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CARRERA DE LINGÜÍSTICA E IDIOMAS

LISTENING AND UNDERSTANDING STRATEGIES FOR YOUNG SCHOOL FOREIGN LANGUAGE LEARNERS

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To God and my family...

If a man will begin with certainties,
he shall end in doubts ;
but if he will be content to begin with doubts
he shall end in certainties.

---Francis Bacon

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OUTLINE

ABSTRACT

Listening, a natural phenomenon, allows common people to participate in communicative situations, listening to speeches in classes, on television or in conversations, that is why, it is important to release the listening skill as a communicative activity in the process of foreign language learning.

This project presents three listening strategies : "Recording the students voices", "Recording the students video tapes", and "Real life listening" for young school learners between 14 and 17 years old. The first is a strategy that allows learners to create their listening material and tape their voices, the taped material can be cues for games, conversations, interviews, or short stories. The second strategy involves students in the process of presenting a little play or a sketch in a theatre and record it in a video tape, and create at school a library with videos to use with other classes. The taped material can be well known stories, directions, or descriptions about places or people's appearance. The third is a strategy to train students to understand their partners voices. Students prepare written material and they explain it in groups in classes and they have the opportunity to ask for clarification if there are unclear parts. In all these three techniques students work with prediction, speculation and they use visual environmental cues.

This project pretends to motivate students during their learning process giving them the opportunity to be active participants in all the activities and the right to decide the topics they want to work on and to have control on the tape recorder and video recorder. In addition to this, students can develop their creativity, discuss about the material to work on, and apply their previous knowledge in the foreign language to learn more structures or vocabulary and to be communicative learners during classes.

I. DIAGNOSTIC SECTION

A. INTRODUCTION

Human beings have the capacity to perceive noises, sounds or voices involuntarily (independent of one's will) or voluntarily (on one's own) just from the moment the ear sense is developed. That is why, we can understand spoken language and participate in   communicative situations, such as : conversations, attending a conference, watching T.V. or a film ; activities that   can be easily developed in our mother-tongue because we are exposed to them all day listening to different kinds of information.   However,   the listening skill in a foreign language is not developed in the same way   because of the limitations that listening in English represents : lack of opportunities to listen to spoken language, lack of vocabulary, pronunciation in different accents or misunderstandings. These aspects make the listening skill difficult to practice specially for those students who are not motivated, or do little or none listening activities in their regular English classes. That is why, I think it is important to generate new strategies not only to motivate students to listen to speech, but also to give them the opportunity to develop their creativeness, and responsibility giving them the right to control it themselves, to be honest and collaborative during the activities and also to guide students to use their

previous knowledge and achievements in the target language to do listening activities.

B. JUSTIFICATION

Teaching listening to Foreign Language Learners is an everyday challenge teachers have to deal with. That is why, it is important to propose active techniques to practice listening activities in the classroom. These techniques will allow students to develop not only the intellectual aspect, but also the affective, emotional and motor aspects.

The idea to have students as active participants of the tapes instead of being only receptive listeners pretends to motivate learners to trust on themselves and their foreign language knowledge, and also to give students the opportunity to develop their creativity and imagination. It is also necessary to create an environment of free expression where students can behave openly, and express their own feelings without mistrust. In addition, students need to have control of their work, its organization regarding the time available, and the success of the activities.

The present techniques are also proposed because in our country there are not propositions about making students part of the tapes. The traditional techniques

proposed by many books keep students as receptors. There are several books which propose only pre-recorded material with native speaker voices. For example the books : In Contact by Logman, English by Educar Editores, Teen Track and One two...six by Santillana. The tapes are designed to give students a model on the native speakers pronunciation. However it is also important to listen to other students accents because learners are most of the time listening to their partners voices in the classroom.   And when they have speaking activities sometimes they do not understand what the other students are saying. This is why, I think that the first thing to do is to change the way of thinking about teaching listening and the procedures to develop it in the classroom. It is urgent to involve students in the process during classes and develop the criterion to work in groups or pairs, to develop respect to their partners' opinions or work ; taking into account this fact, it is necessary that students listen to their partners voices and accents and not only to pre-recorded material accompanying the text book.

C. OBJECTIVES

This project aims at reaching the following objectives :

GENERAL OBJECTIVE

-To present techniques in order to motivate students to create their own

listening material (conversations, speeches, interviews, etc.) to understand

the new vocabulary by context.

SPECIFIC OBJECTIVES

- To train students to use visual and aural environmental clues to develop the listening skill.
- To allow students to have control over the tape recorder in order to administer their time and decide where to stop the tape recorder to listen to the tape again.
- To integrate listening to the other skills : speaking, writing and reading.

B. CONTEXT

There are many reasons why people want to learn English. This is a language spoken all over the world and taught in most schools where learners have the opportunity to get basic knowledge of the language and increase their cultural background of it.

Young people studying English as a foreign language in Bolivia are the biggest group of learners in public and private schools. Students at school have English

classes at least once a week for half an hour, depending on the school curriculum. However there are private schools with special English programs, which allow students to learn English in a short time as San Calixto, San Andrew's and La Salle Schools.

Teaching English to teenagers is a laborious work teachers must perform in order to motivate students in classes to increase their knowledge about the target language. But the role of the teacher sometimes is not integrally played. There can be many causes why some teachers are demotivated : low salaries, poor school materials, bad conditions of the school buildings, lack of communication between English teachers to share their ideas and materials. That is why in La Paz city many teachers have to work under bad conditions in public and even in some private schools.

In addition to this, there are also differences between school buildings. Many public schools do not have special classrooms for English. Neither they have special material such as good tape recorders and tapes or videos to do listening activities. On the other hand, many private schools have special well provided English classrooms, although some of them share the same classrooms and video rooms for all the subjects such as Math, Chemistry, Social Studies, etc. ; and they only provide a tape recorder and some tapes from English text books.

1. THE SOCIOECONOMIC ASPECT

The study of a foreign language has become popular in Bolivia, specially learning to speak English. There are many reasons why people study English : For example students at school, have to learn it whether they want it or not because it is in the school curriculum. Professionals study English because they want to get a promotion or a better job. Students with some specific reasons as air traffic controllers, waiters, computer technicians study English to read books or to communicate with English speakers by themselves, or to get a scholarship to study in a foreign country   This is similar in other countries as Harmer (1991 :1) describes people want to learn a foreign language to increase their possibilities of a better job, or because learners attending a school or a university have to study obligatorily.

2. THE PSYCHOLOGICAL ASPECT

As Alfredo Morales (1994 :157) says, young learners are considered the most interesting group of students. This happens because teenagers show a great development of their intelligence ; their physical force, the work and sports facilitate their self control ; thus teenagers get good results in their work thanks to their will which is based on their intellectual an affective life.

In addition to this, teenagers are up-to-date with the last discoveries and technological appliances and demand teachers' aptitudes to discuss any subject related to their interests. Although there is a curious aspect to notice, they most of the time look reluctant to listen to their teachers' explanations , Harmer (1991 :7) suggest teachers to remember that adolescents are difficult to motivate because they are not as curious as little children and they do not need the teachers' approval to do things. They only act according to their way of thinking.

Stimulation, at this stage, is vital so it is important to put the language teaching into an interesting context for the students. This situation is similar in Bolivia where teaching English as a foreign language is an everyday challenge, because students are not motivated unless the teacher discusses with them the last innovations, or topics that interest them. Teenagers also expect to learn participating by exchanging ideas, by showing their skill and capacity.

Regarding the previous aspects, this project is designed for teenagers from 14 to 17 years old, who are at a false beginner level and most of them have been studying English from the first grade at school. These students have basic knowledge about vocabulary, grammar and pronunciation. They do reading and writing activities, but they do not frequently do listening or speaking activities, because no teacher takes listening seriously as a critical aspect of the Communicative Approach. The school, I will apply these techniques to, is

"Lourdes" School a private central school in La Paz city, its building is old and students share only one classroom for all the subjects.   There are good tape recorders but there are no tapes in the library to use in extra listening activities in addition to this, there is only a common video room.

E. PROBLEMS IN TEACHING LISTENING & UNDERSTANDING.

We all listen to different kinds of messages, sounds and melodies without any effort in our mother-tongue. We also understand the main idea about what we are listening without worrying about details or words we cannot listen clearly.   So it is not common to hear   say :   "I didn't get some words that's why I didn't understand what you said".   However, it happens because of the different accents, different topics with special lexical words as in medicine or carpentry or the circumstances which make listening difficult. That is why,   Mary Underwood (1989:1) claims that, listeners have to be able to work   out the words a speaker uses in a particular way or a particular situation and not only to understand words in isolation .

Therefore, listening in our mother-tongue is relatively easy.   As native speakers we are competent to understand any message and when we do not get the meaning of some words it is because we need to identify words according to the context and to the speaker's intention.

On the other hand, listening to speakers in a foreign language is considerably difficult. We do not understand clearly the words, in spite of knowing them; because of the poor vocabulary, intelligible pronunciation and the different context or situations where words are used. Foreign Language learners when listening to spoken English feel they have limitations to understand the message which may cause misunderstandings.

1. STUDENTS PROBLEMS AT LISTENING ACTIVITIES

a. STUDENTS PASSIVITY

Students in a general English class have to follow the instructions given to all the students in the same class to do any kind of activity. When there are listening activities it happens the same, they have to listen to certain topics, to answer questions, to check the answers with the teacher, to fill in gaps, and the tape is played only a few times according to the teacher's point of view or the instructions in the book.

As an example the book *Teen Track* by Santillana was consulted. It proposes listening activities with pre-recorded material. The activities are traditional : Pre-listening introduces the topic, then comes the questions and answers section, then students listen to the tape and every step needs to be controlled by the teacher ; in

addition to this, students only sit passively and do not have the opportunity to control the tape recorder to listen to the tape for difficult parts.

The other book analyzed is *ENGLISH* by Educar Editores, which proposes listening activities in the following way : Prediction about the topic looking at a proposed picture, questions and answers section to introduce the topic of the conversation, listening for specific details, checking the answers. These activities are also traditional and they do not consider the students as probable candidates to record their own conversations, besides, students do not have access to the tape recorder.

The previous activities sometimes demotivate students because tapes are played at the same speed for everybody, they cannot be stopped and rewound again and again so many times as the student wants to listen again to a specific part. Further more, the speed at which the speaker communicates can become a problem, some students miss a word or they stop thinking about one thing they are trying to understand. This process differs from what reading is where learners have control on the reading material and they also have the opportunity to be part of the material by writing their own experiences or opinions.   Jeremy Harmer (1991:211) supports this aspect remarking the differences between reading and listening in the following way, listeners cannot flick back to listen the previous paragraph, they cannot stop the tape and rewind it while readers can stop to think

about any part they did not understand, and get back to the previous paragraphs to read it again.

Listening is more demanding than reading. While listening students do not have the opportunity to stop to think, the tape goes at a normal speed and this makes it difficult to follow the topic and make conclusions. But in reading students can control their work and take some seconds to draw conclusions or analyze parts they did not understand.

b. CONCENTRATION

Another important problem is concentration. To listen to a conversation and understand it, we need to pay attention to what the interlocutor is saying. According to Smirnov (1969 :177) we concentrate on what we are interested in, which is a selective reflex. It means to put away simultaneously other situations. The moment we are paying attention to something is called "*focus of optimum excitability*" and he remarks that this focus of excitability is not static. It changes constantly from one zone to another and the focus of excitability changes into an inhibition state. Similarly the psychologist Luis Juan Guerrero (1990 :41-49) describes concentration as : "To pay attention conscientiously to any aspect of the reality". It means people pay attention to any aspect or situation related to their interest. And he also explains that a person can be concentrated on a topic

from 3 to 6 seconds when there is no strong motivation, 20 seconds or 2 to 3 minutes when there is a strong motivation. This is why students cannot stay for a long time listening and banking all the sentences in a speech neither in the mother-tongue. Concentration is closely related to comprehension and motivation.

We can pay attention and understand what the interlocutor is saying if we are interested in the topic, although we are not going to get the meaning of all the words and keep everything in mind. Thus, we cannot expect students to understand 100% of a conversation or other listening material or situations.

c. VOCABULARY

Sometimes vocabulary can be the greatest problem for many students specially for those who usually listen word by word, trying to keep the meaning of all the words in the listening extract or, when they have an incomplete sentence, they feel confused and lost in a sea of unknown words. Listeners find difficult to get the meaning of a word by the context. Students confuse the word meanings and do not analyze the context where the words are being used and they have to try to understand the speaker's speech because the speaker is not going to use special vocabulary when speaking. Mary Underwood (1989 :17) points out that,   the speaker's choice of vocabulary expresses his opinion, and listeners do not have that possibility. It means the listener has to try to understand as much as possible

the message in the conversation, eventhough there is not the possibility of stopping the speaker and ask for a clarification. It means we have to understand words in context and guide ourselves if it is possible by visual aids, like the face expressions, movements of the body or hands and by our imagination. Known vocabulary must guide us to work with predictions, of what is being said, this is the only way we can understand what we are communicating or listening, we understand the main idea by the context and not by isolated words which are not very important in this process.

2. TEACHERS PROBLEMS AT TEACHING THE LISTENING SKILL

Teachers working in the classrooms have to deal with some steps to teach English and they have to regard the skills to be developed and the importance of each one at a specific moment during the class. Teaching listening represents a challenge because this skill faces different problems while writing and speaking skills are relatively easy to develop.

There are contextual problems that interfere with the teaching of listening for instance : the school building ; whose classrooms are not in good conditions (windows with broken glasses, big rooms or sometimes small rooms) which do not allow a good acoustic sound, there for students cannot perceive the voices in a tape. Only some private schools offer better conditions to work with listening.

They have special rooms (laboratories) with technical appliances like T.V., V.C.Rs and headphones and good tape recorders.

The equipment offered by the school's administration is the vital part of a class. In some institutions there are not good tape recorders and if there is one the voices in the tape are not clearly perceived all around the classroom. Tape recorders also need to be the ideal ones for an English class ; they must have a counter which allows to see easily where the tape was in order to get back or find the place that students want to listen again. Harmer (1998 :99) recommends, to take into account the tape counter. When we find the right place on the tape we only need to remember the number which the counter is showing or press the counter at that point so that, it now shows 000. In both cases, we can find the way back when we want to play the tape for the second or third time-instead of going backwards and forwards all the time trying to find the right place. Schools with English laboratories are well equipped, and students in these places practice this skill exhaustively, with good tape recorders and sometimes V.C.Rs and T.Vs.

It is also necessary to talk about the tapes, in La Paz city, there are not many bookstores with English materials. There are only some specific places where teachers can buy extra material or libraries where teachers can borrow new tapes, as the British Council Library. Most of the teachers use only the tape provided with the textbook they are using to give their classes.

The difficulties to develop the listening skill are not only concentrated on the buildings and equipments. The large number of students in classes is also a problem. Classrooms with forty or forty five students are not adequate for teaching English, because several learners do not have the opportunity to participate taking also into account, that some of them are shy and do not feel so confident to work in groups or to talk in front of the class. Despite these problems teachers have an everyday challenge ; the listening skill has been developed according to the imagination of the teachers who want to improve their way of teaching and their ability to solve problems, but the low professional level or skill hinder them from creating material and managing their class with applied techniques.

F. FRAMEWORK

1. WHAT IS LISTENING ?

Listening the first ability we develop without any special studies cannot be clearly defined. How it works is a mystery. The RANDOM HOUSE WEBSTER'S COLLEGE DICTIONARY (1991 :791) defines listening as : "To give attention with the ear ; attend closely for the purpose of hearing". This is only a general definition listening is a process more than an attention catcher. People listen to

noises and voices with a purpose. According to Mary Underwood (1989 :1) Listening is to pay attention to something we hear and we try to understand the meaning. Here, she gives a clearer definition ; when we listen we process information understanding the general idea of the message, she also remarks that, listening is to have basic knowledge about vocabulary because each word brings something particular in its meaning. She remarks that :

> "To listen successfully to spoken language, we need to be able to work out what speakers mean when they use particular words in particular ways or particular occasions and not simply to understand the words themselves".
> (Underwood, 1989 :1)

Then, it means we can understand words from spoken language but the meaning of the word is going to depend on the context, the situations or the person who is using the words and also on the interpretation of the listener. For instance : Somebody can say "I am thirsty". The word **thirsty** in general means "a sensation of dryness in the mouth and throat caused by the need of liquid". You can interpret this as to want to drink something ; may be the other person wanted to say *he/she was thirsty for news* it means to know more about a specific topic. The real meaning of the word **thirsty** depends on the context and the interpretation the interlocutor would give it. In addition Rost supports this definition :

"people understand instances of spoken language taking into account the definable features of the event and the participants where language is used".
(Rost, 1990 :7)

More than this, he emphasizes that, it is not necessary to have linguistic framework before attempting to use linguistic knowledge to understand what is heard, and it is also unnecessary listeners discern a speaker's intention or tone in order to arrive at a plausible understanding of an utterance.

Furthermore he makes a wide analysis about listening based on some author's models of verbal understanding. He mentions the New Model of understanding proposed by Demyankoy (1983) which classifies the language understanding on these stages :

1. acquisition of the linguistic framework of the language in question ;

2. construction and verification of hypothetical interpretations of what is heard ;

3. discernments of the speaker's intention ;

4. assimilation of the spoken message ;

5. co-ordination of the speaker's and listener's motivation for participation in the conversation ;

6. discernment of the tone of the message.

Rost (1990 :6) says that, this model includes aspects of the listening ability, it does not capture the essence of real-time language understanding, the linguistic framework of the language in question is not required to use linguistic knowledge and also in this model it is not necessary the listeners discern a speaker's intention or tone in order to understand reasonably an utterance. He also mentions another model based on heuristic process in "real-time" although suffering from an idealizing of sequences. In this model he remarks the work of Clark and Clark (1997) which has served as the basis for psychological descriptions of verbal understanding :

1. [Hearers] take in the raw speech and retain a phonological representation of it in 'working memory'.

2. They immediately attempt to organize the phonological representation into constituents, identifying their content and function.

3. As they identify each constituent, they use it to construct underlying propositions, building continually onto a hierarchical representation of propositions.

4. Once they have identified the propositions for a constituent, they retain them in working memory and at some point of our memory of the phonological representation. In doing this, they forget the exact word and retain the meaning.

Rost (1990 :7) thinks this model is describing the hearer as a 'language processor' who performs actions in a fixed order, independently of contextual constraints. Further than this, he thinks that, any model to explain how people understand instances of spoken language needs to take into account the basic features of the events and the participants where language is used. It means as it was stated before that, listening is not only to perceive sounds or words, it is more than that, it is to understand what is being said according to the context and the relation between the speaker and listener and the intention of communication ; what Rost calls interactive context.

a. DECODING CONCEPTS

If we stated that, listening means to understand the message we hear from a speaker ;   understanding spoken language is more than that ; it is an inferential process based on a perception of cues decoding utterances. Most listeners fail when listening ; they cannot follow the normal speed of the language at a spoken moment, because language is produced in spurts (big quantities) which are called 'Pause Units' They are approximately six words and have the length of about two seconds. This analysis of time focuses on the way the language is used and the degree of word abbreviation, length, emphasis or other altered word from expected norms.   Timing the speaker turns might affect the sense of   a

conversation, because when the speaking sound can be lenghted, paused one second or less, it is pronounced in different ways.

Phonemic Segments.- Rost (1990 :37) explains how phonemic segments are identified. When decoding it is possible to listen to small units 'phonemic segments' which can be pronounced and identified but pronouncing the word ***bring*** when the units are together it is impossible to perceive the moment when the sound formats for /b/ end and the sound formats for /r/ begin, sounds are overlapped or juxtaposed. Since all phonemes change their perceptual features in different phonetic environments for instance /t/ is glottalized in *certain*, flapped in *butter*, stopped in *plate* ; this is called allophonic variation ; (phoneme variation according to the context). Then to recognize easily the variations, it is necessary to be familiar with the sound system of a language. Some of the variations from an articulatory perspective are caused by co-articulation and phonological context variability, for instance there is :

Free variation : (inaudible releases (stops), flapping instructions).

Assimilation : (specifically, as nasalization, labialization).

Palatalization, glottalization, voicing, de-voicing,

lengthening).

Reduction : (centring of vowels, weakening of consonants).

Elision : (omission of individual phonemes)

Cohort Model.- Rost (1990 :39) describes this model to explain the decoding of concepts. The ***cohort model*** is an autonomous process which permits to identify the word initial formation from other known words, for instance, if the word *'coffee'* is spoken to a hearer, all words in the hearer's mental lexicon beginning with /k/ are activated. In this part Rost remarks that, this model is inadequate for speech perception. However he points out, a phonological model proposed by Klatt's (1981) called LAFS (Lexical Analysis From Spectra) which   allows listeners to be aware periodically to recognize spectral signals, then they would compare the input to pre-stored spectral templates in a mental lexicon. This model does not compute representation for each phonemic segment. On the other hand, Rost (1990 :40) remarks the "logogen theory" proposed by Morton (1985), which states that the listener has sensing devices called "logogens", this devices were acquired by given words stored in the listener's mental lexicon from a neural network. Once the listener perceives the message automatically , he looks for the information, after this, the activation level of the logogen is raised and the word is available to the listener and recognized. It is also important to remark that, the attempts of the logogen model are : to notice the context effects, which allow listener to recognize quickly lexical items, and the lexical effects which anticipate the listener to recognize neiboring sounds.

b. HIERARCHICAL ORDERING

 In a speech not all the words are pronounced with the same intonation the key lexical items are identified by the stress which is recognized through a combination of loudness, pause and pitch movements. Rost (1990 :41) proposes a visualization of stress patterns applying mapping techniques of metrical phonology so that the perception of weak and strong contrast in words can be illustrated.   By a hierarchical system of stress the Metrical Theory contrast adjacent syllables in a utterance.

Example :

R

S   W

S   W   S   W
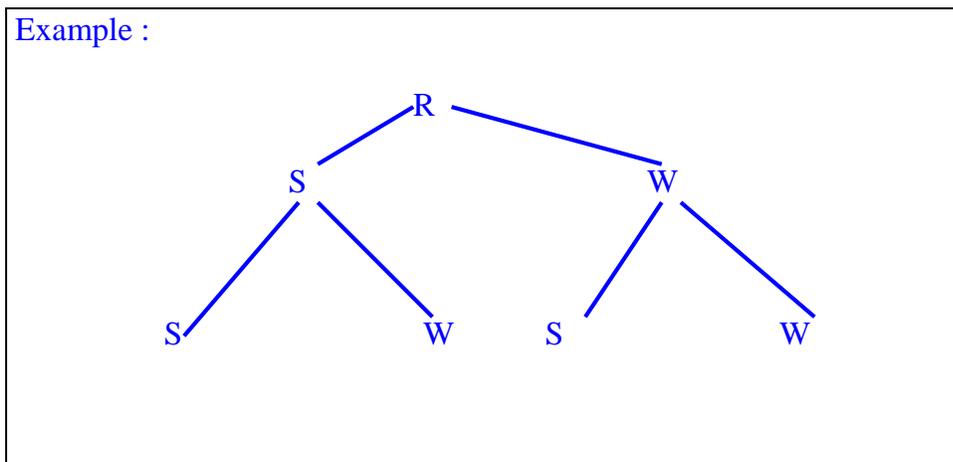
Metrical maps indicate contrasting units of stress in an utterance.

R= root of tree   S= strong   W= weak

This allows listeners to concentrate on the stressed segments using a mental map to perceive the stressed part and also activating a metrical template in short term memory might allow for a decoding of unstressed segments.

A different form, the mental grid, which allows to perceive the stress syllables identifying stressed lexical items. First unstressed segment, later stressed items are classified as lexical words in an utterance : nouns, verbs, adjectives, adverbs, grammatical words : articles, auxiliaries, prepositions , pronouns and conjunctions.

The stress.- Rost (1990 :43) defines the stress as a degree of force with which a sound is uttered. The use of it depends on the basis of language conversion and on the basis the speaker assessment of information status in the current discourse. The speaker stresses on items he believes are new for the listeners, or he stresses parts he needs to re-emphasize and de-stresses items that are thought can be recovered from context ; this process is called given-new principles :

> *A : Who went with you last night ?*
> *B : Mary went with me.*

In the example we can see the stressed words are ***who - Mary*** . It means we cannot stress went because in the question we want to know **who** (it is stressed) then the answer must stress : ***Mary***. Rost (1990 :44) explains that, listeners can easily perceive stressed syllables, but unaccented grammatical words in the clitic segment are perceived as part of the lexical words, they are difficult to recognize

and cause problems of intelligibility. One strategy that some inexperienced listeners of English underuse is : map the phonetic sequence they hear over an entire stress pattern in order to identify possible words.

c. PITCH DIRECTION

The pitch while speaking can serve to two purposes : the segmental and suprasegmental purposes. The first describes how pitch changes can mark new phonemes between segments in an utterance. The second is a systematic pitch difference that extends over an utterance (a source of information about the speaker's attitude and intention). Rost (1990 :45) points out the theory proposed by Ladd (1980) which says that, intonation can be a gastrula cue which co-occur with other cues. Intonation can vary according to the variety of English spoken the changes between the following combination low-to-high and high-to-low.

The use of high intonation shows a need of special attention. The use of low intonation is used to show new given information.

d. KINDS OF LISTENING

Listening is an activity that can be devided into two most important parts 'Involuntary listening' and 'Pre conceived idea listening'.

1. INVOLUNTARY LISTENING

It is rarely to hear something without knowing what it is about, involuntary listening happens when we perceive sounds or we listen to a conversation without knowing what it is about, for instance, entering suddenly a room, turning on the T.V, listening to the radio where there is a conversation in progress. According to Penny Ur (1984 :3) generally, we listen to a speech, having some idea of what we are going to hear, although sometimes we listen to something without some idea of the speech. But this situation occurs frequently in everyday life . Listening is as natural as to see, we just perceive many messages in many different situations.

2. PRECONCEIVED IDEA.

When listening to a conversation or speech we have some idea about what is going to be said for instance : if we attend a conference and know the topic, we know what it is about or we have any idea about the topic. If we make a question we expect a relevant response for example in the question 'What time is it ?' we expect an answer with expressions to say the exact time or something related to this. Ur (1984 :3) says that, when we listen to a speech we have some preconceived idea of the content formality level . He thinks that the preconceived

idea is based on the "script competence " (named by J.C. Richard) it means the knowledge we possess in advance about the subject matter or context of the discourse.

2. THE IMPORTANCE OF LISTENING

The importance of listening lies on its role in the verbal communicative process. Rost (1984 :2) based on Shannon and Weaver (1949) says that, in real life we state communicative situations ; we exchange roles it means we can be speakers and listeners just at the same time processing information. If we do not understand or we misunderstand words or phrases we are not accomplishing the communicative process. This means we are not sending and receiving the message according to the information processing model.

Received

| Information Source | Message → | Transmitter | Signal → | □ | Signal → | Receiver | Message → | Destination |

Noise
Source
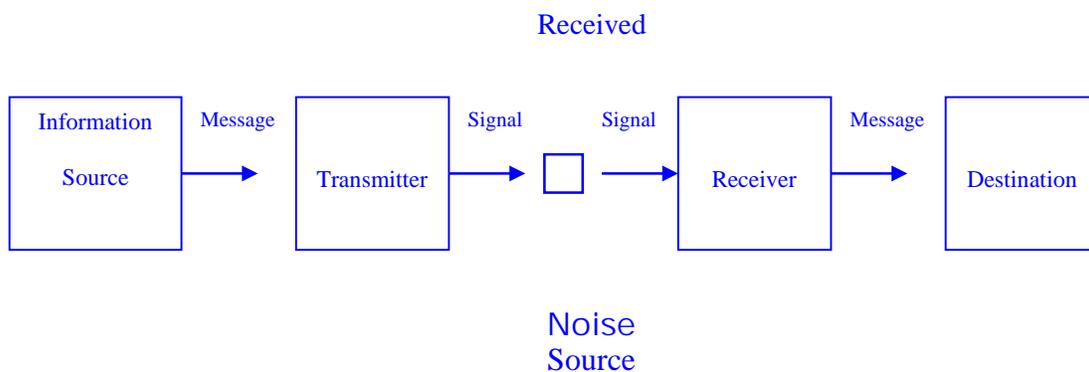
(An information processing model from Shannon and Weaver, 1949)

Similarly, Underwood (1989 :4) supports this opinion she says that, listeners need to listen effectively or they will not be able to participate in oral

communication. It means if somebody wants to get in contact with other people this person needs to listen to and pay attention to words in order to understand the message and be part of the communicative process. If a person does not understand the speaker's message, this interruption is called a *"break down"* maybe because the listener was not paying attention, or maybe he was trying to understand the utterance.

However, Rost (1990 :3) defines communication as a potential perfect encoding-decoding process in which speaker an hearer approach an isomorphic match of meaning (It means that the listener understands   the intention of the speaker clearly, or what he wants to say) Further than this, listening and understanding what is said lies on the responsibility of the listener.   This placement of responsibility for interpretation on the hearer is a direct departure from the information-processing view of understanding. Rost (1990 :4)   is very clear in this part stating that,   it is the listener work   to interpret the meaning of the message. It means the listener has to process the information without waiting for the speaker to think about if he/she is getting the information in the way which it is being sent. Verbal communication is really ambiguous. According to Rost (1990 :4) language has a connotative function in addition to a denotative function. This means, in the denotative function a speaker uses a particular language with the intention to refer to unique objects or entities and they do not have control on the connotative function of language for the listeners.

It is clearly seen that the listener must make an effort to understand the messages he/she must be worried about as how to get the meaning of a word or a sentence. Thus, listeners are oriented by the connotative function of a language with a knowledge domain.

Listening is also important because it is part of a daily life routine in every situation we are challenged to listen and the reasons for listening are many and varied Underwood (1989 :4) based on Kathleen Galving remarks five reasons why we listen.

> a) to engage in a social ritual
> b) to exchange information
> c) to exert control
> d) to share feelings
> e) to enjoy yourself

In addition to this, she also remarks that most listening occurs in the course of conversation exchanging roles becoming alternately speaker and listener. Then there can be many situations where listening takes place for example :

> a) *Listening to live conversation :* Listener does not take part of the conversation. He listens to a conversation because something is on the

own interest or only for listening. Or deliberately he listens to a conversation only for being aware what it is about.

b) *Listening to announcements :* This could happen at airports, stations, hospitals where the listener only needs to confirm relevant *information. Keeping only the main idea in mind.*

c) *Listening to the news, the weather forecast :* Here, the listener can listen to get specific information or listen for all the details ; if it happens the listener must be rapid on hearing relevant opening words.

d) *Watching the news, the weather forecast, etc. on television* : In this part the visual support helps the listener to understand the main idea contextualising the utterances.

e) *Listening to the radio for entertainment :* The listener does not have a clear, previous idea about the topic. This is considered the most difficult situation when listening because the listener needs a high, level of the listening skill.

f) *Watching to a live performance and watching a film in a cinema :* The objective is entertainment. The listener is interested in the story and the

characters.   In the performance the actors pronounce their lines clearly, while in the film, the listener can see facial expressions gestures etc. more clearly than in the theater and the sound is produced at the exactly required level.

g) *Listening to songs* :   The sound of music interferes with the sound of words, although, the rhyme of the lyrics sometimes helps the listener.

h) *Following a lesson* : During the lesson the listener is asked to take notes to understand the main idea and subsidiary ideas. Listening in a class demands from the student a hard work.

i) *Attending a lecture :* The objective of this activity is to understand the content of the lecture to take notes, to recognize the signals used by the   speaker.

a. **LISTENING IN OUR MOTHER-TONGUE**

Listening in our mother-tongue is an activity that apparently does not represent any difficulty or problem.   According to Anderson   & Lynch (1988 :25)   before we are speakers in our native language, we are listeners. Listening is an activity that has two roles which are important to denote : The first role of listening is that

learning the mother tongue. The second one is to listen in order to communicate with other people understanding the main ideas.

Listening to the mother-tongue is the input that a learner (baby) receives, Anderson & Lynch (1988 :25) based on other authors, describe the development of listening and they say that, babies of three days old prefer to listen to their mother or father speech rather than to listen to sounds (Butterfield and Siperstein 1974) at about eight weeks, babies are a little sensitive as listeners. They can distinguish the emotional qualities of voice : they give different responses to angry voices, which sometimes make them cry, and friendly voices, which make them smile (Kaplan and Kaplan 1970). When babies are four months, they show a reach to differentiate male and female voices, and by six to eight months, we can clearly perceive that , they can imitate the intonation pattern of speech addressed to them and they are able to distinguish the intonation of statements and questions (Nakazima 1962 ; Kaplan 1969).

In addition to the previous aspects, Rost (1990 :12) claims, that listeners must achieve to listen contrastive understanding in speech. Children develop the contrastive understanding because they only identify appropriate references to complete a successful communication process. For example : a mother can talk with the little baby in the following way :

Mother : Do you want to eat a banana (mother showing fruit)

Little boy : Yes, banana.
Mother : It is really delicious, isn't it ?
Little boy : Yes, delicious.

In this example the mother states a complete question, the little boy cannot discern the meaning of Do you want to eat.. ? the baby looks at the banana and get the gist by context and contrastive understanding. The luck of vocabulary does not obstruct the communication process. Rost (1990: 12) based on other authors (Cross 1978, Ellis and Wells, 1980, Firush and Fromhoff 1988) states that, the way parents talk to their children is important because it influences how rapidly babies acquire the parents choice. In addition to this he remarks that the baby is not only a receptor of input, it is an interactive listener, the baby listens and responds, as in the example, he answers '*yes, banana*', at this stage the baby is understanding the message and he gives an answer.

Anderson & Lynch   (1988 :26) talk about the 'Referential Communication Paradigm' to explain how young listeners (and speakers) cope with the information content of the message. They explain it in the following way : It is a game between two young children ; both have similar cards, one of them describe one card as clearly as possible ; the other child has to find which card he is describing. In this referential task   the contribution of the listener is very important because he denotes the problem all young learners confront, and aids to finish the communication process successfully. Anderson & Lynch (1988 :27)

also denote three ways in which listeners can aid successful communication in referential tasks :

> -*First*, the listener must be confident about what is listening, that is to recognize ambiguous or uninformative messages.
> -*Second*, if the listener identifies any problem to understand the speech, he needs to be able to inform the speaker about the difficulty.
> -*Third*, the listener must be clear to specify what additional or alternative information he needs, to understand the message.

Young listeners can confront problems at listening but they need to clarify them in order to contribute to the communicative success as it was stated before. Anderson & Lynch (1988 :27) remark 3 main tips problems faced by young listeners :

1. Many children (up to the age of seven) do not realize the importance of message quality". In referential tasks the listeners feels more guilty than in the observation of a wrong message.
2. Young listeners have problems assessing message quality. It means they cannot recognize it if the input is ambiguous or uninformative.

3. Unlike adults, young listeners rarely provide feedback to speakers. Young children do not usually confirm that they have understood, when the message is clear and simple in spontaneous conversion and in communication tasks.

They also talk about the Effective Improving Communication skills ; which is the provision of explicit feedback an appreciation failures about the message quality. In this exercise children are given a task that involves the speaker looking at a set of cards with simple pictures or diagrams, one of which is marked as the 'target'. They exemplify this in the following way :

A : It's the blue one.
B : Right, I've got it. He picks the blue star

In this example the listener is given an explicit feedback by the adult on the ambiguous messages, and then the listener elicit a more adequate message from it before making his choice of target.

The second important role of listening in our mother-tongue is that of listening to understand the main idea. Everybody can listen to their mother tongue without or no effort from babies to adults we are able to understand at least the main idea of what we listen. Rost (1990 :12) explains that, listening in L1 is related in part to learn to compare and understand in connected discourse. It means we

get the meaning of a word in the context (the sentence or paragraph) or the situation, understanding the gist of the sentence or the speech. For Anderson & Lynch (1988 :22) listening in our native language does not represent any difficulty too. We usually do so at speed and without effort. They also claim that our attention in our native language is focused on the meaning the speaker is trying to convey.   However, it is necessary to notice that English speakers have problems when listening to other native speakers, due to different accents for instance a New Zealander could have problems when listening to an American speaker, but this is not the only reason, for instance a speaking doctor, when explaining an illness, can be hardly understood because of the lexical terms he uses. Although we can understand any speech in a normal situation, in unusual circumstances ; problems, like the noise (people in a party or in a noisy street) and/or a speaker with a strong unfamiliar accent cannot definitely be understood,   by the interlocutor. But these problems, are   not a real barrier to get the main idea of a message. That is, why Rost (1990 :12) states that, when we start to communicate in our native language we only find the referents of speech (listener and speaker are using) and we state a basic meaning and the started conversation can continue.

When we listen in our mother tongue,   we use all the possible sources of information to understand successfully and efficiently. According to Anderson & Lynch (1988 :23) when we are adult listeners we do not worry about perceiving

speech phoneme by phoneme, or word by word ; we use our knowledge of the phonological   regularities of their language, its lexicon and its syntactic and semantic properties, to compensate for short comings of the acoustic signal. In addition to this we also use higher-level information, such as expectation about meaning, to supplement the acoustic/phonological information. We do not rely on identifying one sound or one word at a time.

b. LISTENING IN A FOREIGN LANGUAGE

As we saw listening in our mother-tongue is only a process of understanding the gist. Listening to English as a foreign language does not go so far. Some students develop this skill in a good way and others with some problems. There are some aspects that make listening hard for foreign students. Here are some of them :

1. NEW SOUNDS

Some English sounds do not exist in other languages. For example the sound /0/ as in *thanks* does not   exist in French, a native speaker of French would have problems to distinguish this sound , he is only going to assimilate it to a similar sound and would pronounce it as /s/ or /f/.   Ur (1984 :11) also states that, the sound does not exist in that native language, but it can appear as an allophonic variation of another phoneme   Like in /I/ (as in pit) and /I**:**/ (as in peep). But he

also gives another example in Hebrew, where the sound /I/ exist in modern colloquial language as allophones, and the substitution of one for the other makes no difference to meaning. This is why a Hebrew speaker has difficulty in perceiving the difference of the sound in 'sheep' or 'ship' but after a considerable amount of practice the speaker would distinguish it. Students also run over with the sequences and juxtaposition of sound changing letters like in *parts* instead of *past* or omitting sounds ('crips' for crisps).

According to Ur (1984 :12) students may mishear sounds because the stress and patterns of English are not the same in their native language ; they also ignore the influence on the realization of certain phonemes and listeners do not know the meaning of the utterance. One important thing we can denote in this part is that, we can be sure listeners would get the meaning of unknown words but we cannot be sure if they are listening to the words in its real way they may only be listening to something approximate.

2. INTONATION AND STRESS

Intonation and stress in English are not seen as a big problem. According to Ur (1984 :13) students can acquire intuitively more detailed knowledge about intonation and stress through listening to formal and informal native speech.

However, it is important to introduce some general patterns about intonation and stress to students.

In English utterances are divided into tone groups-strings of syllables that act together to form a single sequence. Each syllable is pronounced in stressed tone. The tones can go from a lesser extent to other minor stressed tone. Lighted syllables are pronounced very fast, like the following sequence. For example it takes the same time to say : "THE CAT IS Interested in proTECTing its KITTENS" or to say LARGE CARS WASTE GAS" Ur (1984 :13) says that intonation is important because many words in English have a different meaning according to their intonation and also because of intonation we can perceive doubt, irony, inquiry, seriousness or humor.

3. REDUNDANCY AND NOISE

Native speakers when listening have to deal with noises, which can cause the non -understanding of some words but it does not mean they could get the meaning of the message. However, the same situation demands effort from the listener to understand the main idea. During listening there are some factors that can make it difficult to understand the main idea. For example the gaps are much larger, if the listener is not familiar enough with the sound combinations and even the gaps are not to much. Many students feel lost if they do not understand all the words

because for them the missing ones were vital to get the clear meaning. And also these kind of students would refuse redundancy although much of what we hear is redundant. For instance in the question **What time is the train leaving** ? we can get the following answer *At ten* . It would be redundant to say the complete answer in everyday English. Ur (1984 :15) says, listeners must develop an ability to understand the main idea in a message, in order to participate effectively in a communicative situation.

4. PREDICTION IN A FOREIGN LANGUAGE

Prediction in foreign language learning is used to guess what is going to be said next. For students it is a difficult part to distinguish intonation and stress patterns that could guide them to make predictions. Ur (1984 :16) refers to it with the following example : **I do not mind her seeing** *John... ?*,   one word in this introductory phrase is emphasized.   May be the listener will   wait for an explanation   why.. ? or an extension   to say something else.   A sentence pronounced with a marked intonation of doubt is usually followed by a strong reservation e.g. Well I suppose they might come...' Here we may expect the speaker to finish the sentence. Although the subtitles of stress and intonation are difficult to teach, Ur (1984 : 16) says that,   it is important   to teach prediction exercises in order to hear the semantic implication of certain patterns.   The previous is not the only way to mark prediction ; for example the use of BUT

and HOWEVER is a symbol that the next part is something contrasting with or opposite to what went before language, one can expect to make the same predictions as a native speaker, Even so it would need a lot of practice with predicting a context.

5. LISTENING TO COLLOQUIAL VOCABULARY

Foreign language learners cannot listen to all colloquial vocabulary in English with which they are not familiar. Ur (1984 :17) remarks that listeners would not understand a word they have not learnt yet, and fail recognizing words they have learnt : which is only a matter of practice a gradual process because after practicing listening to new words they become known. Sometimes the pronunciation of known words can also be difficult to listen because of the accent or because of a different pronunciation. There is also other point to take into account, in colloquial vocabulary there are some phrases or expressions that are used in formal or informal English speech related to the context. It is necessary to denote the disappearance of some part or words in speech. For instance the negative aren't is expected to be heard, but most native speakers omit this when saying, they aren't going.. The imperceptible hesitation or slight glottal stop takes place in the negative and it is not heard. This aspect confuses foreign listeners delaying the listening process enough to make them miss the next few sounds.

6. UNDERSTANDING DIFFERENT ACCENTS

All over the world we are going to find different kinds of accents when listening to different people speaking English. This represents a challenge for learners who are trying to understand all the differences. But it does not mean learners are unable to listen. Although most of the students who only listen to the accent of their own teacher find it difficult to understand other people spoken   English.   It is the   teacher job   to guide them, because most people use English as a communicative instrument like pilots, diplomats, journalists, all of them will very often need to understand good or bad spoken English. That is why, Ur (1984 :20) suggests to provide listening material with the two most familiar accents, the English the British and American standard varieties and then perhaps we can vary with some other simply accents" The more students listen to different speakers the faster they will get familiar and will understand different accents successfully. It is a question of practice.

7. USING VISUAL AND AURAL ENVIROMENTAL CLUES.

According to Ur (1984 :20) most foreign language students cannot perceive the environmental clues which can help them to get the main idea or understand

single words. This happens so frequently but does not mean a lack of ability to perceive and interpret visual or other clues, this is only because learners have to work harder to understand environmental clues they do in their mother-tongue. Sometimes students start analyzing words in isolation without taking the context into account trying to understand the meaning word by word. And it is not a good idea to draw the learner's attention to the environmental clues because it increases the number of details that may frustrate students who will get more information to think about.

c. LISTENING FOR PERCEPTION

Students listen to sounds just from the start of the course. The idea is to let learners practice identifying different sounds, sound-combinations and intonations correctly. It is important to concentrate on particular sounds that need practice, because if students do not listen to a sound in the correct way it is going to be difficult to pronounce it. Ur (1984 :35) suggests that students need to be trained from the very beginning on purely oral-aural work without using written material at all.   Later, the use of written forms will make a wider range of exercise-types possible.   Thus, in this section   there are   two aspects to be discussed :   a) **The word level** that deals with exercises to practice different sounds and sound combination which occurs within single words. And, b) **the sentence level** which refers to words, joined to make a sentence which allows us

to study the distortion of sound within common collocation, unclear word division, intonation and so on.

1. THE WORD LEVEL

This exercise is developed at the very beginning of all courses. Students practice hearing and saying the sounds of isolated words. It is pronounced by a native speaker in order to get a clear and real pronunciation. The sounds are not distortioned or blurred because they are not within a context. The only activity is to identify the right phoneme and the right word.

To make students familiar with the sounds there are some tasks to be done in the classroom that encourage to imitate or identify the sounds, it does not matter if the students do not reproduce them in the correct way. This activity is reinforced every time the teacher notices students are not getting the correct sound, because these exercises are to train not to test. Ur (1984 :35) suggests at this stage to work with 'mock' (meaningless sounds) which is an strategy that students use to guess what something is likely to be, even if it has not been perceived properly. He also suggests that if we do not like to work with mock it is possible to use rare words students have not learnt yet. Some of the suggested tasks are described above.

a)Repetition.- Based on the previous definition it is possible to state that students can reproduce sounds even if they do not know their meaning (they can be words or meaningless sounds) ; but it is better to teach short, easily-memorized words and have students repeat them and correct where necessary. So in this way the imitation helps themselves to hear them correctly ; it is important to notice that the mispronunciations does not necessarily imply that, they are hearing the wrong sound because there are sounds that cannot be clearly perceived .

b) Contrasting sounds.- By comparing sounds between English and our native language students can easily identify what language the sound belongs to. It is not necessary that they understand the meaning of the words in English the task here is to identify sound in the target language. It can also be possible to *categorize* two sounds within the studied language.

These can be identified by numbers : the vowel in 'man' for example can be called one, and that in 'men' two the teacher then calls out 'pen, cat, rap' ; the students say or note down two, one, one. Example proposed by Ur (1984 :38).   It is convenient to   work with *minimal-pairs* distinction.   It is a challenge for students to say if they are same or different. At this stage the *frequency* is also important to take into account in the following way :   A proposed sound is suggested in order to get students to recognize it and say how many times he has perceived it.

c) Identifying the right word.- This task consists in giving students groups of words from where they have to recognize the dictated word. The numbers of words in this section will depend on the students age and level. For young children at the elementary stage, five or six words ; because identifying sounds needs a lot of concentration. This task can be also worked giving only one word and dictating three from what they have to identify which one is the written word.

d) Meaning Based Activities.- A good way to check if students are listening the correct word is to give them a task minimal-pairs discrimination. The special of these task is that only one word is well known and its meaning is given by pictures and student is asked to say which written form corresponds to the spoken one.

2. THE SENTENCE LEVEL

The discrimination of words when they are integrated into sentences is more difficult than when they work with single words.   This happens because of the contraction or disappearance of weak forms or unstressed syllables, assimilation or elision of consonants, distortion of the component words in common collocations. These aspects in spoken English challenge the listener to reconstruct

the words and get a clear message from that. This part can be practiced in the following ways :

a) *Repetition .-* Making students repeat short phrases like **'d'no'** it is possible to see if they are listening and understanding the complete form **'I don't know'** recognizing and disentangling the words, this kind of repetition is called "translation into 'ideal' form". However, there is another exercise for repetition, it is to ask students to imitate the same sound they heard which is going to help them to have a more natural-sounding pronunciation ; this exercise is called "exact" (or near-exact) sound-reproduction. During the exercises students do not have to see the written form because it interferes with the accurate perception. The exercise can be applied to practice intonation and stress patterns.

b) *Identifying Words Division.-* English speakers join words most of the time so it is a good exercise to give students sentences to identify how many words there are in a sentence or phrase as in the following example : **'wotcha** *won* **?',** which is the spoken version **of 'What do you w***ant* **?'.**

d. UNDERSTANDING AND MISUNDERSTANDING

The listening understanding process is based on the meaning listeners give to speech. Rost (1990 :62) defines the principle of meaning as active knowledge construction, rather than as passive reception of information. He also remarks that meaning is created only by an active listening in which the linguistic form triggers interpretation within the listener's background and in relation to the listener's purpose rather than in the conveyance of information. He also describes four types of understanding :

-*Acceptable Understanding* (AU) : These are inferences a listener draws reaching a satisfactory communication process.

-*Targeted Understanding* (TU) : When the listener gets the specific

interpretation intended by the speaker.

-*Misunderstanding* (MU) : It occurs when the listener does not

reach to draw what the speaker expected to.

-*Non-understanding* : It occurs when listeners are unable to draw

what the speaker had said.

Misunderstandings can happen in different situations. In this section it is described how the listener tolerates misunderstandings, guiding him to an

acceptable understanding. Rost (1990 : 63) demonstrates, with some examples how listeners apply some strategies to reach at a successful understanding from a speech.

a) **Estimate the sense of reference** : Rost (1990 :63) exemplifies it with a conversation between a native speaker /NS), Alan and (NNS) non-native speaker of Japanese Hiro ; where one of the participants experiences some ambiguity about a reference.

[after some discussion about smoking]

T1/A : Do other people in your family smoke too ?
T2/H : Um, yeah, they smoke.
T3/A : Uh-huh +++
T4/H : Um, all, um family smoke
T5/A : So they don't mind if you smoke, I guess ++ my father would
T6/H : My father is /pri :zudu/.
T7/A : Your father is a + /prist/ ! ? +
T8/H : Yes, he's /pri :zudu/

According to Rost in this kind of ambiguity there are three options listeners can opt (1) tolerate the ambiguity in order to avoid interruption to and continue with the discourse and clarify later if it was necessary ; (2) assume that the speaker has made a lexical error and substitute the intended, or another appropriate lexical item. (3) skip over the problem, because the clarification is not relevant to understand the conversation. The example shows how the listener Alan initiates a repair sequence in the last part, in order to be sure whether the information is what

Hiro has in mind. The problem of the mishearing of 'priest' for 'pleased' - in this case is caused by the intelligibility problem based on Hiro's Japanese-influence pronunciation of 'pleased', and to the unexpectedness of the word 'pleased' to occur in the context.

This kind of misunderstanding between native speakers happens when there is lack of familiarity with the topic. According to Rost (1990 :64) between proficient speakers of a language there would not be big reference problems ; they would emerge only when a person is speaking about a specific topic with specialized jargon (such as scuba-diving, carpentry, phonology) to someone who is not familiar with the specialized terms. Native speakers also experience problems of lexical fuzziness between speakers from different communities and the clarification of lexical items is the most recurrent aspect.

Achieving successful reference can also deal with continuity of co-references what is to refer to the same lexical item in different ways. The repeated form 'Mr. Smith - Mr. Smith' a partially repeated form ' Mr. Smith - Smith, or with lexical substitution 'Mr. Smith -John, that man, the friend' with a pronominal form 'Mr. Smith - him'. Rost (1990 : 66) gives an example (taken from Hinds,1985) of how glosses for references can be misunderstood. Where the listener is not sure of which of two or three candidates might be appropriate. The conversation translated in to English. took place at the University of Hawaii

between two male speakers of Japanese who had met each other previously, but were not close friends.

> *(T1) A : Where in Tokyo (did you live) ?*
> *(T2) B : Setagaya (In Setegaya)*
> *(T3) A : An apartment = or a room ?*
> *(T4) B : = an apartment...*
> *(T5) A : Oh, an apartment...*
> *.../ several intervening turns*
> *(T11) B : Is the toilet outside ?*
> *(T12) A : Yeah, a kind of public toilet.*
> *(T13) B : Oh, a flush toilet or ?*
> *(T14) A : No, an old style one.*
> *(T15) B : Well, how about the one you have now ?*
> *(T16) A : .....*

 In part (T16) the listener is confused because he does not know what the speaker is talking about (The toilet or the apartment). The only solution in this case is to take the most salient gloss, the toilet. This understanding problem is difficult to trace to specific references.   Rost (1990 :67) also suggests some listeners strategies for dealing with this problem :

    a) Problem :   Unfamiliarity with specialized jargon

       Listener strategies : ignore specialized term ; tolerate ambiguity ;

                           guess meaning ; ask speaker for a paraphrase.

    b) Problem :   lexical fuzziness

Listener strategies : assume most common sense ; estimate meaning

from other speaker cues ; ask for paraphrase ;

tolerate ambiguity.

b) Problem :   multiple co-reference possibilities

Listener strategies : select most salient gloss.

c) Problem :   unlikely reference

Listener strategies : assume speaker error ; ask for clarification ;

tolerate ambiguity

b)Supply case-relational links within proposition : This   is another kind of strategy developed by listeners.   Links in a discourse are not always explicit. Sometimes information is understood directly by the word meaning without a syntactic analysis. This can happen if the listener is cooperative assuring himself that all the propositional content can be covered when the information is not explicit. Rost (1990 :67) gives an example to show the importance of meaning :

(T1) A : Do you live near here ?
(T2) B : Yes.
(T3) A : Alone ?
(T4) B : With my family

In this conversation the listener derives the idea directly from the word meaning because there are not explicit propositions in B's responses. According to Rost (1990 :68) Listeners must associate   ideas not entirely predicted from formal

features of the lexical items or the grammar utterances ; the listener assigns links to the elements the utterance contains.   Items in a   discourse are related semantically (They can be explicit by the speaker or inferred by the listener) This semantic relation is called propositions which carry the information in a context (units of discourse semantically).

c) *Construct a base meaning* : This strategy talks about overhearers, people who listen to a speech entering a room, or turning on the T.V., they have problems in estimating many lexical references and in finding suitable co-reference in dialogues if the listener wants to make sense and construct a base meaning :

> *Guest : so for people today it's not what's really real...*
> *Interviewer : so you're equating reality with what comes from your gut ?*
> *Guest. Yeah + what do you mean by reality ?*
> *Interviewer : right*
> *Guest : then it's real ... right*

In this example the listener has to apply the cultural an experimental frame of reference allowing the him to interpret the message by a definition of terms in relation to each other.

On other hand Anderson & Lynch (1988 :42) remark that, listening to foreign language learners implies to develop strategies and they propose three main skills to develop listening strategies.

1. The ability to recognize the topic of conversation from the native speaker's initial remarks.

2. The ability to make predictions about likely developments of the topic to which he will have to respond.

3. The ability to recognize and signal when he has not understood enough of the input to make a prediction or response. These explicit signals are crucial, as they usually elicit a repetition or reformulation by the native speaker, and so give the listener another chance to make a relevant response.

Based on these skills Anderson & Lynch (1988 :42) suggest teachers "not to over emphasize comprehension as a process of identifying sounds and matching them against the learners' store of known words, L1 listeners do not base their listening skills on the acoustic-based approach because it hinders elementary-level foreign language learners.

3. THE COMMUNICATIVE APPROACH

This study is based on the Communicative Approach , because the main aim of any approach is to get students involved in the communicative process using the target language. The listening skill is a fundamental part in the communicative system the listener needs, to understand what the speaker is saying. The following

are reasons why this approach would be the appropriate one to develop the listening skill.

1st Listening is closely related to speaking (if you speak somebody can hear you) and the goal of the communicative approach is that students become communicative-competent, it means to use the appropriate language to a given social context. Harmer (2001 :85) says that, we must remark the intention of having the desire to communicate something with a specific purpose like to buy, to ask for a favor...etc., taking into account the meaning of the message we are emitting.

2nd Another reason is that the approach takes into account both the listener and the speaker ; and in real life listening these roles are exchanged as the conversation goes on. This approach takes into account the role of the interlocutor regarding the negotiation of meaning

3rd. In the communicative approach the teacher is a facilitator. He establishes situations in order to promote communication. He prepares activities for the class, guides the students work as an advisor helping students with their doubts and sometimes can become a co-communicator. Meanwhile, students are engaged in negotiating meaning. It means speaking which make them responsible to control the situation and their own learning.

4th. It is also necessary to remark that this approach allows to develop true communicative situation ; where the speakers can evaluate the achievement of their purpose based upon the information they receive from listeners..

5th. The activities in the communicative approach are developed by students in pair and small groups which benefit them because they have more opportunities to participate so that they feel confident about what they are learning.

The characteristics of the communicative approach state a communicative process that is important to remark again and take into account the listener's role. In this process the listener is a fundamental part, wherever there is a conversation, there will be a listener paying attention and giving feedback answers. In addition to this it is also important the role of the teacher as a facilitator and motivator.

G. METHODOLOGY

This research is qualitative because of the limited time which is very short to make a real experiment that needs many hours to work with people. It has been based on the listening process and the facilitation of it. This method allowed us to work with intact groups with people studying in a school. This is why two classes of a private school have been selected to apply the suggested techniques. Also

this method allowed us to base the study on observations only taking into consideration what one has seen according to the problem we want to deal with. It may be extended to study the behavior of other learners and generalize their language acquisition.

Because of the observation the research is also descriptive of how students deal with listening in classes. Data are collected by observing the language acquisition activity or behavior on listening activities (eg. : turn taking, filling forms etc.) and to understand their behavior in the activity. In the case of this group, the proposed techniques may help us focus on some aspects of listening and observe the results to later extend to other school group. The descriptive method may be useful to other teachers and to test them and implement them. This may lead researcher to generate a hypothesis.

II. PROPOSAL SECTION

A. SUGGESTED LISTENING AND UNDERSTANDING STRATEGIES

1. MAIN PURPOSE

Based on the previous remarks about listening the present work proposes three techniques "Recording students voices", "Recording students video tapes" and

"Real-life listening" to improve the listening skill. This proposal is based in the remarks that   Rost (1990:156) makes, he points out that listening events must generate communicative situations and that learners' initiative is important to interact with other speakers.   These strategies allow   students to create their own listening material recording their own voices and recording their own video tapes in order they have control over the tape and video recorder. In addition to this, students   can participate in communicative situations listening to their partners voices with different accents and intonations.

On the other hand the project intends to show that this skill can be developed without thinking about the vocabulary as a barrier to jump in order to practice listening, but to understand words in context as we do in our mother-tongue. This project also pretends to show that the listening skill is not an activity that can only be worked inside the classroom   where the students sit down only to try to understand tapes with colloquial English.

These strategies have been developed with students in a private school. They are teenagers between 14 to 17 years old at a False Beginner level and most of them have been studying English since the first course in school.   They have basic knowledge about vocabulary, grammar, pronunciation.   They do reading and writing activities, but they do not frequently do listening and speaking activities,

that is why, students do not know how to work during listening activities. Then, it is necessary to teach them strategies to develop the listening skill.

2. METHODOLOGY

The present techniques are developed in the following way :   Taking into account the nature of the class the teacher needs, first of all, to motivate students to work on this project. It is important to have students anxious to work and to learn more. As Harmer (1991:3) states, motivation is an internal drive that guides students to work with enthusiasm. We can motivate students with rewards, extra points, liberty to choose activities, or topics that interest them or the leadership in the activities.

The next step is to state the topic, obviously it is related to what the students are doing in their regular class, in order to support their learning process. It is also important to notice, the topic must be creative and based on the students interest. Taking into account the remarks by Ur (1984 :27) that, we must do an effort to choose material, avoiding boring or over-theorical subjects, and if it is possible the teacher can use material he thinks students may be interested in. Something noticeable here is that students can suggest topics they want to work on, and topics do not necessarily need to be equal, they can oscillate around one idea and each student gives it his particular point of view.

After having decided what topic to develop, students have to do a written work. At this stage, they organize their ideas, the teacher helps them to notice mistakes or to plan a chronological order, to make questions, to give orders, or to tell a story, etc., or with the new vocabulary they want to use, to express their ideas. This written work does not need to be long.

When everything is ready students record their written works at school or at home. It is going to depend on the time available in classes. To record their voices it is necessary to remind students to speak aloud, to try to pronounce naturally. Harmer (1991:11) recommends, English teachers to be sure that their students can be understood when they speak. They need to be able to say what they want to say. This means that their pronunciation should be at least adequate for that purpose, to relax before doing this work, and to concentrate about the importance of this activity.

The next immediate step is to exchange cassettes. Students bring to school their walkman, and listen to the cassette. In this way they have control on the tape recorder and they have the opportunity to listen many times, stop the tape when they need to listen to some details, to try to get the main idea or message on the tape. There is the possibility students can ask for clarification about some parts they cannot understand or ask the teacher for help. Immediately students have to

perform the proposed task which was decided when they selected to topic to be developed.

3. THE STUDENTS' ROLE

 In any kind of activity students must be the ones to participate and take a central part. This is not going to be the exception ; although some of them are shy and do not want to participate. Working out this strategy they carry out a staring paper. They have to be creative and demonstrate their ability to deal with unknown vocabulary.

Students in the strategies work in groups or individually depending on the activity ; they create written materials, instructions, short messages, questions for an interview, short stories, they also prepare visual aid material : they draw maps, they prepare flash cards...etc. They also record their voices, and control the tape recorder stopping and rewinding it whenever they need to listen to it again. In addition, students participate actively in conversations, or discourses giving feedback answers to the speaker and they have the opportunity to ask for clarification about any misunderstood part. And something very important they manage their time, plan their work, because it is necessary to make them feel free to work.

4. THE TEACHERS' ROLE

The teacher is as important as the learner. That is why his role is not inferior to that of the learners. In these proposed strategies the teacher creates communicative situations between students within and outside the classroom. He inspires security so that students can work in a trustful environment. In addition to this, he gives the suggested topics to work on. He organizes the class activities and guides students to work in harmony giving ideas, he helps students to create written material to check vocabulary, structures, and pronunciation. And he also controls the time available for each activity, he checks if the tape recorders are ready to work. And the most important thing is that the teacher motivates students to work on the project.

5. MATERIALS

The main tools are tape recorders and walkmen in listening activities. It is important to control the quality of the materials, as Harmer (1998 : 99) suggests to take into account the tape recorders motor speed, because sometimes it keeps changing and the tapes go faster or slower. Then teachers need to prevent any irregularity before they start to work with them.

It is necessary to remark here that not all the students are going to bring a walkman or a tape recorder ; the school should   have them or students could share with those who do not have one.   The written material to be recorded is created by the students. These can be interviews, reports about a story, a film, etc., instructions to follow, conversations, and material to accompany the listening activities such as flash cards, maps, etc.

B. RECORDING THE STUDENTS' VOICES

"Recording students' voices" is a technique based on the idea of activating listeners.   It is developed for any kind of students who do not have enough opportunities to listen to pre-recorded material ; and for students who have a regular class at any level.

1. METHODOLOGY

In this technique students create their own listening material :   Recording conversations, reports, instructions, short stories, or interviews. The first thing to do is to choose a topic, it is would be betters if it is related to what they are do in their class. Students develop the topic with the teacher's help.   They record the material Then they choose partners, to exchange the cassettes and the students

have to work with the partner's cassette in the classroom or at home according to the proposed activity.

2. ACTIVITIES

The activities, as it was stated before, are proposed by the teacher, but students also have the opportunity to suggest what kind of work they want to do, for example : a debate, to write a story on adventures, etc. Depending on the students level the recorded material for the activities can be conversations, interviews, reports and giving orders, etc.

Conversations : In this activity two or three students create a dialogue with the teacher's guide. This step gives students and idea about what their partners are working on because the topics are similar and of course the vocabulary too. Students who receive this conversation have to take notes while-listening and give a short report about what their partners are talking about. As an example see Annex A.

The hidden treasure : This activity can be developed in all the school. In groups of three or four students. They hide a treasure in different parts of the school (It can be a phrase with four or five words). Each group needs a walkman. Students at the preparation step have to hide cues. Then the

group draws and records the explanations to guide their partners to the treasure, saying where the cues are hidden, but each cue has to be in a different cassette ; thus, each time they find a cue, they can get the other cassette with the next instruction to continue looking for the next part of the message. While listening, students analyze the cues and give physical responses moving themselves around the school. When the group finally finds all the cues they form the phrase with the hidden words and get the complete message. To motivate students it can be a good idea to do it as a competition so they are not going to take a lot of time looking for the cues. The time available for this activity is going to depend on the ability of the students to get the main idea when they listen. As an example see annex B and C.

Telling a short story : This activity is developed individually. In the preparation stage students write a short story, they exchange cassettes explaining what the story is about, giving only the tittle or a general idea. The other students, while-listening have to draw what they understand. After that, the students draw and explain what they have understood and the author checks if the interlocutor has gotten the main idea of the story. If there is not enough time during classes, they can do this part in groups.

Interviewing partners : The first step is to prepare questionnaires. The questions can be related to the topics they are doing in classes or about

actual facts related to our reality. When students have the questionnaire ready, they go around the class and interview one or two classmates recording all the conversation. The next step is to listen to the interview and take notes about the relevant aspects or the most important things. Then, students prepare a report for the class and retell what their partners' answers were.

NOTE : This activity can be done in all the schools interviewing partners from other classes or teachers who speak English.

C. RECORDING STUDENTS' VIDEO TAPES

Listening to video tapes is a technique that helps students see people speaking and see the visual context of what is happening ; if people change their facial expression, if they are moving their hands when they are speaking or if they move around a place. This technique has also the advantage that most of the students like to watch films or television and they enjoy them when the material is fun.

The purpose of this technique is to develop the students ability to listen with visual environmental clues, and work with predictions. It also encourages

students to record their own video tapes based on the current topics they are doing in their English classes.

1. METHODOLOGY

To make students act in front of a camera is not going to be an activity that some of them would enjoy. At the beginning it can be part of a volunteer work demonstrating the other students the importance of their collaboration so that everybody become part of the video tape.

This activity needs to be developed carefully and with an organized schedule because of its complexity. Some volunteer students prepare the work for the class. Then, there are some steps to be developed. The first step is to choose the topic, which can be to describe the place of some objects. Immediately they develop a written work in order to have an idea about what is going to be described. After that students have to train the description to be sure about what they are going to say and how they are going to act. The next step is to record the description, when the tape is ready, it is shown to the class. It can be worked out in the following ways :

1. Freezing frame : Teacher can freeze images in order to create expectation about the content of the tape and work with predictions and

ask students to speculate about what is the next part or what is going to happen next.

2. Silent viewing : Students can look at the video tape without sound and they speculate about the content. The teacher in this part does not accept or refuse students opinion. Students look at the video again and confirm their predictions.

2. ACTIVITIES

The activities for this strategy are suggested for the teacher but students can participate giving ideas, because depending on their ability the activities are going to have a successful end and fulfill the basic intention of the work. The activities can be : description of a house, description of the position of objects, describe people appearance, conversations, and little plays, or sketches.

Descriptions : This activity is worked in small groups because every member can add ideas and help with the video recorder. First of all students decide what they want to describe a house, the school, the school surrounding, or their partners in the classroom. When the written work is ready the person who is going to make the description train in front of his/her group. When the person is ready they record the tape. Then they present the tape to their classmates, nobody in the class knows the content

of the tape, students present it with a tittle and the other students look at the tape without sound and they speculate about the content. Finally they watch the description, and confirm their speculation, they also start a section with questions and answers about the content. Teacher in this part is a coordinator but the students who prepared the tape guide the discussion. An example of the description developed by the students is included in Annex D.

Conversations : Students can work in pairs or small groups to create a dialogue with the teacher's guide. They train their lines and practice pronunciation. When they are ready they record the conversation in the school, but it is convenient to do it in the place where conversation is supposed to take place (At this stage students have to be careful to choose the place and see if it is suitable to record the tape) After that students present the conversation to their classmates and work it with the silent viewing technique so they speculate about what the characters are saying and guide themselves with the facial expressions, and movements and the place where they are.

Sketches and plays : In this activity students work in groups of 6 or 7. They prepare a sketch or adapt a play. They study their lines and train to act as perfectly as they can. They get customs and present the play in the

school. While they are acting other students are recording it. The tape can be seen in the classroom and worked out with the silent viewing or freeze frame technique.

NOTE : The recorded tapes are going to be part of the schools library in this way they can be used with other classes to do listening activities.

D. REAL-LIFE LISTENING

This strategy is based on the idea that, students studying English as a foreign language in our country, are exposed to their teachers' voices and accents, just from the beginning of the class and of course to their partners' spoken language ; because students in classes share experiences, jokes, routinary events, opinions, questions and answers, etc. ; as it is explained in the activities of this study.

The purpose of this project is to generate communicative situations in the classroom   so that students develop the listening skill in a natural environment where everybody feels confident about what he/she is listening. The activities are developed in groups where everybody has the opportunity to participate. Working out this strategy students develop their imagination and creativity designing their own listening material.

1. METHODOLOGY

In the "Real-life listening technique" the teacher organizes an annual plan of activities (dialogues, describing places, telling a short story with visual aid giving directions, listening and drawing) which students are going to work with, along all the school year. Each class students have to work with the strategy, they have the opportunity to choose the activity. Then the teacher explains the students the procedure to develop the activities. Each group is divided into speakers and listeners. The former prepare a speech in order to explain it to their partners, the latter has to listen to the speech and perform the activities according to the instructions (Students can create new routines to develop each activity) and also they have the opportunity to ask for clarification.

2. ACTIVITIES

The activities in this strategy are suggested by the teacher, but the procedures can be changed according to the students point of view.

The world tour : In this activity students design a tour around Bolivia or another country explaining the most interesting places to visit in a chronological order. The narrator gives the listeners maps and describes

the tour. The listeners follow it and mark with numbers the suggested places to visit. When the explanation finishes, the listeners have the opportunity to ask for clarification about any part they have not understood.

Telling a story : Students work in groups of 4 or 5. Two of them have to read two different short stories or create one. The same students prepare a strip cartoon or picture story (the cards should be done to follow a chronological order) and give them to the listeners. Then, the teller narrates the short story and the listeners only listen to him, after that, they put the cards into order, and if they have doubts they can ask the teller for an explanation. As an example see Annex E and F.

Note : This activity can be developed in two classes because students need time to read and to prepare the flash cards.

Giving directions : In this activity students prepare a map about places in our city (El Alto, Miraflores, Perez Velazco Square). They give directions how to get to their houses, or school or the post office, giving comments on the scenery or reasons for visiting particular places.. Listeners have to follow the map and check the route. An example of this activity developed by the students is included in Annex G and H.

Dictation and drawing : Students in groups elaborate short paragraphs describing people, objects or places, giving details and comments. In turns each one dictates the descriptions and the listeners have to draw what they are understanding. Finally, they check the draws and see if they have understood the descriptions.

NOTE :All these proposed activities are worked in groups and students take turns being the speakers and the listeners in various activities.

E. EVALUATION

The three proposed strategies will be evaluated continuously, during its development based on the autoevaluation and the coevaluation.

In the autoevaluation students, before presenting their work, check possible mistakes and evaluate its efficiency, they also check with their partners the result of the work and they draw conclusions about its efficiency and the problems they would have had during the presentation and application of the material.

In the coevaluation the teacher discusses with the students the preparation of the material checking their mistakes and difficulties about grammar, vocabulary and pronunciation. At the end of each activity they also check the possible mistakes during the development of the activity.

III. CONCLUDING SECTION

A. CONCLUSION

The importance of listening in our daily life needs to be highlighted; because in every situation we are communicating, exchanging ideas, points of view or we are only listening to a conference, a speech in a classroom or to the radio. In each of these situations we have to draw conclusions and generally give an answer to confirm our understanding.

After an analysis of the listening process we can say that listeners play one of the main roles in communicative situations. Listeners have to perceive what the speaker is saying. To decode the concept by the hierarchical order, to recognize the stress or the pitch direction. They also have to understand different accents, new words ; and at the same time start to think about the answer they are going to give.

In this work it has also been stated that listening skill in native and foreign language follows a similar process. Although there are similarities, listening in both cases is not developed in the same way. In a native language the listening role is that of learning the mother-tongue and to learn to achieve a contrastive

understanding through the identification of appropriate references. The role of listening in a foreign language represents problem situations, only because there are some aspects to take into account when developing this skill, like to listen to : new sounds, different intonation and stress, redundancy and noise, colloquial vocabulary, which usually confuse foreign language learners.

Thus, the listening and understanding in a foreign language is regarded as a goal for most of the learners.   They need to get familiar with different sounds, intonation and stress. Listeners also need to   understand new vocabulary in context helped by visual environmental cues, and prediction exercises.

Based on my experience teaching English to teenagers and the observation during classes about the difficulty in the listening activities. I have proposed three different strategies for Listening and Understanding : "Recording the students voices", "Recording students tapes" and "Real-life listening". The first is a strategy that involves students in the process of recording tapes to do listening activities.   The second strategy motivates students to record their own tapes presenting little plays or sketches.   The third enables students to participate actively in Real-life Listening situations. These strategies help students to demonstrate their English knowledge and to integrate the listening skill to the speaking, writing and reading skills.

These strategies also enable students to develop the listening skill creating their own material and facing activities with responsibility guiding students to their independence.   In addition to this, the project has been done with the intention to contribute to the Foreign Language Teaching in Bolivia specially to the development of the listening skill which is not performed easily and it needs motivated and creative techniques.

B. EVALUATION OF THE PROJECT

The three listening strategies proposed in this project have been applied in Lourdes School with students between 14 and 17 years old during their current English classes.

The activities to perform the strategies were proposed to the students gradually. The first step was to talk about the importance of the listening skill. Students were interested about it and they did their best to collaborate not only with the project but also with their classmates. During the activities all the students worked with their groups giving ideas about the topic and the way to develop it, they also asked the teacher's help to check their written works, to help them with new vocabulary or the pronunciation. At the recording moment students rehearsed their lines and made and effort to imitate native speakers. When other students listened to the taped material or they worked with the real-life listening, they

realized the could get the main idea of the speech and they started to feel sure about their ability to listen to English and to understand oral messages.

The application of the three strategies represented a challenge because as there were positive aspects and many steps were performed in the suggested way ; there were some disadvantages, we had to overcome. The first negative aspect was the small classroom so that, students had to look for a comfortable place specially at the recording moment. Another aspect was the tape recorder ; there were three in the school but they were not enough so students brought their walkman however some of them were not in good conditions and some students recorded the written material at home.

It is also important to remark that to see the final results of these project, it is necessary to apply the strategies for six months at least ; because students need to get used to record their voices or a video and feel sure about what they are saying and listening.

These strategies can be used with other group of students in similar or better conditions, and they can be tested   to prove their efficiency.

C. RECOMMENDATIONS

This project is only a proposal based on both the problems learners and teachers have to deal with, during a once-a-week class and with the need to understand their classmates accents and tones in order to develop communicative situations successfully.   In no way this pretends to elicit   the pre-recorded material with native speakers voices and its importance in the foreign language course.

The three suggested strategies challenge teachers and students to be creative and dynamic during classes. The proposed methodology and activities can vary according to the context to be applied, because not many students are used to creating their own material and recording their own voices.   On the other hand students need to work with responsibility and learn to respect their partners work.

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ANNEX

RECORDING STUDENTS' VOICES

LOURDES SCHOOL

grade 4th High School

group the Kings

activity Conversation

Pamela: What's her name?

Tatiana: It is Claudia. Ah!

Pamela: Is she from Bolivia?

Tatiana: Yes, she's from Cochabamba. How old do you think she is?

Pamela: I don't know. Maybe 30 or 32. What does she do

Tatiana: She is my History teacher. But she's your teacher too

Pamela: No, my History teacher is Anita. She is very kind.

Tatiana: Is she a good teacher?

Pamela: Yes, she's great and I enjoy her classes

Tatiana: Yes, really? I'd like to have a great teacher too

Names:

1. Pamela Espinoza
2. Tatiana Sánchez
3. Angelo Janio
4. Pamela Peña

RECORDING STUDENTS' VOICES

LOURDES SCHOOL

GRADE. 4ʰ Grade

GROUP The Pilots

ACTIVITY The hidden Treasures

Cue N° 1

Hello I'm your friend and
I want you to look for the
first cue it's in a very
important place, a | the
students sing in it or;
the teacher plays
the piano.
And look around the piano

Word

a

Word

day

Cue N° 2

Hi I'm Richard your second
cue 's in a very well
known place upstairs on
the second floor behind
the door of your classroom.

Cue N°3

Hello I'm Tania You're doing it well. Now go to the third cue. It is in a place where you buy pop corn, sweets, french fries. Ask Mrs. Lupita for the little paper and say the next word.
POTATO

Word
Have

Word
Nice

Cue N°4

Hey! Are you OK? Well, let's continue. Now your fourth paper is under one of the chairs in the theatre.

Names:
Gabriela Menge
Medrano Jessid
Esdrenka Chacón
Diego Revilla

Phrase
Have a nice day

RECORDING STUDENTS' VIDEO TAPES

LOURDES SCHOOL

GRADE 3rd High School

GROUP The tigers

ACTIVITY Description

This is my friend Pablo. He is tall and thin. He is worried because he is going to the Military school on Saturdays. He has black eyes, small nose, small mouth. He is wearing a white shirt, a blue coat, a blue sweater, brown trousers with black shoes. He is very kind and he likes to dance folk music like zamba and tinku.

Names:

Lizeth Quintent

Adriana Bautista

Pablo Echenique

Mauricio Plata

REAL LIFE LISTENING

LOURDES SCHOOL

GRADE. Y^th High School

GROUP. The Wings

ACTIVITY

My naughty little sister

My little sister always wants to help my mother at home, although she is very small. after she gets up she makes her bed and cleans her bedroom. She also helps my mother to clean the kitchen, but when she does it my mother always sends her to bed without dinner, because she gets wet and everything in the kitchen is wet and my mother gets angry. And when mom cooks spinach my little sister waits everybody finish to eat and she stays alone. Then she gives it to the dog. When my mother see the empty plate she congratulates her and she gives my sister a delicious sandwich because she says, she is very kind.

Names

Gabriela Monje

Veyen Rodriges

Diego Alejandro Barbosa

REAL LIFE LISTENING

1.

2.

3.

4. Millie.

5.

6.
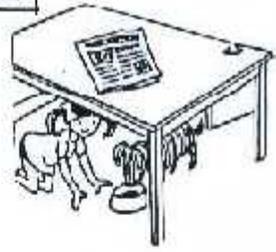
7.

REAL LIFE LISTENING

LOURDES SCHOOL

GRADE 3rd High School

GROUP The turtles

ACTIVITY Mixing directions

Yesterday my mother and I were at home when she asked me to take a cake to one of her friends she give the directions in the following way:

Go straight for one block, turn right and take the Oascatu Avenue, walk for one block, turn left into the Ruxal Av. go straight for two blocks, you are going to see a three floors yellow house then turn right, and walk for one block and turnleft into the Argentina Av. And walk for two blocks, all the houses have a beatiful gardens in the front, there is the Zamudio Square you have to cross it, and opposite the square there is a small house with a red fence in front of it just knock the door and ask for Patricia.

Names Susana Calderon

Patricia Perez

Roger Villacorta

Omar Medrano