

2012

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# [ENJOYABLE LISTENING WITH CREATIVE TECHNIQUES]

Güngör, F. (2012). Enjoyable listening with creative techniques. In Embracing Challenges: The 11th METU International ELT Convention, Ankara, Turkey.

## **Enjoyable Listening with Creative Techniques**

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In recent years, many studies have been devoted to foster listening comprehension skills in the realm of creative methodology. As a result of these studies, a great variety of techniques have been developed not only to teach effectively but also to negate anxiety. However, it is a great concern for teachers to dip into all materials and pick up the best ones for classroom use. In line with this perspective, a pile of creative methods ranging from songs, videos to dictation and read-aloud for listening skill will be contended in a blended way at the disposal for the attendees in this workshop.

### **Introduction**

In foreign language learning when we think of language proficiency, we first think of four primary skills: listening, speaking, reading and writing. Listening may be regarded as a receptive skill; however receptive skills may help productive skills develop. When learners start to produce something, the teaching becomes more communicative and this gives learners a chance to integrate all skills. As an extremely important skill, listening has been recognized as a multidimensional construct that consists of complex (a) cognitive processes, such as attending to, understanding, receiving and interpreting content and relational messages (Imhof, 2010); (b) affective processes, such as being motivated to attend to those messages (Weaver, 1972); and (c) behavioral processes, such as responding with verbal and nonverbal feedback (Weger and et al., 2010). On the other hand, it has all been agreed that simply teaching the cognitive processes of listening cannot make a learner competent in listening. There is a need to develop an awareness of affective processes underlying learners' own learning and equip them with a wide range of

effective learning strategies so that they are able to take responsibility for that learning (Nunan, 2002) because native speakers automatically acquire these skills while foreign language learners need to learn instructions. Since the aim of learning a language is to speak and language is viewed as a type of behavior (Nation and Newton, 2009), learners are expected to involve in this behavioral process lastly.

With this realization, it is understood that there is a need for providing authentic input to facilitate foreign language learning. Comprehensible input containing  $i + 1$ , structures a bit beyond the acquirers' current level and a low or weak affective filter to allow the input in are necessary conditions to acquire a language as Krashen (1982) indicated. In River and Temperley's (1991) study, adults devote 45% of their energies to listening, 30% to speaking, 16% to reading, and 9% to writing of all the time spent in communicative activities so listening comprehension might be considered as an important skill which students should learn to function successfully in real-life situations (Ur, 1996). In real-life situations, meanings are shaped by context and they are constructed through interpreting meaning rather than receiving it intact (Lynch and Mendelsohn, 2002). Meaning-focused listening conventionally stresses a top-down approach to listening comprehension. Lynch and Mendelsohn (2002), however, indicate that there are lots of studies which have shown how bottom-up process is important for processing in second language learning. When these two types of processing come together, listening can be seen as a variety of sub-skills.

Today, listening is an important skill which deserves special treatment and teaching methodology with its own characteristics (Flowerdew and Miller, 2005). Materials should be able to achieve impact through novelty, variety, attractive presentation, appealing content and achievable challenge (Tomlinson, 2011). Since practice with creative techniques is crucial

element of teaching listening, this workshop aims to introduce the attendees to some creative techniques and provide them with the opportunity of practicing these techniques which combine traditional face-to-face methods with more modern computer-mediated activities. The procedure of the workshop will be presented in the steps below.

### **Procedure**

In this workshop, first I will draw the attendees' attention to the importance of songs in teaching listening. Also, my aim will be to inform them on key elements on the use of songs. Music and songs contain many benefits which assist learners in learning process. Anton (1990) believes that music is one of the most effective memory aids available because it helps learners recall grammatical structures. In the first song, it will be aimed to teach a grammar point. Each learner tries to hear the past form of a certain verb and raises colored papers when they hear the word written in their colored papers. In a U-designed classroom, all the students might find chance to see all past versions when they are raised. This activity may be followed with different follow-up activities to clarify the grammar subject. Also, there are online resources offering countless songs for educational purposes. [Lyricstraining.com](http://Lyricstraining.com) is one of these online resources. It will be demonstrated how to use website and create some while-listening tasks for in-class activities.

In the second part of the workshop, some Web 2.0 tools will be introduced to raise awareness about the use of educational technologies in classroom so that teachers keep up with the young generation. Millennial students described as *digital natives* by Prensky (2001) have the potential to establish authentic real-time experiences by sharing their works using a variety of compelling media formats and receiving immediate feedback (Warlick, 2005). Some different

Web 2.0 tools will be presented for the use of attendees such as *Voicethread*, *Toondoo*. Kılıçkaya (2010) mentions about *Voicethread* as a unique tool that it provides to comment such as using webcam, voice and text. To be able to use these tools, attendees just need to sign up to benefit all the advantages.

As one of the activities in the workshop, a listening game will be presented for English as Specific Purposes (ESP) teachers. In the context of a game, learners can acquire vocabulary skill without pressure (Kohl, 1981). For this reason, attendees will listen to a recording I recorded about economy news and they will invest in some economic instruments such as gold, euro and stocks. This will bring up a new idea for ESP teachers to integrate their classes. This language game might even become a weekly or monthly activity in faculties of business and economics.

Finally, all the attendees will be expected to participate in the activities presented in the workshop. The activities will be presented with their theoretical background and in-class practice.

### **Conclusion**

The main purpose of this workshop is that the attendees might design these kinds of activities in their teaching contexts considering their needs. One of the biggest advantages of these activities is that they engage students in learning and encourage achievement. With this small practice with activities, attendees will be able to use them to increase motivation and involve learners in their classes. At the end of the workshop, attendees will walk away with many more suggested tools, activities, games and ideas.

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influence of message paraphrasing on perceptions of listening skill. *International Journal of Listening*, 24, 34-49.

### **Biodata**

A graduate of Gazi University and MA student of Pamukkale University, Fatih Gngr currently works as a research assistant in the Department of Foreign Languages Education at Afyon Kocatepe University, Turkey. His main research interests are computer assisted language learning, technology use in the classroom, creative methodology and EFL teacher education.