

# Lecture- 13

## CALL- Listening Skills

**Module -33****TECHNIQUES AND STRATEGIES USED FOR DEVELOPING LISTENING SKILLS****Topic No: 51****The Listening Process and Listening Comprehension; Types of Listening and the Role of the Listener; Advantages of CALL for Listening**

From the very beginning of the language learning experience, students should be taught to listen as they do in their native language, with the purpose of understanding the meaning of an oral message. Authentic, natural language in an audio or video format, presented with appropriate techniques, can effectively teach listening and prepare students for natural, authentic communication in the target language. Moreover, modern computer and Internet technology are the ideal means to accomplish this goal.

Students learn components of speech—words, expressions, and structures—practice them, and then hear how they are produced in natural speech patterns and how they express meaning. Provided the teacher, textbook, or class activity furnishes the key linguistic elements and the essential schemata, students develop the capacity to listen without translation or word-for-word processing. Based on identification of language they have already acquired or are in the process of acquiring, they learn to recognize information and to infer in order to interpret aural input.

It is probably no longer necessary to convince foreign language (FL) teachers that listening should be taught. Recently, this aspect of language competency seems to have assumed its rightful place as an equal partner with speaking in the act of communication. This change in attitude can be seen in the difference between the references to ‘understanding’ in the ACTFL Proficiency Guidelines (1986) and in the Standards for Foreign Languages (1996). In the ACTFL guidelines, comprehension<sup>2</sup> is implied in the descriptions of speaking whereas, in the Standards, established in the late 1990s, ‘understanding’ is specifically addressed. Coinciding with the realization that listening should be taught and with progress in understanding the listening process (based on research in both SLA and neuroscience), technology has given us the means and materials to teach listening effectively. Computers and the Internet have made it possible to improve listening activities with regard to both technique and content, as will be explained below. Before discussing CALL, however, it is useful first to present the listening process and types of listening in order to

show the ways in which technology can overcome the obstacles to effective teaching of aural comprehension.

### **The Listening Process and Listening Comprehension**

Considered a “passive” skill until fairly recently, listening is now seen as a process in which the listener participates actively. According to Coakley and Wolvin, ‘[in general,] listening is a process of “receiving, attending to, and assigning meaning to aural stimuli”’ (1986:18). While these three sub-processes are essential to listening in any language, the way they are executed differs in L2, especially for young adults learning their first foreign language.<sup>4</sup> Although L1 and L2 listening processes may be similar, the role of listening comprehension in a second language is more complex than in the native language (Wilczynska: 1993:105).

In L1, we listen faster than the rate of speech, so our minds wander while waiting for additional input (c.f. Coakley & Wolvin: 1986; Witkin: 1993; Johnson: 1993). This is probably not true for learners of an L2, who must listen for sound perceptions well as for comprehension and need all the time they can get to ‘assign meaning ‘to the sounds they hear (Ur: 1984:11). The initial challenge in teaching listening is to have learners understand the sound properties of the language they are learning, often quite different from the sounds of their L1. Along with sounds, learners need a familiarity with the prosody of the language, including intonation, rhythm and stress, and exposure to these is one of the principal reasons for using authentic materials regularly.<sup>5</sup> Although students may understand the audio or videotapes prepared for their textbooks, they may not comprehend the same utterances in authentic, natural speech in which sounds are often elided or omitted altogether.

In addition to sound perception, listeners have to recognize the underlying patterns of a language, that is, they should understand the usual order of a sentence, the possible combinations of words in idiomatic expressions, and the types of words that can be used together. With such knowledge, the listener can anticipate what comes next without actually having to hear it.<sup>6</sup> According to Witkin (1993), typically listeners do not decode a message, and rather they identify the pattern and then listen for the information that will make this message different from the generic message of a particular pattern. For example, in French, as in English, there are many expressions using the preposition *comme* (“as” or “like”), such as *maigre comme un clou* (in English: “thin as a rail”),<sup>7</sup> which follow the pattern adjective + *comme* + indefinite article + noun. Once learners have become familiar with such expressions, they will automatically anticipate a noun after the structure “adjective plus *comme*.”

According to Coakley and Wolvin (1986) another factor affecting understanding is concentration, which they consider an essential element of effective listening comprehension. In fact, paying attention is the *sine qua non* of listening: ‘Attention is the factor responsible for determining whether or not the visual or auditory signal is processed and proceeds into short-term memory’ (Witkin: 1993:34). Without retention in short-term memory, i.e., without attention, interpretation

and formulation of meaning cannot take place. Witkin adds three ideas that are relevant to listening in the context of teaching of foreign languages to adults, that is, those who have mastered concept formation, including college students as well as those in their final years of high school. First, she cites a study showing that visual stimuli are stronger than auditory stimuli in attracting attention and inspiring a response, suggesting the importance of video in teaching listening. Secondly, she says that the more a stimulus corresponds to our interests and familiarity, the more likely we are to notice and pay attention to it, indicating the importance of using material for which students have background knowledge (c.f. Herron: 1995, 1998; Ur: 1984). Thirdly, she mentions research stressing the importance of pre-attentive processes for homing in on what we pay attention to while listening or viewing, underlining the necessity of providing students with prelistening or pre-viewing activities (Dunkel: 1986).

Even when learners pay attention and can identify sounds as words or morphemes, however, they still may not be able to assign meaning to them. In order to understand the aural input the listener has to be able to match the new information, i.e. the message, with his or her own storehouse of knowledge and prior experience, Witkin's second point (Witkin: 1993:29; Wilczynska: 1993). If we accept Roberts' and Maccoby's assertion that '[m]eanings reside not in messages but in people' (Roberts & Maccoby, quoted in Witkin: 1993:26), a message is meaningless without adequate knowledge possessed by the listener. Thus the role of background knowledge in comprehension cannot be overemphasized. In a broad sense it encompasses everything from knowledge related to the topic under discussion—facts, events, associations—to awareness of aspects of the topic that will be emphasized and the direction the discussion will take. According to Johnson (quoted in Coakley & Wolvin:1986:181), '[t]he more...shared meanings we have with the speakers, the easier the process of listening,' that is, the more we already know about what is being said, the more we understand. In the case of audio or video material used in FL courses for listening comprehension, students, especially beginners, need to have all materials contextualized in order to appreciate their cultural, historical, sociological, or linguistic richness (Dunkel: 1986; Rost: 1990). For example, to a student of first-year French image which he or she may find attractive or unappealing; to a French teacher, on the other hand, the photo has multiple connotations—the first time he or she visited the

Tour Eiffel, dining in one of the restaurants there, the historical significance, the scandal it caused when it was built, just to name a few. Depending on the teacher's familiarity with the target culture, any visual or aural document about the culture he or shies teaching will have layers of significance unknown to students. Teachers must beware of the discrepancy between their background knowledge and that of the students, as the listeners' interests and familiarity with the context of listening material will affect their predisposition to be attentive to it and therefore to perceive it. them ore background knowledge students have, the more they will be able to cope with and appreciate more difficult material (Mendelsohn: 1994:13).

Another aspect of the listening process relevant to the teaching of listening comprehension is the way in which aural information is stored in memory. In Richard's analysis of listening, the sixth and last step is '[r]etaining the meaning and acting upon it, without necessarily remembering the

actual form in which it was encoded by the speaker' (quoted in Lee & Van Patten: 1995:61). As nearly all researchers and psycholinguists agree, this implies that the listener neither hears nor remembers all the words in the message: 'What is extracted in listening as perceived meaning is not recorded for storage in its original syntactic form. It is stored in memory in a simpler form that preserves the gist' (Rivers: 1993:79). This suggests that listening comprehension activities should be distinct from those which promote speaking, such as "listen and repeat" audio exercises, and that listening tasks expecting total recall are both unrealistic and unproductive.

### **Types of Listening and the Role of the Listener**

Just as there is more than one type of speaking, as evidenced by the concept of speech acts and the various roles of the speaker, such as narrator or conversant, there is more than one type of listening. Thinking about the type of listening we want our students to learn to do is important because it will determine the type of tasks that we have them do in listening activities. In a chapter entitled "A Listening Taxonomy," Coakley and Wolvin 'address... the need for a classification system of listening purposes'

(1986:15). With regard to L1 listening they mention:

- discriminative listening, or 'distinguishing the auditory and/or visual stimuli' (determining whether one is hearing a "t" or a "d," for example), which is the basis for all other listening as the units of meaning must be identified before meaning can be assigned;
- listening for comprehension to obtain information;
- Therapeutic or empathetic listening, in which the listener expresses empathy toward the speaker allowing him or her to 'talk through a problem;'
- Critical listening, involving an evaluation of what is heard and leading to a judgment
- Appreciative listening, or listening for enjoyment to music or television, for example.

(1986:19–21)

Writing about L1 listeners, Coakley and Wolvin state that 'much of the educational process is based on comprehensive listening' with 'students ... asked ... to understand and retain vast amounts of information' (1986:11). This is all the more true of L2 listening, as is borne out by Ur (1984) who, focusing on L2 learners, divides her 'suggestions for classroom activities' into 'listening for perception,' which is like

Wolvin's and Coakley's discriminative listening, and 'listening for comprehension,' with the bulk devoted to the latter (about 115 pages for listening for comprehension compared to only nine pages for listening for perception) (Ur: 1984). With this approach, the purpose of listening activities is exclusively to find out if students understand the contents of the listening documents, so that listening remains an academic exercise for them, never becoming a meaningful cognitive

experience. The typical listening comprehension activity consists of questions about “what happened” presented in chronological order. For example, a narration of the mishaps occurring during Marie-Odile’s trip from Paris to New York is accompanied by questions such as whether it was a direct flight, whether the plane left on time, where her checked suitcase went, and where the plane landed. Listening to the same narration would be a more natural, meaningful experience if students were asked to note down what they consider the most significant aspects of the trip.

According to Rost (1990), listening can be described as interactional or transactional, depending on the relationship between the listener and the speaker. In interactional listening, in which two or more people engage in a conversation, the listeners can play more than one role. They can answer questions, challenge the speaker by asking questions, contribute new information, change the course of the conversation, use words or expressions that keep the conversation going (using back-channeling signals indicating to the speaker that one is listening or prompts to encourage the speaker to continue [100]), react with any one of a number of attitudes, or use appropriate phatic speech or paralinguistic expressions. They can also follow the accepted script (series of schemata) for a specific situation, or not follow it because of lack of experience or background knowledge (96). An example of not following the script would be an American in a formal restaurant in France who attempts to “get to know” the waiter by asking personal questions, something not done in that context. In interactional listening, the listener has to understand speaker behaviors inherent in interaction (depending on the language), such as repeating and using pause words. Also, the listener has to recognize his or her role in identifying misunderstandings, executing repairs and making queries (112). As most non-native speaker (NNS) learners in a classroom situation can engage in interactional situations only with their teacher, who usually communicates through “teacher-talk,” or with their fellow students who are also NNSs, it is assumed that misunderstandings will occur. For this reason, literature on L2 interactional listening often concentrates more on interaction and negotiation of meaning than on listening skills themselves.

Students in university and secondary school FL courses are more likely to experience transactional rather than interactional listening in which the listener is ostensibly not obliged to respond. Transactional listening is used for television, film, radio or other audiovisual input, as well as for lectures or theater, situations that do not require an oral response. It is not exactly true, however, that transactional listening requires no response at all. For example, the audiovisual materials which students listen to or view for a course are usually accompanied by an assignment including a written product and/or preparation for class discussion. Likewise, although students do not have to interact with the lecturer in a class with over one hundred students, a fairly common situation in large universities, they often respond in writing by taking notes, or non-verbally by giving a nod of the head or some other sign demonstrating understanding. In addition, not all lecture situations demand the same approach to listening.

For example, understanding an art history lecture based on slides can be differentiated from a lecture about a literary text. In the first case, the listener has to tolerate what is said to what is seen on the screen; in the other, the listener has to remember a text—from having read it before the

lecture, or by having heard it during the lecture—or to understand the speaker without having any knowledge of the text.

Students have to respond, also, to what has been called interactional-transactional situations, a hybrid type of listening that occurs in a FL learning environment. That is, listening situations that are interactional, such as conversations, are presented transactionally, usually in audiovisual materials, to expose learners to language as its used by L2 speakers in real-life communication. The interactional-transactional situations similar to participation in a conversation in L1 involving more than two people in which those who are not speaking need transactional listening skills to follow what is being said.

### **Advantages of CALL for Listening**

Regardless of the type of listening students are doing, the advantages of technology for fostering improvement of foreign language listening comprehension can be divided into two categories, those inherent in the computer and software themselves and those resulting from the contribution of the Internet and the World Wide Web.

Although there is overlap between these two areas and although the web would have no advantages without the basic computer technology, it is the accessibility, interactivity, and ease of use of the web that have greatly improved the teaching of listening and have made it possible to involve students in real-life communication in a classroom setting.

### **Basic Advantages of the Computer**

Compared to previous technology—tape recorders and VCRs—computer technology offers a number of advantages that make it easier to understand and to improve one's understanding of oral language and audiovisual materials. With CALL listening, students are engaged continuously in an interactive experience, can control delivery, can verify their comprehension, can view multiple types of input, and can access more than one input simultaneously.

### **Interactivity**

Because concentration is a key factor in successful aural comprehension, anything that will increase students' attention span will also help them to improve their listening skills. In contrast to a tape recorder or VCR, which will continue playing an audio or videotape until the end or until the user pushes a button, a computer can be programmed so that listening/viewing is interactive. The technological capacity to manipulate digitized audio and video files means that listening/viewing can be presented in such a way that students have to be continuously involved. They must react to the computer if the listening activity is to continue. The result, with well-programmed software, is that they are always alert to what is happening on the screen, avoiding the hypnotic state induced by watching TV or a VCR.

### **Control**



Most people would say that live interaction is better than computer interaction. While this is true as far as spontaneity of language is concerned, in some cases, especially transactional listening, the computer may actually be better, as it gives students control that is not possible in a live situation. Rather than hearing the aural input only once as occurs in live interaction, thus increasing anxiety, which leads in turn to decreased attention, the learner can listen as many times as desired to computer-delivered audio or video, replaying parts that cause difficulty and identifying the problem points. Assuming that the software allows students to use the materials individually and to listen as many times as desired, the processing load of listening is decreased.

Even if the listening material is not presented in short segments or “chunks,” the learner can “chunk” listening input if the software includes a control bar. Perhaps the single most significant contribution of the computer to student control of input, the control bar allows individual users (at the discretion of the program, of course) to locate particular points in a listening or viewing passage in order to listen more than once.<sup>8</sup> While it is possible to rewind an audio or video tape player, from a pragmatic point of view it is difficult, with either one, to find the exact place one is looking for (for a discussion of online help for students, see Godwin-Jones & Murphy-Judy, this volume).

### **Self-assessment**

When engaged in a conversation, the attentive interlocutor will either recognize instances of miscomprehension or have them pointed out. In contrast, learners, challenged by an audio or videotape, accompanied by any one of a variety of activities, may not know when they have misinterpreted or just simply missed important information.

The previously mentioned advantages of the computer, interactivity and control, make it possible for learners to assess their listening experience, verifying comprehension as they go along. The self-assessment can be programmed so that verification takes place after a short chunk of listening, with students prevented from continuing until they have found or been given the correct answers. Another option is global verification of an un-chunked document, with incorrect answers or other evidence of miscomprehension resulting in directing listeners to the source of miscomprehension.

### **Multiplicity**

Before the advent of the computer, students had access to text and images in their textbooks or in the print media. When listening or viewing, they accessed audio via a tape recorder and saw films projected on a screen or in videotape format on a VCR.

Text accompanying audiovisual documents was a separate component, so students had to deal with different inputs at the same time, not an impossible task but cumbersome enough to annoy students and distract them from their primary purpose. In contrast, in CALL multiple materials in multiple formats can all be put on a single computer and can be viewed on the same monitor. For example, a text introduction or images can set the stage for the listening activity. With regard to language, difficult expressions can be presented in text format with explanations, or an object or situation mentioned in the document can be illustrated by an image. Teachers can also provide an online



transcript, accessible to students freely or only after they have watched or listened to the audio selection a specific number of times (usually once or twice).

Another option is to provide students with more than one version of input, an extremely useful tool when working with authentic materials. Students can have access to an audio file replicating the content of a natural, authentic document, clearly articulated at a normal but slower speed with standard pronunciation. Teachers can also make an authentic document less difficult by offering it as a series of shorter segments, allowing students to listen to the series of short segments before listening to the entire document.

### **Simultaneity**

The “linking” feature of computer software means that the computer interface of a listening activity can give students simultaneous access to the multiple types of information mentioned above, limited only by the speed and capacity of the hardware.

Thus, it is not only that a film and transcript can be accessed on the same computer but, much more impressive, that there are clickable buttons giving student’s access to all of the available features from the same screen. They can click on the video controls to see the transcript of the scene they are watching, on the transcript to see the scene from the video, or on a dictionary to see definitions of key words (for a brief history of technology use in foreign-language instruction, see Burst on, this volume).

**Module -34****TOOLS USED FOR DEVELOPING LISTENING SKILLS****Topic No: 52**

**Advantages of the Internet and the Web for Developing Listening Skills; How using Technology can Help Develop Listening Skills? Speaking & Listening Web 2.0 Tools; Other Speaking & Listening Technology Tools**

**Advantages of the Internet and the Web for Developing Listening Skills**

The web expands the basic advantages of the computer dramatically, making it possible to give students the exposure to authentic language which is essential for the acquisition of native-like listening ability, either through access to materials or electronic contact with actual native speakers (NSs). Moreover, the multimedia capabilities of the web facilitate the creation and implementation of listening comprehension activities.

**Access**

The ability to digitize sound files and the new mode of streaming audio and video have made audiovisual documents readily distributable from and accessible to anyplace in the world. Radio stations and TV channels in major languages have accessible websites and some (BBC, RFI, and TV5) even have special pedagogical pages.

Free downloadable software (Real One Player and Windows Media Player) allows the audio or video files to be played on any appropriately equipped computer.

**Contact** Offering students a true NNS-NS interactive listening situation in the classroom environment, as if they were in the C2 country or engaging in an actual conversation with NS, was previously difficult, if not impossible, to arrange. This type of communications now possible, however, using the audio input feature of computers and, for video, webcam technology (See below under Listening Materials and Listening

Activities.).

**Ease of use**

The great advantage of the web for any purpose, but especially for listening comprehension, is the ease of use which comes from the ability to have everything on the same page, without having to install complicated software (even if certain programs must be on the local hard disk). As was true when progress resulted in automobile drivers no longer having to crank up the engine, shift, or know anything about the engine, with regard to computers now all the user has to do is click. The

fact that the web allows for communication using a low cost hardware item, such as a webcam, and connecting through a local server and, therefore, does not entail the costs associated with long distance phone calls or complicated distance learning technology, can also be placed in the category of ease of use.

### **Teaching Listening Comprehension**

Whether in a more traditional context or using CALL, teaching listening involves giving students sufficient exposure to appropriate audiovisual input consisting as much as possible of authentic, natural language, accompanied by pedagogical materials focusing on the various aspects of the listening process and the various types of listening, as mentioned above. Specific techniques and materials, different from those used in teaching speaking, are needed for students to master L2 listening. The present section concentrates on principles for the effective teaching of listening comprehension; the following one describes materials which allow an instructor to realize this effectiveness.

An essential element in the teaching of listening is the integration of language learning into the curriculum from the outset. From the very first day of a language course, students should be exposed to natural, authentic language other than that spoken by the teacher (assuming that the teacher is a NS or possesses near-native fluency and, therefore, can provide authentic language, which is not always the case). In addition to practice in speaking and writing, students should do listening activities at all levels of language learning. Additionally, the materials used should be based on audiovisual materials intended for NSs or in some way should involve interaction with NSs other than the classroom teacher. The early introduction and continued implementation of such materials solves the problem described by Goh: '[if there is] difficulty with a message at the level of perception or word recognition, there will be little cognitive capacity left for high-level processing' (Goh: 2002:188). Early, consistent training in understanding of prosody and perception of morphemic and phonemic features of the language studied will increase the efficiency of the students' language processing skills, leaving them more time for processing meaning. Exposure to authentic, natural language, presented in the context of activities that focus on key information or general themes will make students realize that there is more than one type of listening and that it is not only unnecessary but counterproductive to try to understand every word.

A curriculum with substantive content and a focus on language lays the foundation for good listening comprehension. That is, in addition to the techniques which teachers use for specific listening activities, their general pedagogical approach should incorporate development of skills and acquisition of knowledge that, while providing a solid basis in the language, also lead to better listening comprehension.

Such a general approach includes, among others, the following five points:

- Giving students essential linguistic knowledge about identifying phonemes, morphemes and word boundaries, and understanding and recognizing various types of expressions (phatic, temporal, those that indicate whether an utterance is intellectual, practical, or affective) as well as stock phrases, especially those used in everyday communication, presenting them as lexical expressions rather than analyzing them according to their structure (Nattinger & DeCarrico: 1992);
- Helping students to use natural pauses, stress, and intonation to help them to understand meaning;
- Making students aware of how discourse operates above the sentence level, based on principles of coherence and cohesion (Scarcella & Oxford: 1992:141–149);
- Teaching background knowledge related to the culture, geography, history, and current events of the C2 so that students will recognize and understand the sociocultural significance of names, dates, and places mentioned in audiovisual documents; and
- Training students in skills such as recognizing NS prosody, identifying specific information or making inferences, regardless of whether the focus is on grammar, reading, culture, or any other area of language study. Inferring, or deducing the meanings of novel or unfamiliar words based on contextual and pragmatic cues is especially important for both reading and listening comprehension (Lee & Van

Patten: 1995:62).As is true of essentially all aspects of language pedagogy, the best approach to the teaching of listening comprehension consists of three steps: preparation for new material, interaction with the new material, and recycling/reuse of new material. For aural comprehension, these steps are a pre-listening/viewing activity, the listening or viewing activity itself, and a post-listening/viewing activity.

### **Pre-listening/viewing**

The pre-listening activity should familiarize students with the language and content they will hear in the listening activity. This can be done through in-class or homework activities based on an introductory text, visuals, or oral/aural tasks that activate general world knowledge, schemas and previously learned vocabulary. Focusing student attention on advance organizers, such as titles or related images, appears to improve comprehension and retention (Herron: 1994; and Herron et al.: 1995). Another approach is to have students listen to and then produce sentences, phrases, or words before listening to a video segment that uses them. Students should be made aware of the redundancy of much oral input and have practice listening to audio/visual documents to identify information they hear more than once. According to Mendelsohn

(1994:12), the pre-listening phase should include activities involving all elements of listening and allowing students to predict and guess. If the listening task requires students to form inferences, the clues should be included in the pre-listening activities.

Pre-listening/viewing activities should also foster the development of metacognitive skills. Along with information about content and practice in language, students should be given hints about how to structure the information so that it informs their listening and makes it more efficient. During

the pre-listening phase, letting students know or helping them to guess the genre of the audiovisual document they will listen to or view will help them to anticipate what they should be listening for. If they will be listening to a narrative, then they will know there will be a story with a beginning, a middle and an end, as well as recurring characters. If the document is in the form of a current news broadcast, they will think about the news they are aware of in their own language and will listen for specific facts and information (Friedman in Wolvin

& Coakley: 1993; Weissenrieder: 1993).

Part of metacognition, according to Lundsteen (1993), is to know what you don't understand and to ask for clarification. In order for L2 learners to do that, they have to learn how to determine the information necessary to make sense of what they are hearing. This means that the final step in the "pre-" phase is a thorough explanation of the tasks to be performed while listening, so students know that they have to identify only those words that are necessary for comprehension of the message, not every word they hear. It cannot be overemphasized that clear directions are part of the prelistening stage and should always be presented in class if the listening activity is to be done outside of class as a homework assignment. In fact, especially with beginning and intermediate learners, an initial portion of the listening/viewing document can be shown in class and the first part of the listening activity done by the class as a whole. Alternatively, a short activity similar in nature to the listening activity and based on a short, but similar document can be done in class.

Although all listening activities should always be introduced in class, it is not only unnecessary but probably impractical for all of the pre-listening activities to take place in the classroom. Much of the preparation for listening, such as acquiring background knowledge or listening to and repeating expressions used that the students will hear in the listening activity, can be done through CALL activities on a standalone computer or online.

### **How using Technology can Help Develop Listening Skills?**

#### **Radio**

One of the most accessible ways a learner has of developing listening skills

- o Low-tech and radio broadcasts are continuous
- o Listening to the radio is not an activity that is often used in class time.
- o Radio listening can only be done only in real time and the scheduling of language classes to catch particular radio program is difficult.
- o The difficulties of obtaining copyright often prevent teachers from recording from the radio for classroom use.

#### **Audio tapes**

Audiocassette players are the simplest and cheapest way to provide listening practice opportunities for students in a classroom.

- o Because nearly all general course books these days have accompanying audiocassettes, a cassette player has become an essential tool in the language classroom.

Extensive listening practice: Students can practice their extensive listening in a variety of ways. That is, they listen to extended stretches of discourse in a directed fashion, as opposed to out-of-

class extensive listening, usually for fun (e.g., movies). o Many of the situations in which students need to use extensive listening skills require them to listen to unfamiliar speakers or to a variety of speakers. o Without the aid of audiotapes, teachers can only do so much to create listening contexts for students to have extensive listening practice. o With the help of tapes, teachers are able to create some of the following situations so that students can acquire overall comprehension skills: o Handout :2

Intensive listening practice: Replaying a tape several times allows students the opportunity to focus on discrete points of the language and to develop intensive listening skills. If this is the purpose of the activity, then the teacher should state this at the onset and then be prepared to play the tape more than once. However, teachers need to be aware that some students can become dependent on repetitive listening to tapes before they are satisfied with their ability to comprehend any of the information, at either the specific or general level. We might call this the “play it again Sam” syndrome.

### **Language Laboratory**

23. o With the advent of tape recorders in the 1950s and the rise of the audio-lingual method of teaching, language laboratories became popular facilities in many schools. The theory behind the audio-lingual method was that we are able to condition students to learn language. o The best way to do this was thought to be by way of mechanical drills. Theoretically, if students heard and repeated language structures often enough, they would learn the language better. Typical drills performed in the language laboratory took the form of repetition drills or substitution drills.

### **Video**

The use of video to help develop listening skills has received much attention since it began to appear regularly in language classes in the mid-1970s. o The obvious contextualization of language provided by video made it a popular medium in non-English-speaking countries. Video often promotes the motivation to listen; it provides a rich context for authenticity of language use; o the paralinguistic features of spoken text become available to the learners (compared with radio, that is); and it aids learners’ understanding of the cultural contexts in which the language is used.

### **Speaking & Listening Web 2.0 Tools**

#### **1. Go! Animate (<http://goanimate.com/>)**

Students can use this tool to create animated videos, using their own voice by recording an MP3 or MP4 and then importing into Go! Animate. It can also be accessed as a listening tool when you share a prepared video (either with your own voice or a computer-generated one such as that which can be found in the “Discussing Math Methods over Dinner” example shared below). Be sure that when using as a listening tool that you give specific things students are to listen for.

Example: [http://goanimate.com/videos/05MBuwCSYfPE?utm\\_source=linkshare&uid=0P6sABNF8DKI](http://goanimate.com/videos/05MBuwCSYfPE?utm_source=linkshare&uid=0P6sABNF8DKI)

## 2. VoiceThread + iPad

VoiceThread is one of those tools that allows you to meet all of the literacy strands (reading, writing, speaking, listening, & viewing), but especially the speaking and listening strand. Available online (<http://voicethread.com/>) and through a free app purchase (<https://itunes.apple.com/us/app/voicethread/id465159110?mt=8>), teachers can create VoiceThreads, having learners to view and respond through video, voice, or text. For a truly interactive experience, students can comment on each other's responses. See the Social Studies World Event VoiceThread example below:

Example: <https://voicethread.com/myvoice/#u1394575.b3480752.i18241953>

## 3. Voki

Voki, found online at <http://www.voki.com/>, is a fun way to engage students through talking avatars. Students can create their own avatars, designing them to resemble a historical character or a caricature of their own self. Using their own voice, they can enhance language skills, work on vocabulary, answer questions, the possibilities are endless! Likewise, teachers can create homework assignments, as in the example below, reinforcing listening skills by holding students accountable for completion of a specific task. The Voki website has close to 200 different lesson plans that apply the use of this tool across the curriculum.

Example: <http://www.voki.com/pickup.php?scid=8874500&height=267&width=200>

## 4. AudioPal

Another tool that meets both the speaking and listening strands is AudioPal (<http://www.audiopal.com/>). AudioPal allows you to record your voice through a mic or by calling in your message to a toll free number. There is no registration required, instead AudioPal sends you a link to your message. From there, you can embed your free audio player online.

Example: [http://www.audiopal.com/grab\\_your\\_widget.html?mId=42081713.2](http://www.audiopal.com/grab_your_widget.html?mId=42081713.2)

## Speaking & Listening iPad Apps

Educreations + web version (<http://www.educreations.com/>). Educreations on the app store at <https://itunes.apple.com/us/app/educreations-interactive-whiteboard/id478617061?mt=8> is a great tool to use in the flipped classroom concept. It allows you to upload presentations via multiple platforms (PowerPoint, Keynote, PDFs, etc.) and narrate them.

Example (listening): <http://www.educreations.com/lesson/view/the-hunger-games-excerpt/8897145/?ref=link>



**Other Speaking & Listening Technology Tools**

Other iPad apps that can be used in the Speaking/Listening strands are numbered below:

1. Toontastic, an app that allows you to animate while recording your voice. (<https://itunes.apple.com/us/app/toontastic/id404693282?mt=8>). One example? Toontastic Video Culture – <https://toontube.launchpadtoys.com/293893>
2. ShowMe, an app that lets you turn your iPad into an interactive whiteboard (<https://itunes.apple.com/us/app/showme-interactive-whiteboard/id445066279> )
3. Audioboo, an app that lets you record up to 10 minutes of audio (<https://itunes.apple.com/us/app/audioboo/id305204540?mt=8>)
4. Sock Puppets, an app that lets you create lip-synched videos. (<https://itunes.apple.com/us/app/sock-puppets/id394504903?mt=8>)
5. Fotobabble, an app that lets you upload your photos and, well, babble about them. (<https://itunes.apple.com/us/app/fotobabble/id353078443?mt=8>)

**Reference Source:**

**1. ‘Wired for Sound: Teaching Listening via Computers and the World Wide Web’ by**

Judith Frommer

**2. <https://www.slideshare.net/abidayou/developing-listening-skills-through-technology>**

**3. <https://www.teachthought.com/technology/common-core-technology-tools-literacy-speaking-listening/>**

**4. <https://www.teachingchannel.org/blog/2015/09/02/literacy-in-the-digital-age-speaking-and-listening-sap>**