Negotiation	Eavesdrop (see previous discussion) Listen and respond or challenge. Retain detailed meaning representation
Transmission of information	Locate and retain main points
Announcement	Monitor for one item
News headlines (radio/TV)	Monitor for interesting items
News (radio/TV)	Monitor for previously identified item Listen for main points in item
Sports/outside broadcast	Construct spatio-visual representation
Song	Gist; listen for words
Personal narrative	Listen for plot essentials
Film/TV drama	Listen for plot essentials
Instruction	Listen and do Listen; retain details and their order
Form-filling	Scan and locate relevant points
Phoning	Listen and respond. Allow for minimal context
Taking a message	Close listening for details
Lesson	Listen for main points – show understanding
Lecture	Listen for main points and relative importance. Take notes
Tour guide	Listen for main points
Translation	Listen for meaning; rephrase

Table 4.3 *Types of listening as determined by listener's goals*

	Global	Local
Shallow attentional focus	<p>Skimming (listening generally) to establish discourse topic and main ideas. ‘What is it about?’ e.g. TV channel hopping, TV advertisements, eavesdropping</p> <p>Phatic communion ‘What are the speaker’s intentions?’ e.g. greetings</p>	<p>Unfocused scanning to locate information relevant to the listener. ‘Does the speaker mention anything of interest to me?’ e.g. news headlines</p>
Medium attentional focus	<p>Listening for plot; listening to commentary ‘What happened next?’ e.g. film/TV drama, TV/radio interview</p> <p>Conversational listening ‘What is the speaker’s message?’ e.g. everyday chat</p> <p>Information exchange ‘How much do I need to know?’ e.g. tour guide</p>	<p>Focused scanning to locate one area of information needed by the listener. ‘When will the speaker mention X?’ e.g. airport announcement, weather forecast</p> <p>Search listening to locate and understand information relevant to predetermined needs. ‘What is the answer to these questions?’ e.g. hotel/travel information</p> <p>Message listening ‘How many details do I need to retain?’ e.g. answerphone</p>
Deep attentional focus	<p>Close listening to establish the speaker’s main points and to trace connections between them. ‘What is important?’ e.g. lecture listening</p>	<p>Close listening to record in depth the speaker’s main points and supporting detail. ‘I assume that everything is relevant.’ e.g. negotiation</p>
Very deep attentional focus	<p>Listening to check critical facts ‘Is this consistent?’ e.g. witness evidence</p>	<p>Listening to vital instructions ‘I assume that everything is important.’ e.g. street directions</p> <p>Listening to the form of words ‘What precisely did he say?’ e.g. listening to quote somebody</p>

Field (2008), p. 64

LISTENING ACTIVITIES

https://www.youtube.com/watch?v=3m3sOhtdkkl&ab_channel=Burhanpeynirci

1. Listen to the first recordings
2. What types & genres can you identify?
3. Considering what you have learned so far:
how would you rate these listening activities?

LISTENING ACTIVITIES

Oral cloze exercises: the listeners listen to a story and occasionally (about once every 50 words) the teacher pauses so that the learners can guess the next word in the story

In **picture ordering** (Flenley, 1982), the learners see a set of pictures that are in the wrong order. They listen to a description of each of the pictures or to a story involving the events in the pictures, and they put the pictures in the right order.

The **What is it?** technique (Nation, 1978): The teacher/partner describes something, and the learners/partners have to decide what is being described. The description begins with only a little bit of information, and gradually more and more information is revealed.

Information transfer activities: Listen & Draw, Listen & Match, Same or Different?

INTERACTIVE ELEMENTS

Methods

1. Modeling

- Teacher plays an authentic dialog. Students analyze the turns of the conversation and reflect on the strategies that are being used (repair strategies (asking for clarification), back channeling (listener confirms he has understood), pauses, turn shifting, links between the turns etc.

2. Paused practice

- Teacher stops the recording and asks the students what kind of answer they anticipate – how would YOU reply?

3. Quick-fire questions

- Recording "fires" quick questions away and the students have to reply quickly and in short sentences

Now it's up to you:

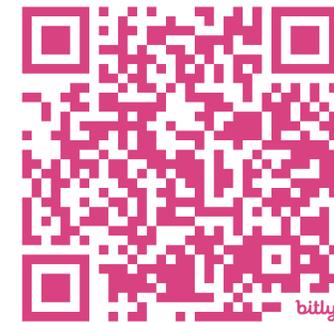
Create your own listening activity (in groups)!

Here is some inspiration:

- „You are at the airport and waiting for your flight to Frankfurt, Germany (flight number DL14). Listen to the airport announcement and determine if your flight is delayed, and to which gate you have to go.“
- „You are listening to five different sports channels. Try to identify which sports the reporters are talking about.“
- „You are packing for your three-week vacation in Dayton, OH, and you don't know what to wear. What will the weather be like in the next three days? Listen to the weather forecast on the radio.“

1. Create your own listening activity!
2. Consider the following aspects:
 1. Which kind of **listening type** do you want to promote?
 2. Think of an **authentic** listening **genre**
 3. Consider the listening format that you want to use (extensive & intensive listening; pre- / during / post-phases...)
 4. Try to make your activity **interactive!**
 5. Write *precise* and *clear* instructions
 6. Think of fitting additional and/or follow-up **activities** that could complement the listening activity
 7. You are already done??? Think of a **second** or **third** activity! Which one is YOUR personal favorite?
3. Present your listening activity in class
4. Which ones are your favorites?

→ UPLOAD YOUR IDEAS TO THIS GOOGLE DRIVE FOLDER: bit.ly/listenosu



+



THANK YOU!



REFERENCES

- Bach, G., & Timm, J-P. (Eds.). (2013). *Englischunterricht. Grundlagen und Methoden einer handlungsorientierten Unterrichtspraxis*. Tübingen: Francke.
- Bailey, K. M. (2020). *Teaching Listening and Speaking in Second and Foreign Language Contexts*. London: Bloomsbury.
- Field, J. (2010). *Listening in the Language Classroom*. Cambridge: Cambridge UP.
- Finkbeiner, C. (2002). Foreign language practice and cooperative learning. In C. Finkbeiner (Ed.), *Wholeheartedly English: A Life of Learning* (pp. 109-122). Berlin: Cornelsen.
- Finkbeiner, C. (2013). Handlungsorientierter Unterricht (Holistic and action-oriented learning and teaching). In A. Byram & A. Hu (Eds.), *Routledge Encyclopedia of Language Teaching and Learning* (pp. 292-296). London: Routledge.
- Goh, C. C. M., & Vandergift, L. (2022). *Teaching and Learning Second Language Listening*. New York: Routledge.
- Grieser-Kindel, C.; Henseler, R.; & Möller, S. (2016). *Method Guide. Methoden für den Englischunterricht. Klassen 5-13. Neubearbeitung*. Paderborn, Braunschweig: Schönigh.
- Grimm, N.; Meyer, M.; & Volkmann, L. (2015). *Teaching English*. Tübingen: Narr Francke Attempto Verlag.
- Surkamp, C., & Viebrock, B. (eds.) (2018). *Teaching English as a Foreign Language: An Introduction*. Stuttgart: J.B. Metzler.