**U**niversity of **M**’sila (20**19**-20**20**) **D**epartment of **L**ettersand **E**nglish **L**anguage

**M**aster **O**ne **C**lasses(Civ/Lit)  **TEFL C**ourses**.T:B**erkani

**TEACHING SKILLS: TEACHING LISTENING**

**Course Outline**

* Reasons for listening
* Different Kinds of listening
* Listening levels
* Listening skills
* Listening principles
* Listening Sequence
* Audia and video

**1.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.

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. 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, butthere 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 tense 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.

**2. 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 texts 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.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, to some extent, 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.

**2.1.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 as 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.

**3. Listening levels**

We will want our students to hear listening material in a number of different *genres* (that is, styles or types of text) 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. Authentic speech is speech that is 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.

**4.Listening skills (strategies)**

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.

5. **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 the 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: Listening once may not be 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 listenings are 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 working 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 listenings, 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 a track 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.

**6. Listening Sequence ( Lesson Stages : E.S.A)**

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 (For more details check the suggested source below).

* Example 1: live interview (beginner onwards)
* Example 2: buying tickets (pre-intermediate)
* Example 3: prerecorded authentic interview-narrative (upper intermediate)

7. **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 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 filled 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. uncritically 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:

1. 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.  
   b.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?  
   c.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?  
   d.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.

**Main Resource**:

Harmer, J.(2007).How to teach English (New edition).Pearson Education Limited:England.

**Or check** :

[How to Teach English 2nd Edition Jeremy Harmer.PDF](https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbnxzZXJzZXBvcnRmb2xpb3xneDo1MzRmMTZkMTFlNTQ2OWEy)