

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
Тернопільський національний педагогічний університет  
імені Володимира Гнатюка

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# **LISTENING TO FICTION AUDIOBOOKS**

*Contemporary Short Stories*

*Навчально-методичний посібник  
для студентів факультету іноземних мов*

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Посібник містить комплекси вправ до 12 сучасних англійських оповідань у звукозаписі та щоденник аудіювання. Мета посібника – забезпечити формування та вдосконалення англійської аудитивної компетентності студентів із використанням аудіокниг художніх творів та підготувати їх до автономного аудіювання.

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## ПЕРЕДМОВА

Навчально-методичний посібник «Listening to fiction audiobooks. Contemporary short stories» призначений для студентів англійського відділення факультетів іноземних мов, а також усіх бажаючих удосконалити вміння аудіювання та поціновувачів сучасної англомовної літератури.

Метою посібника є формування та вдосконалення англомовної аудитивної компетентності студентів – їх здатності розуміти зміст і смисл дистантних аудіоповідомлень та умінь формулювати і висловлювати своє власне ставлення до прослуханої інформації під час інтерактивного спілкування.

Навчально-методичний посібник містить комплекси вправ до 12 автентичних англомовних оповідань, які відображають варіативність мовлення за гендерними, соціальними, віковими, вимовними ознаками та багатогранність соціокультурної інформації: 1) «Nowadays Heath» (автор А. Форна, тривалість: 18 хв); 2) «Even Pretty Eyes Commit Crimes» (автор М. Дж. Хайленд, тривалість: 24 хв 46 с); 3) «My Daughter the Racist» (автор Г. Оеемі, тривалість: 27 хв 42 с); 4) «The Human Circadian Pacemaker» (автор К. Дж. Ор, тривалість: 27 хв 58 с); 5) «Prepositions» (автор Л. Шрівер, тривалість: 17 хв 11 с); 6) «Black Vodka» (автор Д. Леві, тривалість: 21 хв 10 с); 7) «Orange out» (автор С. Стієнен-Дюранд, тривалість: 26 хв); 8) «A Lovely and Terrible Thing» (автор К. Вомерслі, тривалість: 26 хв 58 с); 9) «The iHole» (автор Дж. Гох, тривалість: 23 хв 30 с); 10) «In the Basement» (автор А. Т. Рос, тривалість: 27 хв 55 с); 11) «Sanctuary» (автор Г. Роуз-Іннс, тривалість: 27 хв 55 с); 12) «Barmouth» (автор Л. Бловер, тривалість: 28 хв 11 с). При відборі оповідань було враховано критерії: професійного (художнього) озвучення, високохудожності, репрезентативності (певних соціокультурних реалій, типів вимови тощо), змістовий критерій (у тому числі урахування сенситивності до певних тем), доступності та посильності, варіативності (жанрове, тематичне та авторське різноманіття ХТ, а також варіативність мовлення), тематичності, актуальності тематики.

Реалізована у посібнику методика формування англомовної аудитивної компетентності студентів із використанням аудіокниг художніх творів була розроблена з урахуванням сучасних тенденцій у вітчизняній та зарубіжній практиці навчання іноземних мов. Особливістю методики є 1) циклічна організація навчання, що поєднує інтенсивне та екстенсивне аудіювання художніх творів; 2) підготовка студентів до автономного аудіювання художніх творів; 3) поєднання інтенсивної аудиторної практики в аудіюванні із навчанням використовувати ефективні стратегії та аналізувати власні результати; 4) розвиток умінь як дистантного (опосередкованого), так і контактного (інтерактивного) аудіювання; 5) використання щоденника аудіювання студентами для фіксації свого аудитивного досвіду та розвитку рефлексивних умінь.

Робота з кожним оповіданням передбачає три етапи – підготовчий, основний, завершальний, кожен з яких містить підетапи, що реалізуються на аудиторних заняттях чи в процесі самостійної роботи. У посібнику передбачено три цикли навчання (початковий, середній, просунутий), кожен з яких передбачає прослуховування англомовних оповідань, складніших від представлених на попередньому циклі, а відтак повинен забезпечувати вищий рівень сформованості англомовної аудитивної компетентності студентів.

## МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

В умовах відсутності природного іншомовного середовища аудіювання є одним із найскладніших видів мовленнєвої діяльності, а це спонукає до створення нових ефективних методик із застосуванням сучасних засобів, одним із яких є аудіокнига.

Художні твори теж є доволі важкими для сприйняття навчальними матеріалами. Щоб повністю реалізувати потенціал аудіокниг художніх творів з метою формування та вдосконалення англомовної аудитивної компетентності студентів необхідно використовувати методику, яка б враховувала психолінгвістичні особливості перебігу процесу аудіювання художніх творів.

При організації роботи над формуванням та розвитком аудитивних умінь потрібно враховувати основні механізми та психічні процеси аудіювання аудіокниг художніх творів, які теж потребують цілеспрямованого удосконалення: пізнавальні психічні процеси (сприйняття, мислення, пам'ять, увага), психологічні механізми аудіювання (мовленнєвий слух, внутрішнє промовляння, ймовірнісне прогнозування, осмислення, оперативна пам'ять), механізми художнього сприйняття (емоції та почуття, уява, аперцепція, образне та асоціативне мислення), механізми смислової переробки інформації (механізм еквівалентних замінів, перекодування, компресії, розширення, трансформації).

Аналіз функціонування зазначених механізмів та процесів аудіювання художніх творів дозволив визначити такі передумови формування англомовної аудитивної компетентності майбутніх учителів із використанням аудіокниг художніх творів: урахування інтересів студентів, їхніх мотивів та установок; розвиток умінь аналізувати та узагальнювати сприйняте на слух мовлення; активізація дії аперцепції слухача за рахунок визначених орієнтирів перед прослуховуванням художніх творів; забезпечення активної та творчої ролі слухача у процесі аудіювання аудіокниг художніх творів; створення умов, за яких студенти могли б поділитись своєю проекцією прослуханого художнього твору, яка може матеріалізуватись через створення усного чи письмового вторинного тексту. У свою чергу, процес продукування вторинного тексту сприятиме розвитку відповідних психічних процесів і механізмів.

Методика формування аудитивної компетентності засобами аудіокниг художніх творів повинна поєднувати роботу над розвитком умінь як дистантного (в умовах опосередкованого спілкування), так і інтерактивного (у процесі усного спілкування) аудіювання. Прослуховування аудіокниг художніх творів є дистантним видом аудіювання, однак, подальша комунікативна взаємодія студентів на основі прослуханого художнього твору власне і включатиме інтерактивне аудіювання. Тому важливим етапом у роботі з аудіокнигами є безпосереднє спілкування. Також доцільно рекомендувати студентам систематичне *екстенсивне аудіювання*

(аудіювання автентичних аудіотекстів поза межами навчальної аудиторії). Підготовкою до самостійного екстенсивного аудіювання аудіокниг художніх творів є *інтенсивне аудіювання* на практичних заняттях із англійської мови, під час якого викладач здійснює управління процесом навчання і зосереджує увагу студентів на детальному розумінні їх змісту та смислу. Услід за L. Vandergrift та C. Goh рекомендуємо організацію суцільного циклу навчання, що поєднує екстенсивне та інтенсивне аудіювання іншомовних текстів [34, с. 98].

Аудіювання художніх творів на аудиторних заняттях обумовлено певним рівнем тривожності, що впливає на перебіг та результат аудіювання. Тому, екстенсивне аудіювання оповідань повинно рекомендуватись студентам як необхідна умова для розвитку впевненості у своїх силах. Варто зазначити і те, що тривалість звучання сучасних англійських оповідань становить від 14 до 30 хвилин, а це обмежує максимальну кількість їх пред'явлень на заняттях до 2 разів. Однак, в умовах позааудиторної роботи кількість прослуховувань повинна відповідати індивідуальним потребам кожного слухача. Це пов'язано із специфікою аудіокниг художніх творів – імпліцитністю (наявністю підтексту), образністю та метафоричністю змісту, амбівалентністю мови, наявністю акценту, композиційними особливостями, що може створювати значні труднощі розуміння. Також повторне прослуховування улюбленого художнього твору може приносити естетичне задоволення, що є необхідною умовою для розвитку естетичної потреби. Обмеження у такому випадку є недоцільним.

Ознайомленість із композиційно-структурною організацією художнього твору полегшує їх сприйняття та розуміння. Незнайомі чи незвичні для реципієнта структура оповідання може викликати значне збентеження під час сприйняття його на слух, тому важливо розширювати знання про композиційно-структурні особливості сучасних творів, розвивати вміння розпізнавати композиційну організацію художнього твору на слух, що допоможе зорієнтуватися у змісті художнього твору, зокрема зрозуміти хронологію подій.

Опрацювання художнього твору повинно передбачати такі дії: 1) ознайомлення з екстралінгвістичними факторами; 2) антиципація змісту та смислу художнього твору; 3) вилучення фактуальної, концептуальної та підтекстової інформації із художнього твору; 4) аналіз та інтерпретація художнього твору; 5) обговорення інформації художнього твору; 6) перцептивна переробка інформації; 7) скорочення художнього твору; 8) оцінка аудіокниги; 9) рефлексія процесу та результатів навчальної діяльності аудіювання.

Для ефективного екстенсивного аудіювання аудіокниг художніх творів у студентів необхідно розвивати вміння обрати посильну для опрацювання аудіокнигу; самостійно активізувати інтерес до змісту художнього твору та налаштуватися на його сприйняття; підготуватися до аудіювання, обравши

найсприятливіший для цього час; визначити, які фонові знання знадобляться для розуміння та активувати їх за допомогою опрацювання різних джерел інформації; активувати дію аперцепції; сформувати передбачення; передбачувати потенційні труднощі та продумувати стратегії їх подолання; уміння глобального, детального та критичного розуміння; уміння написання рецензій (оглядів) до аудіокниг художніх творів; уміння рефлексії. Для розвитку автономності студентів та навчально-стратегічних умінь доцільно використовувати щоденник аудіювання, що є важливим компонентом методики формування англомовної аудитивної компетентності майбутніх учителів із використанням аудіокниг художніх творів.

Розвиток будь-якого уміння потребує застосування когнітивних та метакогнітивних стратегій, свідомо контрольованих дій. Для розвитку умінь аудіювати аудіокниги художніх творів необхідно навчати студентів застосовувати такі стратегії: передбачати зміст художніх творів; використовувати фонові знання, образне мислення для розуміння змісту і смислу художніх творів; зображати події художніх творів в уяві; використовувати письмову фіксацію інформації для збереження уваги протягом тривалого часу; будувати сюжетні схеми чи заповнювати таблиці (хто? що? для чого? чому? коли? де?) під час слухання; письмово фіксувати ключові слова / події для розвантаження пам'яті; робити записи / транскрибувати незнайомі лексичні одиниці під час прослуховування; не зациклюватися на лексиці (незнайомих словах); здогадуватись про значення невідомих лексичних одиниць за рахунок фонових знань, контексту, словотвірних елементів; розширювати словниковий запас слів; свідомо відстежувати композиційно-структурну організацію художніх творів під час аудіювання; аналізувати мовлення диктора на приналежність персонажів до певного соціального класу, національності тощо; тренувати механізм внутрішнього промовляння за допомогою вправ на промовляння; прослуховувати художні твори фрагментарно (по 5 хвилин, наприклад); систематично аудіювати різноманітні аудіотексти; вести щоденник аудіювання; переказувати художні твори для розвитку вмінь смислової обробки інформації тощо. Стратегіями інтерактивного аудіювання є такі свідомі дії, як перепитування, з'ясування, перефразування, уточнення, порівняння, повторювання, розповідь, опис, пояснення, конкретизація наведення прикладів тощо.

Ефективність навчання засобами аудіокниг художніх творів залежить від раціональності їх відбору як навчального матеріалу.

Базовим критерієм відбору аудіокниг художніх творів має бути їх *професійне (художнє) озвучення*, що забезпечує автентичність картини світу, яка зображається у художньому творі, передбачає демонстрацію культурних, національних, вікових, соціальних, психологічних, професійних, ситуаційних особливостей мовленнєвої поведінки персонажів. Варто також додати, що урахування цього критерію відповідає принципу

відбору художніх творів за естетичним потенціалом, адже художнє озвучення подвоює естетичний вплив на слухача.

Ми не можемо рекомендувати для навчання аудіювання ті аудіокниги, що озвучені за допомогою комп'ютерних програм чи аматорами. Джерелами відбору аудитивного матеріалу (сучасних англомовних оповідань) повинні слугувати такі інтернет-магазини як Audible, Simply Audiobooks, Audiobooks.com, AudiobooksNow, iTunes Store, AudiobookStore, On the Go Books, Audio Books Corner, AudioQueue, Downpour, CDBaby, Audiobook Boom тощо. Додамо, що безкоштовні аудіокниги, начитані волонтерами, є доступними на інтернет-сайті [librivox.org](http://librivox.org).

Матеріалом нашого посібника є сучасні англомовні оповідання, які нагороджені премією «BBC National Short Story Award» у 2010, 2011, 2013 роках та премією «BBC International Short Story Award 2012». Ця британська літературна нагорода, заснована у 2005 році, вважається однією з найпрестижніших премій за одне коротке оповідання (до 8000 слів), написане англійською мовою. Зазвичай у цьому творчому конкурсі беруть участь тільки громадяни або резиденти Об'єднаного Королівства, однак у 2012 р. на честь Літніх Олімпійських ігор, які проходили в Лондоні, його відкрили для авторів з усього світу та відібрали 10 оповідань (a shortlist).

При відборі творів доцільно враховувати їх доступність: 1) мовне оформлення (особливу трудність становлять такі характеристики, як поетичність (велика кількість лінгвостилістичних засобів, високий рівень образності, абстрактності), національно марковані лексичні одиниці (велика кількість реалій: антропонімів, топонімів, хрононімів тощо), велика кількість діалектизмів, сленгу, термінів, професіоналізмів); 2) аудіооформлення (вимовний тип (окрім RP), соціально-регіональний акцент (Cockney, Brummie, Potteries, Estuary English тощо); 3) інформаційний зміст (містичність (відсутність межі між реальним та містичним), психологічність (потік свідомості, внутрішнє мовлення), інтертекстуальність, велика кількість подій (високий рівень інформативності – навантаження на оперативну пам'ять), «залежний» контекст (необхідність у фонових знаннях), недоказаність (інформаційні прогалини), «відкрита» кінцівка (незавершеність композиційної структури); гумор, сарказм, іронія); 4) композиційна структура (нетипова розповідна форма (розповідь від 1 ос. мн. (*we*), 2 ос. (*you*) тощо), нетипова композиційна форма (невідповідність формулі: зачин – основна частина – кінцівка), нетипова архітектоніка (нетипове для жанру оповідання зовнішнє членування); 5) тривалість; 6) темп.

При відборі аудіокниг потрібно враховувати не тільки жанрове, тематичне та авторське різноманіття художніх творів, а також варіативність мовлення за гендерними, соціальними, віковими, вимовними (акцент, діалект) ознаками та багатогранність соціокультурної інформації. Ознайомлення з різними вимовними типами нормативної та ненормативної вимови англофонів, що представляють різні країни, регіони та соціальні



прошарки, а також із їхньою картиною світу сприятиме розширенню аудитивного досвіду студентів. На рівні вимови художні твори повинні відображати аспекти дійсності англофонного світу: соціальні характеристики (вік, освіту, сферу діяльності), соціально-класову структуру суспільства, різницю між націями, регіонами та етносами, що говорять англійською мовою.

Незважаючи на очевидну користь інтенсивного аудіювання аудіокниг, умови аудиторних занять не завжди дозволяють реалізувати цей вид роботи на максимально ефективному рівні. Причиною цього може бути тривалість звучання аудіокниги та обмеженість аудиторного часу для кількаразового прослуховування; «залежний» контекст та обмеженість фонових знань; незнайомий акцент та брак часу для адаптації до нього тощо. Тому умови позааудиторної самостійної роботи студентів із аудіокнигами вважаємо як оптимальні за рахунок можливості індивідуалізації процесу аудіювання. Для екстенсивного аудіювання студентам потрібно рекомендувати відбирати відповідно до своїх інтересів та уподобань професійно озвучений художній твір, що є можливим завдяки відповідним орієнтирам (жанр, заголовок, обкладинка, аудіозразок, резюме, рецензії, рейтинг, автор, наратор тощо) на сайтах відомих інтернет-магазинів. Дуже важливим при відборі є озвучений зразок аудіокниги (обсягом 5 хв), який створює початкові враження від прослуханого, дозволяє припустити чи вибрана книга відповідає очікуванням слухача. Для не носіїв мови це є один із найважливіших орієнтирів, адже дозволяє визначити чи вибрана книга є доступною для розуміння, чи голос та вимова актора-наратора є приємними та зрозумілими для сприйняття. Очевидно, що можливість обирати твір на власний розсуд дозволяє реалізувати індивідуальний підхід до навчання, стимулювати інтерес.

Одним із показників доступності аудіокниг художніх творів є інтерес і бажання студентів слухати та обговорювати прослухане. Рівень розуміння повинен відповідати принаймні глобальному розумінню твору, його основних подій.

Оскільки показники складності англійських оповідань варіюються, необхідно оцінювати їх доступність та посильність для конкретної групи студентів заздалегідь, що допоможе підібрати відповідний художній твір, передбачити потенційні труднощі та попередити їх за допомогою спеціально розроблених вправ.

Формування англійської аудитивної компетентності за допомогою аудіокниг художніх творів рекомендуємо здійснювати впродовж трьох етапів: підготовчого (дотекстового), основного (текстового), завершального (післятекстового). Основна мета *підготовчого* етапу – підготувати до слухання художнього твору, спрямувати аперцепцію студентів у відповідному напрямі, сформулювати горизонт слухачьких очікувань; антиципація змісту художнього твору, часткове зняття труднощів аудіювання. Враховуючи складність сприйняття художніх творів на слух та

їх значну тривалість (15-30 хв), рекомендуємо залучати як аудиторну, так і позааудиторну роботу. Відповідно поділяємо цей етап на два підетапи. Метою *підготовчо-розвивального підетапу* є самостійна підготовка студентів до аудіювання художнього твору, яка полягає у виконанні пізнавально-пошукових вправ на активізацію фонових знань, ознайомлення з необхідним предметним змістом художнього твору, лексикую тощо, при розробці яких потрібно враховувати стадію навчання аудіювання, специфіку художнього твору, особливості групи студентів. Така позааудиторна робота студентів рекомендована для економії часу для практики в аудіюванні художнього твору на аудиторних заняттях. На *орієнтаційно-мотиваційному підетапі* завданням викладача є мотивувати студентів, спрямувати їх аперцепцію у відповідному напрямі.

На *основному* етапі передбачено інтенсивне аудіювання з метою досягнення глобального, детального і критичного рівнів розуміння. Етап включає два підетапи: *аудиторне* та *самостійне прослуховування* художнього твору, що пов'язано із значною тривалістю більшості оповідань та обмеженістю часу для їх опрацювання, а також із рівнем тривожності студентів. *Аудиторне прослуховування* має забезпечити розвиток та вдосконалення умінь глобального та детального аудіювання, *самостійне* – розвиток умінь критичного розуміння художнього твору та його інтерпретації.

На аудиторних заняттях художній твір слід прослуховувати два рази, пропонуючи студентам завдання, які б не відволікали від прослуховування, а навпаки, слугували б для них вербально-візуальною опорою. Для першого прослуховування варто пропонувати від 3 до 5 питань, які б стосувались основного змісту твору, а для другого – тести множинного вибору (для перевірки детального розуміння твору). Обговорення відповідей після кожного аудіювання повинно допомогти студентам досягнути необхідного рівня розуміння твору.

*Завершальний етап*, як і попередні два, передбачає як аудиторну, так і позааудиторну роботу. Аудиторна робота включає інтерактивний (передбачає комунікаційну взаємодію студентів на основі прослуханого художнього твору з метою представлення своєї проєкції твору, розвиток умінь спілкуватися) та навчальний (вибіркове прослуховування фрагментів художнього твору та читання додаткових матеріалів, розширення метакогнітивних знань студентів) підетапи. На останньому рекомендуємо використовувати опитувальник для самооцінки рівня метакогнітивної обізнаності із процесом аудіювання (Metacognitive Awareness Listening Questionnaire [35]), авторами яких є Л. Вандергріфт та К. Гох. Рекомендуємо пропонувати студентам заповнювати анкету на навчальному підетапі аудитивної діяльності тричі – на початковій, середній та просунутій стадії навчання аудіювання аудіокниг художніх творів та порівнювати отримані результати. Для інтерактивного аудіювання рекомендуємо продумувати вправи на особистісне сприйняття, які б

стимулювали висловити своє власне ставлення до подій чи персонажів аудіотвору.

Самостійну роботу доцільно реалізувати на *тренувальному* (спрямованому на вдосконалення слухо-вимовних, інтонаційних (навички розпізнавання слів на слух, їхньої сегментації, з якими пов'язано відчуття швидкості мовлення) та лексичних навичок студентів) та *рефлексивному* (заповнення щоденника аудіювання, написання резюме художнього твору (розвиток умінь компресії художнього твору) та рецензії до прослуханої аудіокниги (розвиток умінь критичної оцінки аудіокниг художніх творів)) підетапах. Характерними для тренувального етапу є такі вправи, як транскрибування уривків художніх творів, читання за диктором, самостійне читання вголос, відтворення інтонаційних моделей та ідентифікація фонетичних явищ, які допоможуть студентам збагатити їхню довготривалу пам'ять стійкими еталонами мовних та мовленнєвих одиниць, запобігти деавтоматизації слухо-вимовних навичок та покращити свої можливості у сприйнятті інформації на слух.

Важливим засобом навчання аудіювання аудіокниг художніх творів є *щоденник аудіювання*. У ньому варто робити записи щодо рівня глобального та детального розуміння кожного прослуханого на занятті художнього твору та самостійно зображати свою успішність за допомогою графіків. На кожній стадії навчання варто фіксувати свої відповіді на питання анкети Л. Вандергріфта і К. Гох у таблиці та за допомогою графіків унаочнювати зміни у своїй метакогнітивній обізнаності. Щоденник аудіювання як засіб реєстрації аудитивного досвіду студентів повинен використовуватись ними для фіксації необхідної / важливої інформації, що стосується усіх творів, прослуханих як в інтенсивному, так і екстенсивному режимі. Обов'язковими записами у такому щоденнику повинні бути записи про аудіокнигу (назва, автор, актор-наратор, тривалість), короткий виклад змісту твору, рецензія. Написання резюме та рецензії до твору забезпечить інтегроване формування іншомовних аудитивних умінь та умінь письма. Систематичне написання короткого викладу твору сприятиме розвитку умінь смислової обробки інформації. Уміння компресії допоможе студентам синхронізувати темп свого внутрішнього мовлення із темпом актора-наратора, «згорнути» внутрішнє промовляння, звільнити оперативну пам'ять. Що стосується написання рецензій до прослуханих творів, варто сказати, що таке завдання є автентичним та відповідає реальним комунікативним вимогам, сприяє розвитку практичних умінь оцінки змісту та звукового оформлення аудіокниги.

Для викладачів буде корисно використовувати студентські рецензії прослуханих аудіокниг для аналізу рівня складності кожного аудіотвору, їхніх вражень, їх зацікавленості темою / змістом твору, що, у свою чергу, допоможе ефективніше організувати роботу із ним на занятті з іншою групою студентів.

Рекомендуємо три стадії навчання (початкову, середню, просунуту), кожна з яких повинна забезпечити нову якість здатності аудіювати художні твори. На початковій стадії навчання аудіювання художніх творів слід звернути увагу на метакогнітивну обізнаність студентів, сформувати базові знання щодо стратегій аудіювання художніх творів та роботи з аудіокнигами, розвинути у студентів впевненість у своїх силах, зменшити їх тривожність, допомогти подолати психологічні бар'єри, підвищити рівень їх мотивації до аудіювання художніх аудіокниг, навчити користуватись щоденником аудіювання. На просунутій стадії, коли об'єктивна складність твору є високою, доцільно також використовувати додаткові аудіоматеріали, що стосуються твору, наприклад, інтерв'ю з автором. Такі матеріали є не тільки способом додаткової практики в аудіюванні, але й способом зняти труднощі, що пов'язані із змістом / смислом художнього твору.

У посібнику оповідання для кожної стадії навчання були відібрані з урахуванням їх об'єктивної складності, рівень якої поступово підвищується. Кожна стадія навчання відповідає одному циклу, що складається з 5 мікроциклів. Мікроциклом є робота з одним окремим оповіданням ( $\approx 2$  год). Кожен цикл навчання повинен завершуватись екстенсивним аудіюванням – самостійною позааудиторною роботою студентів із обраним за власним бажанням аудіотвором. Така екстенсивна практика в аудіюванні є важливою, оскільки готуватиме студентів до автономного аудіювання художніх творів після завершення навчання у закладах вищої освіти.

Для використання аудіокниг художніх творів на аудиторних заняттях дуже важливо подбати про технічне забезпечення навчального процесу відповідним звуковим обладнанням, звукопідсилювальною апаратурою, оскільки недостатня / низька гучність звучання може стати причиною тривожності, незадоволення, розсіяної уваги, невпевненості у своїх силах, що не може не вплинути на результат аудіювання твору негативно.

Запропонований підхід до організації роботи із аудіокнигами є одним із шляхів розвитку стійкої навчальної мотивації до аудіювання художніх творів та вдосконалення англомовної аудитивної компетентності майбутніх учителів.

# LISTENING STAGE I

## SESSION 1

### “Haywards Heath” by Aminatta Forna

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#### PRE-LISTENING STAGE

Out-of-class work

#### *Preparatory sub-stage*

**Task 1.** Explore and note down some information about Alzheimer's disease.

- What are signs and symptoms of Alzheimer's disease?
- Who is affected?
- How is Alzheimer's disease treated?
- Can Alzheimer's disease be prevented?

**Task 2.** Explore and note down what the following realia (culture-specific words) identify: *a Jaguar XJ, a Vauxhall, the M23, Newbury Fruits, a publican, Malcolm X.*

**Task 3.** Explore and note down some information about Haywards Heath:

- 1) its location and people;
- 2) its Alzheimer's & dementia care homes.

**Task 4.** Find out what the following words mean: *bulk, an acquaintance, talcum powder, a cubicle, a careworker, slender, scalp, a cranium, prevarication, soporific.*

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In class work

### Orientationally-motivational sub-stage

#### Task 1. Discussion.

— Do you agree that in order to be successful in our professional life, we need to sacrifice a lot in our personal life?

— Do you agree that people who prioritize career over romantic relationships are happier or more successful?

— Do you agree that when you are young, you should always choose career over your personal life?

— When do people regret choosing a career over family / relationship?

**Task 2.** You will hear the short story “Haywards Heath” by Aminatta Forna. To make predictions about the contents of the story, look at its title, skim the information below. Verify your predictions after the first listening.

### BBC National Short Story Award 2010

## Haywards Heath

Aminatta Forna

#### Publication Details

**Author:** Aminatta Forna  
**Narrated by:** Hugh Quarshie  
**Length:** 18 minutes  
**Format:** Unabridged  
Audiobook  
**Release date:** 08-12-10  
**Language:** English  
**Publisher:** Audible Studios

#### Publisher's Summary

Memories of a lost love lead to a much anticipated reunion, but things do not turn out as expected.

**Aminatta Forna** crossed many national borders in her life. She was born in Scotland, raised in Sierra Leone and Great Britain and has lived in Iran, Thailand and Zambia. Her stories travel, too. Her award-winning books (the memoir “The Devil that Danced on the Water” and novels “The Hired Man”, “The Memory of Love” and “Ancestor Stones”) have been translated into 18 languages, and Forna’s essays and stories have appeared in many magazines and papers. Besides her writing, she is also a Professor at Bath Spa University, and she established a project in Sierra Leone to build a school to set up other projects regarding adult education, sanitation and maternal health [1].



**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read two short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. Guided by the patient, electronic voice Attila passed through one village and then another. When he missed a turning the voice redirected him in the same even tone. Attila found himself unaccountably irked by the smoothness of her voice. He took another wrong turn, quite deliberately. She proved unflappable.

2. Through a porthole in a door he saw the young African helper spooning food into the mouth of an elderly woman. Something about the scene stopped Atilla, the hand at her back, which prevented her from slumping, the infinite care in the way the young man wiped her slackened mouth with a napkin.

## WHILE-LISTENING STAGE

### *Formal listening*

#### ***First listening***

You will hear the short story “Haywards Heath” by Aminatta Forna. This story is about two medical students, Rosie and Attila, who had an affair during their college days in England. But when they graduated, Attila went back to his country. Many years later Attila comes back to England to track Rosie down. Read through the questions before listening to the short story. Write down your answers after listening.

1. *In which place does Rosie live?*

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2. *Why does she live there?*

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3. *Why did Attila come to see Rosie?*

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4. *What made Attila feel faint?*

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5. *What hope did Attila have?*

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#### ***Second listening***

Listen to the short story “Haywards Heath” again. Read through the questions before listening, then for questions 1-14, choose the answer (A, B, C or D) which fits best according to what you hear.

1. Attila is ...

- a) anxious
- b) calm
- c) excited

2. Attila is...

- a) hiring a car
- b) driving a car
- c) sitting in a car

3. Attila is a ... man

- a) tall
- b) short
- c) big

4. Attila and Rosie met when they were ...

- a) first year students



- b) second year students
  - c) third year students
5. During the last five years Attila visited London ...
- a) twice a year
  - b) once a year
  - c) three times a year
6. Attila gets to know that Rosie ...
- a) was fired
  - b) retired
  - c) disappeared
7. Attila was guided towards Haywards Heath by ...
- a) the publican
  - b) the passenger
  - c) a satellite navigation
8. Attila imagined that Rosie led a ... life
- a) busy
  - b) charmed
  - c) quiet
9. Attila brought Rosie ...
- a) flowers
  - b) chocolates
  - c) nothing
10. Attila and Rosie went for a ...
- a) coffee
  - b) walk
  - c) little drive
11. Rosie made him feel ...
- a) young again
  - b) happy
  - c) uneasy
12. Attila promised Rosie ...
- a) to bring a box of sweets
  - b) to go for a walk with her next time
  - c) to see her again
13. Attila visited Rosie again in ...
- a) one month
  - b) two months
  - c) three months
14. Attila saw Rosie ...
- a) sleeping
  - b) talking
  - c) dancing

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *What is the general theme of the story?*

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— *What caused Rosie's decline? What health problems has she got?*

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— *Does Attila feel guilty about Rosie's state or does he feel sorry for himself?*

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— *What do you think the purpose of the author was?*

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story "Haywards Heath" by Aminatta Forna.

- *Did a breakup cause Rosie's health issues?*
- *Do you justify or blame Attila?*
- *Would you have liked a different ending? Why?*
- *What did this story make you think about? How did it make you feel?*

— Did you like the story? Why (not)?

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

Out-of-class work

*Training sub-stage*

**Task.** Listen to a passage from the short story “Haywards Heath” by Aminatta Forna. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise shadow-reading of this passage.

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*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line chart. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

five questions answered correctly – 100%

four questions – 80%

three questions – 60%

two questions – 40%

one – 20%

To evaluate your **detailed comprehension**, use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.

A large grid of 20 columns and 30 rows, intended for drawing a line chart to track comprehension over time.

**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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**Task 3.** Write a review of the short story that you listened to, focusing on its audio production and content, stating how relevant its theme is today, and saying whether you would recommend the audiobook for other students.

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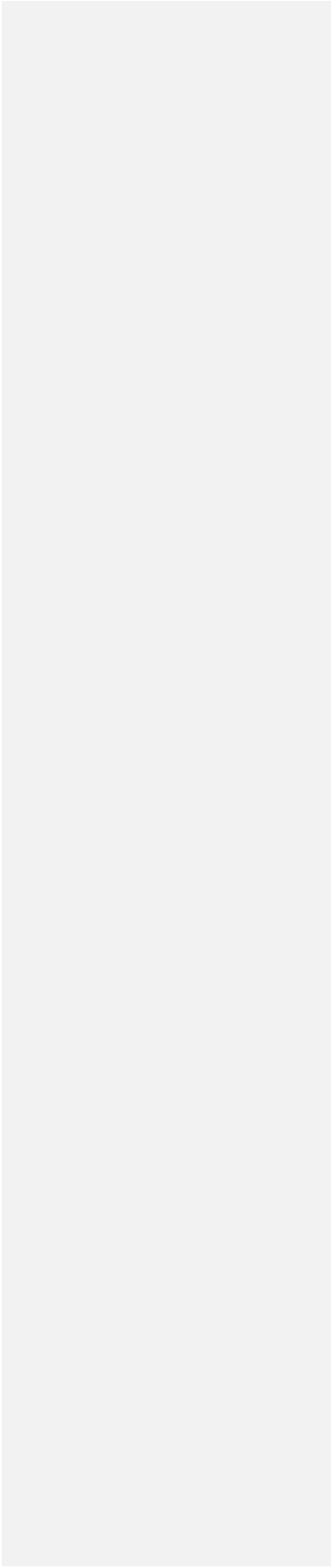
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**SESSION 2**  
**“Even Pretty Eyes Commit Crimes” by M. J. Hyland**

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**PRE-LISTENING STAGE**

Out-of-class work

*Preparatory sub-stage*

**Task 1.** Explore and note down which products or services the following trademarks / trading networks identify: *Fisherman’s Friends, Mornflake, 7-Eleven.*

**Task 2.** Explore and note down some info about *Bondi Beach*:

- 1) its location;
- 2) its people.

**Task 3.** Find out what the following words mean: *kelpies, a locum, a mozzie, a minder, university digs, a Tartan picnic flask, a settee, dizzy.*

**Task 4.** Find out what beverage has the acronym *OJ.*

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*Orientationally-motivational sub-stage*

**Task 1.** Discussion.

- *Why, when and how do people stray?*
- *Have you ever lost a friend by telling home truths?*

**Task 2.** Look at the title of the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland. Skim the information below. Make predictions about the contents of the story and about the implicit information which can be conveyed in its title. Verify your predictions after the first listening.

**BBC International Short Story Award 2012 (Shortlist)**

Absence and disappearance provide recurring themes in these 10 stories assembled from the BBC International Short Story Award competition: the abandonment of family members, estranged wives and errant husbands, the loss of a childhood friend and computer games mentor, and the convenient vanishing of whatever we deem disposable. Written by English-speaking writers from around the world – including Australia, the Balkans, Ireland, North America, and South Africa – this compilation shows the extraordinary diversity and richness of the short story as a truly global form while also honoring the 2012 London Olympics.



All 10 shortlisted titles for the BBC International Short Story Award 2012: “Escape Routes” by Lucy Caldwell, “The Goose Father” by Krys Lee, “Sanctuary” by Henrietta Rose-Innes, “Even Pretty Eyes Commit Crimes” by M.J. Hyland, “Black Vodka” by Deborah Levy, “East of the West” by Miroslav Penkov, “A Lovely and Terrible Thing” by Chris Womersley, “In the Basement” by Adam T. Ross, “Before He Left the Family” by Carrie Tiffany, and “The iHole” by Julian Gough [4].

<b>Even Pretty Eyes Commit Crimes</b>
<b>Author:</b> M.J. Hyland
<b>Narrated by:</b> Mike Sengelow
<b>Length:</b> 24 minbtes 46 seconds
<b>Format:</b> Unabridged Audiobook
<b>Release date:</b> 08-12-10
<b>Language:</b> English
<b>Publisher:</b> Audible Studios
<b>Read by:</b> Mike Sengelow

<b>Publisher's Summary</b>
MJ Hyland's story about a young man who begins to see his father in a new light when he suspects that history is repeating itself.



**M.J. Hyland** is the author of three award-winning novels: “How the Light Gets In”; “Carry Me Down”, shortlisted for the Man Booker Prize and winner of both the Hawthornden Prize and the Encore Award; and “This Is How”. She is a lecturer in creative writing at the University of Manchester, runs master classes in the Guardian

Masterclasses program, and is cofounder of the Hyland & Byrne Editing Firm. Born in London to Irish parents, she spent her childhood in Dublin and has lived and worked in England since 2005 [30].

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/ .....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. When I sat at the table, he stood and went to the sink and put the pineapple on the draining board, tried to stand it upright. When it toppled, he held its bottom and moved it around till he was sure it wouldn't budge.

2. I thought he'd leave then, but he didn't. He was going to stick it out, wait with me until she came home, or didn't.

3. He looked into the bedroom again.



*“Where do you think she is?”*

*“Keep your hat on, Dad. She’s probably just popped out to do some shopping.”*

*4. I stood up from the table.*

*‘Listen, Dad. I might have a bit of a sleep now, if that’s all right.’*

*‘Won’t you be waking up again soon?’ he said. ‘When Janice gets home?’*

*‘Not necessarily. I’m a heavy sleeper.’*

*He stood and looked over at the pineapple on the draining board.*

*‘I’ll get out of your hair then, will I?’*

### WHILE-LISTENING STAGE

#### Formal listening

##### First listening

You will hear the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland. Listen for the answers to the questions below. Note down your answers.

1. Why does Paul’s father come to his house?

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2. Why doesn’t Paul want to see his father?

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3. What life event causes Paul’s anxiety?

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4. Why does Paul’s father bring a pineapple?

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##### Second listening

Listen to the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland again. Read through the questions before listening, then for questions 1-18, choose the answer (A, B or C) which fits best according to what you hear. Compare your answers with a partner.

1. A young man is coming back home from work

- a) in the morning
- b) in the evening
- c) at night

2. The young man

- a) likes the weather in Australia
- b) can’t stand it
- c) doesn’t care about it

3. Paul and his wife argued over

- a) domestic issues
  - b) spending leisure time
  - c) money
4. Father suspected Paul's wife of
- a) moving out
  - b) wasting a lot of money
  - c) cheating on Paul
5. Paul is feeling
- a) bored
  - b) frustrated
  - c) exhausted
6. Paul's father is
- a) generous
  - b) economical
  - c) rich
7. Paul's mother left his father when he was
- a) ten
  - b) twelve
  - c) eighteen
8. Paul's mother was
- a) attractive
  - b) kind
  - c) patient
9. Paul's father started visiting Paul very often after
- a) their chat in the pub
  - b) Paul's divorce
  - c) Paul's marriage
10. Paul noticed that Janice took her
- a) bike
  - b) helmet
  - c) basket
11. Paul's father has to start his work at
- a) eight
  - b) nine
  - c) ten
12. Janice doesn't work as ... any more
- a) a secretary
  - b) a nurse
  - c) a shop assistant
13. Paul's father works as
- a) a doctor
  - b) a nurse
  - c) a trainer
14. Paul went to the bedroom to check
- a) if Janice was sleeping
  - b) if she left any notice

- c) if she took her clothes
- 15. What memory often comes up to Paul?
  - a) the memory of his mother
  - b) the memory of the café
  - c) the memory of his parents' argument
- 16. Paul and Janice live in
  - a) a small flat
  - b) a big flat
  - c) a cheap flat
- 17. Paul would much rather live
  - a) not far from Bondi Beach
  - b) in London
  - c) in the suburbs
- 18. Paul doesn't know how to
  - a) ask for some money
  - b) find Janice
  - c) say he loves his father

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *How does the title relate to the contents of the story?*

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— *What caused a change in Paul's attitude to his father?*

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— *Which social class do you think Paul belongs to? Why? What about his father?*

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland.

- *What caused a change in Paul’s attitude to his father?*
- *How would you react if you received from your parents the same wedding gift (a picnic flask, 6 plastic cups and a rug) as Paul did? What would you like for your wedding gift from your parents?*
- *Make predictions what might happen later, how Paul’s life might change. What do you wish would happen in Paul’s life?*
- *How do you relate to this short story? What emotions and thoughts did it provoke in you?*
- *Did you like the story? Why (not)?*

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** What have you noticed about the structure of the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland? Is it a traditional story structure?

**Task 3.** How to write a plot summary.

Read the sample summaries and discuss the questions below.

1. In Kate Chopin's short story, "The Story of an Hour," the main character learns that her husband died in a train accident. Mrs. Mallard cries at first, but when she is left alone in her room, she begins to realize that her husband's death will ultimately free her to live her own life. After she bravely comes back downstairs, she is surprised when her husband walks through the door. He had not been anywhere near the accident. Mrs. Mallard then drops dead of a heart attack [21].

2. Hamlet is one of William Shakespeare's famous tragedies. Many important themes are present in Hamlet such as revenge, deception, and loyalty. The play takes place in Denmark, specifically Elsinore Castle. The protagonist of the play is Hamlet. One night, the ghost of Hamlet's newly deceased father confronts Hamlet and explains the cause of his untimely death, murder! The ghost explains to Hamlet that Claudius — Hamlet's uncle and the new King of Denmark — poisoned him. The rest of the play chronicles Hamlet's plots and attempts to avenge his father's death. By the end of the play, Hamlet successfully kills Claudius. Like a true tragedy, however, Hamlet's revenge results in the loss of his own life [22].

Discuss these questions:

— What is a plot summary?

— What is a good plot summary?

— Which of these might be included in a plot summary?

- ✓ The title and the author
- ✓ Essential information
- ✓ Minor information
- ✓ Background information
- ✓ The main topic / theme / idea
- ✓ Explanations
- ✓ Specific examples
- ✓ Direct quotes
- ✓ A conclusion
- ✓ Personal opinions
- ✓ Opinions of characters
- ✓ Author's message

— How should you write the summary? Think about these points:

- ✓ Type of language
- ✓ Tense
- ✓ 5 separate sentences or 1 complete paragraph
- ✓ Language to connect sentences together
- ✓ The first (topic) sentence

*Training sub-stage*

**Task.** Listen to a passage from the short story “Even Pretty Eyes Commit Crimes” by M.J. Hyland. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise shadow-reading of this passage.

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*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

- Global comprehension:**
  - four** questions answered correctly – 100%
  - three** questions – 75%
  - two** questions – 50%
  - one** question – 25%

To evaluate your **detailed comprehension**, use the following formula:  
$$FS = R - W / (C-1),$$
 in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.



**SUMMARY GUIDELINES [17; 20; 31]**

- *Start your summary with a clear identification of the type of work, title, author, and main point in the present tense.*
- *Formulate a strong topic sentence.*
- *A summary strictly focuses on the overall plot and characters of a work.*
- *The summary should provide your reader with an overview of the text in the briefest manner possible.*
- *Only mention the important plot details.*
- *Keep your writing in the present tense.*
- *Make sure to include the author and title of the work.*
- *Be concise: a summary should not be equal in length to the original text.*
- *Although you can use citations in summary, they are not necessary.*
- *Always use paraphrase when writing a summary. If you do copy a phrase from the original, be sure it is a very important phrase that is necessary and cannot be paraphrased. In this case put "quotation marks" around the phrase.*
- *Don't put your own opinions, ideas, or interpretations into the summary.*
- *The summary should include enough information to answer basic questions, like who, what, where, when, why and how.*
- *Use structure words and phrases.*

Task 3. Write a review of the short story that you listened to, focusing on its audio production and content, stating how relevant its theme is today, and saying whether you would recommend the audiobook for other students.

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### SESSION 3. "My Daughter the Racist" by Helen Oyeyemi

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#### PRE-LISTENING STAGE

Out-of-class work

##### *Preparatory sub-stage*

**Task 1.** Read the legend of the Pied Piper of Hamelin. What is the moral of this legend? Note down your answer.

**Task 2.** Explore and note down the meaning of the following realia: *djellaba, keffiyeh, minaret, karkadeh*. Work out which country they can represent.

**Task 3.** Find out what the following words mean: *a rubble, scrawny, an adversary, itchy, hideous, impeccably, to shatter, to pelt smb with smth, a brazen pursuit, bizarre, an unsealed envelope*

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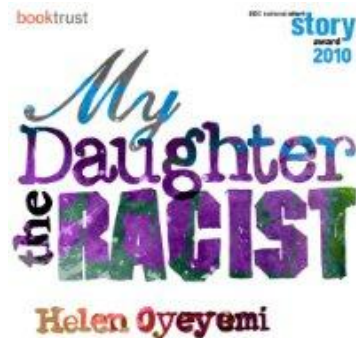
### *Orientationally-motivational sub-stage*

#### **Task 1.** Discussion.

- *Is it wrong to stereotype people? Why (not)?*
- *What behaviour usually causes social disapproval?*
- *Do you agree that fear of social disapproval usually stops people from expressing their opinions? From making the choices they want? What about you?*

**Task 2.** You will hear the short story “My Daughter the Racist” by Helen Oyeyemi. Look at its title, information about the author and a publisher’s summary. Make predictions about the contents of the story. Verify your predictions after the first listening.

### **BBC National Short Story Award 2010**



#### **Publication Details**

Audible Audio Edition  
**Author:** Helen Oyeyemi  
**Narrator:** Sirine Saba  
**Listening Length:** 27 minutes  
**Program Type:** Audiobook  
**Version:** Unabridged  
**Publisher:** AudioGO Ltd.  
**Audible.com Release Date:** December 8, 2010  
**Language:** English

“My Daughter the Racist” is a short story by Helen Oyeyemi shortlisted for the 2010 BBC National Short Story Award. Oyeyemi, aged 25 then, was in fact the youngest novelist to have been nominated for the prize.

#### **Publisher's summary**

Set against the backdrop of a country occupied by foreign soldiers, a mother is determined to see her outspoken child grow up and will do whatever it takes to protect her daughter's independent spirit from coming to harm.

Born in Nigeria in 1984, **Helen Oyeyemi** moved to London with her family aged four. She signed a publishing deal while still at school and her first novel, *The Icarus Girl*, a ghost story about an eight-year-old girl torn between her British and Nigerian identity, received rave reviews. She followed it with Cuban-themed *The Opposite House*, while studying social and political sciences at Cambridge, and *White is for Witching*, about teenage twins, which won a 2010 Somerset Maugham award. Her next book, *Mr Fox*, featuring an American writer with a penchant for murdering his heroines, was a riff on the Bluebeard story. Named a Granta best young novelist in 2013, she published her fifth novel, *Boy, Snow, Bird*. After sojourns in New York, Paris, Budapest and Berlin, she now lives in Prague [15].



**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

— *'I'll just go away, then,' the soldier said. He seemed to be dying several thousand deaths at once.*

— *I can guarantee that some woman in the shadows was cursing the daughter he wanted to have. Even as he spoke someone was saying, May that girl be born withered for the grief people like you have caused us.*

— *My daughters friends had dropped her. Even the ones she had helped find favour with other children forgot that their new position was due to her and urged the others to leave her out of everything. The women I knew snubbed me at the market, but I didn't need them. My daughter and I told each other that everyone would come round once they understood that what we were doing was innocent.*

## WHILE-LISTENING STAGE

### Formal listening

#### First listening

You will hear the short story “My Daughter the Racist” by Helen Oyeyemi. Listen for the answers to the questions below. Note down your answers.

1. *Why does the eight-year-girl say that she is a racist? Does she know what the word “racist” means?*

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2. *Why does the soldier start visiting the family?*

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3. *Why does the soldier stop visiting the family?*

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4. *What is the intention of the girl’s mother?*

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#### Second listening

Listen to the short story “My Daughter the Racist” by Helen Oyeyemi again. Read through the questions before listening, then for questions 1-17, choose the answer (A, B or C) which fits best according to what you hear. Compare your answers with a partner.

1. To go around with boys, the eight-year-old girl ... her long hair
  - a) dyed
  - b) tied up
  - c) cut off
2. The narrator’s husband
  - a) died
  - b) left her
  - c) is injured
3. The woman lives with her
  - a) mother
  - b) mother-in-law
  - c) aunt’s daughter
4. When she was young, the narrator had always feared
  - a) soldiers
  - b) pregnancy
  - c) bombing
5. Bilal is the man who wants ... the woman
  - a) to kidnap
  - b) to save
  - c) to marry
6. The woman didn’t marry Bilal because

- a) her daughter didn't allow her
  - b) her mother was against their marriage
  - c) she didn't love him
7. The girl considers Bilal to be a ... man
- a) cruel
  - b) ugly
  - c) dishonourable
8. Bilal is a ... man
- a) shameless
  - b) rich
  - c) proud
9. When the eight-year-old girl saw soldiers, she
- a) closed the door
  - b) opened the window and yelled
  - c) ran out and screamed
10. Then the girl started
- a) throwing stones at the soldier's truck
  - b) running away
  - c) cursing soldiers
11. The man who went out of the truck was very
- a) tall
  - b) strange
  - c) thin
12. A soldier praised the girl for
- a) being very brave
  - b) speaking good English
  - c) telling the truth
13. The soldier who came to the protagonist's house was dressed in
- a) her country's national clothes
  - b) his khaki uniform
  - c) his casual clothes
14. The foreigner looked
- a) annoyed
  - b) embarrassed
  - c) confident
15. On his first visit the soldier told them a story about
- a) children
  - b) soldiers
  - c) his country
16. The village people were angry that
- a) the woman insulted Bilal
  - b) the woman didn't talk to them
  - c) the foreigner was visiting the woman's house
17. The foreigner never came again because
- a) the people didn't let him come
  - b) the woman told him something rude and offensive
  - c) he left the country

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *Was there a moral to the story? If so, note down what you think that moral was.*

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— *Where do you think the story takes place? When?*

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— *Why does the soldier compare village boys with the children of Hamelin?*

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— *What intertextual correspondence did you notice?*

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## POST-LISTENING STAGE

In class work

### Interactive sub-stage

**Interactive listening.** In pairs, share your personal reactions to the short story “My Daughter the Racist” by Helen Oyeyemi.

— *What was the scrawny soldier’s intention?*

— *Why did the girl make friendship with the soldier?*

— *Talk about whether you agree or disagree with the following quotations from the story:*

1) *“I’m never sad when a friend goes far away, because whichever city or country that friend goes to, they turn the place friendly. They turn a suspicious looking name on the map into a place where a welcome can be found.”*

2) *“... the further away your friends are, and the more spread out they are, the better your chances of going safely through the world...”*

— *Did you like the story? Why (not)?*

### Instructional sub-stage

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Writing an audiobook review.

Read a review of “My Daughter The Racist”. Discuss these questions:

— Is it a book or *audiobook* review? Why?

— How does an audiobook review differ from a book review?

— What points should you include in an audiobook review?

### Review of “My Daughter The Racist”

**Title:** My Daughter The Racist

**Author:** Helen Oyeyemi

*“My Daughter The Racist” is one of the winning short story in the BBC National Short Story Award 2010. Everyone wants to live free in this world. No one wants to get bind around other’s order. The author highlights about the freeness of an individual.*

*The story begins with illuminating the character and personality of the protagonist, an eight year old girl who makes a vow to her mother that she is*

going to be a racist against soldiers. In the story the mother of the protagonist spin a yarn about her husband, her mother, her daughter, the boys of her village, Bilal, Naura and the Scrawny soldier. She recites that the village is not peaceful and the villagers had trapped the feeling of bete noire for foreign soldiers inside them. They always gaze at them with ill will feeling.

The story drives as the petite girl with gigantic thoughts shows valor and stand in front of the soldier's truck and start hurling the stones pointing them to leave their village. Later on the story moves around the scrawny soldier's visit to their house and conversations. At the end of the story the soldier stops visiting their house on request of the girl's mother. The little girl ignorant of mother's request keeps on waiting for her friend that is the scrawny soldier.

The storyline is about the feeling of love and ardour having for one's populace. It shows the courage, infatuation, faith and the light at the end of the tunnel to an obstacle one have in his mind regarding his nation. The story reminds of a nationalist.

Author picked up simple language which is easy to go through. Narration is smooth and not complex. The connectivity and flow of the story is good which makes it easy to catch and had locked me up all the time while reading it.

I had got a cloak and dagger feeling about the name of the protagonist which is emphasized but not unleashed.

The potholes which I found is that in the beginning I couldn't catch what the author wants to convey but afterwards as the story whirls I have got the root which the author wants to mention. I would say the end of the story is little bit subtle.

A good read. Recommended to an ardent and nation devoted reader.

**Rating:** 3.6/5

**Reviewer:** Megha Biloniya [23].

Out-of-class work

### Training sub-stage

#### Task 1.

Listen to a passage from the short story "My Daughter the Racist" by Helen Oyeyemi. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise reading it.

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*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

**four** questions answered correctly – 100%

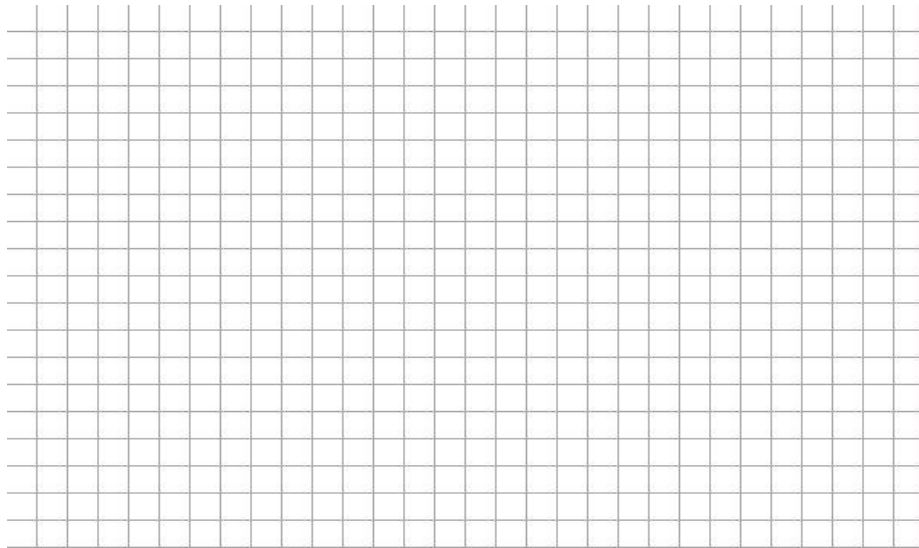
**three** questions – 75%

**two** questions – 50%

**one** question – 25%

To evaluate your **detailed comprehension**, use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.



**Task 2.**

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.



**Task 3.** Read an extract from the introduction note on Audiobook Boom website.

*FREE audiobooks in your inbox every Tuesday! No cost to sign up and listen. Audiobook Boom! is all about giving you free or sale-priced audiobooks from Audible, Downpour, and CDBaby. No strings attached, though for some the authors do ask you to leave an unbiased review and rating. If you can blog about it, even better!*

You signed up on this website to request a free audiobook from the author or narrator. You have 30 days to listen to the book and leave an honest, unbiased review. Failure to leave a review may hinder you from receiving free audiobooks in the future.

Write a review of the short story that you listened to, focusing on its audio production, stating how relevant its theme is today, and saying whether you would recommend the audiobook for other students. Please note: you **MUST** indicate in any review that you received a free copy in exchange for an unbiased review ("This book was given to me for free at my request and I provided this voluntary review").

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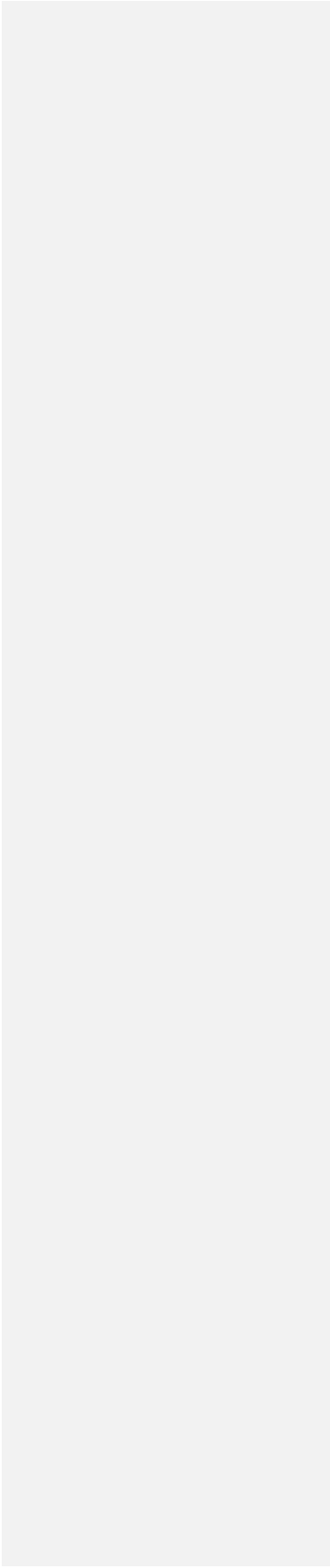
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**Writing an audiobook review [24]**

<p><b>Suggested features</b>          Narrator's name (always!)          Performance aspects:          • Vocal characterizations          • Timing &amp; pace          • Accents &amp; pronunciation          • Expression &amp; drama          • Emotional connection          Length of the audiobook          Audiobook publisher and year of publication          Audience for the audiobook          Be courteous:          Be kind but honest when discussing problems          What I liked or readers' advisory</p>	<ul style="list-style-type: none"> <li>• How does the narration strike me?</li> <li>• Does the voice work for the characters and for the book in terms of the accents and general tone?</li> <li>• Can I identify ways that the listening experience enriches the book?</li> <li>• Does the narrator make the story easy to follow or not?</li> <li>• How does the narrator use her/his voice to bring this story to life in our imagination?</li> <li>• Does the narrator's voice effectively dramatize the mood and place the listener in the story?</li> <li>• Does the narrator read to quickly or too slowly?</li> <li>• Does the narrator distinguish among characters, establish them through dialects, accents, tone, pitch?</li> <li>• Does the reader enhance or detract from the story?</li> <li>• Consider the appeal of the voice itself.</li> <li>• .....</li> <li>• .....</li> </ul>
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**SESSION 4**  
**“The Human Circadian Pacemaker” by K.J. Orr**

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**PRE-LISTENING STAGE**

Out-of-class work

*Preparatory sub-stage*

**Task 1.** Explore and note down how circadian rhythm affects health.

- What are circadian rhythms?
- What happens when they’re out of order?
- What can be done to regulate circadian rhythms?

**Task 2.** Find out what the following words and phrases mean:

*balance disorders, hand-eye-head coordination, accelerated aging, cardiovascular de-conditioning, depressed immune response, disturbed sleep, gait, a light box, a pacemaker, ecological housing, refuse sacks.*

**Task 3.** Explore and note down which products the following trademarks identify:

*Marmite, Oreo, freeze-dried Neapolitan ice-cream.*

**Task 4.** Explore and note down some info about the geography of the city *Albuquerque*. Pay attention to the pronunciation of this city name.

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In class work

### *Orientationally-motivational sub-stage*

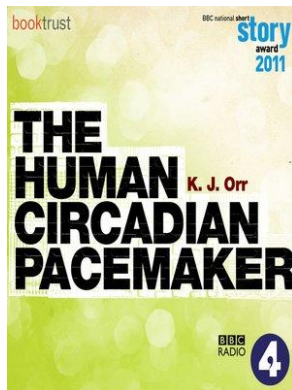
#### **Task 1.** Discussion.



What is your *circadian rhythm*?  
Is your lifestyle affecting your biological rhythms? In what ways?

**Task 2.** You will listen to the short story “The Human Circadian Pacemaker” by K.J. Orr. Look at the title of this story, its keywords / keyword phrases. Skim the information about the author and a publisher’s summary. Make predictions about the contents of the story. Verify your predictions after the first listening.

### **BBC National Short Story Award 2011**



#### **Publication Details**

**Author:** K. J. Orr  
**Narrator:** Indira Varma  
**Publisher:** AudioGO Ltd  
**Edition:** Unabridged  
**Publication Date:** Oct 1, 2011  
**Format:** MP3 Audiobook 12.8 MB

#### **Publisher's summary**

Following a lengthy mission into space, a newly returned astronaut readjusts to daily life and his wife struggles to negotiate his changed and shifting rhythms.

#### **Key words and phrases:**

a return, changes, body clock, a light box, launch, gravity,



**K J Orr** was born in London. She is the author of the collection of short stories, *Light Box* (2016), and the single story chapbook, *The Inland Sea* (2012). Her stories have appeared in anthologies including *Best British Short Stories 2015* (Salt), in literary journals including the Dublin Review, the White Review, and Revisor (trans. Lette Voss), and in the Irish Times and the Sunday Times Magazine. Her work has been broadcast on BBC Radio 4, and recognized by numerous awards including the 2016 BBC National Short Story Award for her story, 'Disappearances'. She was also shortlisted for the prize in 2011 for her story, 'The Human Circadian Pacemaker' [29].

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. Her first glimpse of him, he was walking towards her lurching from side to side like a drunk.

2. He moved from the doorway one foot in front of the other, arms out at either side, eyes fixed on her. Midway across the room he toppled and then lurched, catching his hip on the table. Things flew. Milk dripped onto the floor.

3. She thought about taking the car, driving around the neighbourhood. She pictured herself behind the wheel, trawling the roads, calling his name. It seemed melodramatic.

**WHILE-LISTENING STAGE**

*Formal listening*

**First listening**

You will hear the short story “The Human Circadian Pacemaker” by K.J. Orr. Listen for the answers to the questions below. Note down your answers.

1. Who is this story about?

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2. What behavior changes of her husband does the wife observe?

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3. How does husband's behaviour affect his wife?

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4. What consolation in life does Eleanor find?

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### **Second listening**

Listen to the short story "The Human Circadian Pacemaker" by K.J. Orr again. Read through the questions before listening, then for questions 1-20, choose the answer (A, B or C) which fits best according to what you hear. Compare your answers with a partner.

1. At the champagne reception the man looks
  - a) happy
  - b) annoyed
  - c) dizzy
2. All couples were warned of
  - a) mind and body changes
  - b) travel changes
  - c) climate changes
3. The first and most obvious change the wife noticed about her husband was
  - a) the way he talked
  - b) the way he looked
  - c) the way he walked
4. At the party the wife
  - a) talks with other wives a lot
  - b) shares a secret with a friend
  - c) observes her husband closely
5. The party was over at
  - a) 10 o'clock
  - b) 11 o'clock
  - c) 12 o'clock
6. To prepare for the spaceflight, the astronauts used
  - a) medication
  - b) a video-based home-study course
  - c) bright light
7. What did Eleanor's husband hide all over their place?
  - a) DVDs
  - b) food
  - c) drinks
8. Eleanor first met her husband
  - a) in the UK
  - b) in the USA
  - c) in Australia



9. Eleanor received parcels from her mother with
  - a) some food
  - b) clothes
  - c) goods
10. Eleanor's husband looked happy when he was with
  - a) his wife
  - b) his parents
  - c) his friends
11. All astronauts got used to eating
  - a) biscuits
  - b) chicken
  - c) fries
12. Eleanor worked as
  - a) a freelancer
  - b) a journalist
  - c) an editor
13. Eleanor was writing an article on
  - a) recycling
  - b) ecology
  - c) houses
14. Eleanor's mother wants ... her husband
  - a) to meet
  - b) to speak to
  - c) to help
15. Which piece of news was unexpected for Eleanor?
  - a) her husband was moving out
  - b) her husband was going to cross the Atlantic Ocean
  - c) her husband was going to space
16. Eleanor is annoyed that her husband
  - a) can't adapt to a normal sleep schedule
  - b) eats after midnight
  - c) doesn't want to go to the doctor
17. Eleanor always avoided
  - a) writing articles
  - b) giving interviews to the press
  - c) conducting interviews
18. Eleanor decided to go away for a couple of days
  - a) to have a rest
  - b) to do an interview
  - c) to visit her mother
19. The man who Eleanor meets is
  - a) in his forties
  - b) in his fifties
  - c) in his sixties
20. Eleanor arranged with the man to
  - a) show her an eco-house
  - b) visit a sanctuary
  - c) see the greenhouse

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *What are positive signs which identify that Eleanor’s husband is adapting slowly?*

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— *What circumstance allows Eleanor to understand a little what her husband has been through?*

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “The Human Circadian Pacemaker” by K.J. Orr.

- *What are positive signs that Eleanor’s husband is adapting slowly?*
- *What circumstance allows Eleanor to understand a little what her husband has been through?*
- *Predict what the implications for his marriage can be if Eleanor’s husband can’t regulate his circadian rhythm.*
- *Did you like the story? Why (not)?*

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Complete the MALQ questionnaire. Use your responses to complete the table below. After transporting scores to the appropriate column, calculate a total score for that column. Discuss your scores with the teacher.

**Metacognitive Awareness Listening Questionnaire  
(MALQ) [35]**

The statements below describe some strategies for listening comprehension and how you feel about listening in the language you are learning. Do you agree with them?

This is not a test, so there are no “right” or “wrong” answers. By responding to these statements, you can help yourself and your teacher understand your progress in learning to listen.

Please indicate your opinion after each statement. Circle the number which best shows your level of agreement with the statement. For example:

	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Slightly disagree</b>	<b>Partly agree</b>	<b>Agree</b>	<b>Strongly agree</b>
I like learning another language	1	2	3	4	5	6

Please circle only **ONE** number for each statement

- |  |   |   |   |   |   |   |
|--|---|---|---|---|---|---|
| <b>1.</b> Before I start to listen, I have a plan in my head for how I am going to listen.       | 1 | 2 | 3 | 4 | 5 | 6 |
| <b>2.</b> I focus harder on the text when I have trouble understanding.                          | 1 | 2 | 3 | 4 | 5 | 6 |
| <b>3.</b> I find that listening is more difficult than reading, speaking, or writing in English. | 1 | 2 | 3 | 4 | 5 | 6 |
| <b>4.</b> I translate in my head as I listen.  | 1 | 2 | 3 | 4 | 5 | 6 |

5. I use the words I understand to guess the meaning of the words I don't understand.	1	2	3	4	5	6
6. When my mind wanders, I recover my concentration right away.	1	2	3	4	5	6
7. As I listen, I compare what I understand with what I know about the topic.	1	2	3	4	5	6
8. I feel that listening comprehension in English is a challenge for me.	1	2	3	4	5	6
9. I use my experience and knowledge to help me understand.	1	2	3	4	5	6
10. Before listening, I think of similar texts that I may have listened to.	1	2	3	4	5	6
11. I translate key words as I listen.	1	2	3	4	5	6
12. I try to get back on track when I lose concentration.	1	2	3	4	5	6
13. As I listen, I quickly adjust my interpretation if I realize that it is not correct.	1	2	3	4	5	6
14. After listening, I think back to how I listened, and about what I might do differently next time.	1	2	3	4	5	6
15. I don't feel nervous when I listen to English.	1	2	3	4	5	6
16. When I have difficulty understanding what I hear, I give up and stop listening.	1	2	3	4	5	6
17. I use the general idea of the text to help me guess the meaning of the words that I don't understand.	1	2	3	4	5	6
18. I translate word by word, as I listen.	1	2	3	4	5	6
19. When I guess the meaning of a word, I think back to everything else that I have heard, to see if my guess makes sense.	1	2	3	4	5	6
20. As I listen, I periodically ask myself if I am satisfied with my level of comprehension.	1	2	3	4	5	6
21. I have a goal in mind as I listen.	1	2	3	4	5	6

### MALQ results

	<b>Problem-solving</b>	<b>Planning &amp; Evaluation</b>	<b>Mental Translation</b>	<b>Directed Attention</b>	<b>Person Knowledge</b>
<b>Item nos.</b>	5	1	4	2	3
	7	10	11	6	8
	9	14	18	12	15
	13	20		16	
	17	21			
	19				
<b>Total</b>					

Out-of-class work

### *Training sub-stage*

**Task.** Listen to a passage from the short story “The Human Circadian Pacemaker” by K.J. Orr marking the main stresses and intonation in the sentences. Play the audio again and this time read along with the speaker trying to mimic their intonation as much as possible. Finally, practice reading the text aloud without the audio.

*They left the party about eleven; they sent them home, the team, like they were still in high school. They were told to get a good night’s rest.*

*She drove home. He sat in the passenger seat across from her, his head lolling as they hit the dirt road; otherwise still, eyes shut.*

*The night was clear and she thought you must be able to see all of the stars. She wanted to pull over and get out of the car. She wanted to ask him – out in the middle of nowhere, by themselves – what it was like up there.*

*Tell me, she wanted to say, now that you’re back – does space really smell like rubber? They say it does.*

*She thought about putting the radio on, but worried that the noise would wake him, so steering with one hand she wound down the window and pulled out her pack of cigarettes. When she had one lit she looked across at him, and then kept glancing back, every few seconds, all the way home.*

*They had been warned too about accelerated aging, cardiovascular de-conditioning, weakening of the muscles and bones, depressed immune response, disturbed sleep. None of them looked any older, but inside things had changed.*

*The human circadian pacemaker for one had undergone change. His rhythms were all off. His body clock was shot [29, p.74].*

Out-of-class work

### *Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as a short story).

#### **Global comprehension:**

**four** questions answered correctly – 100%

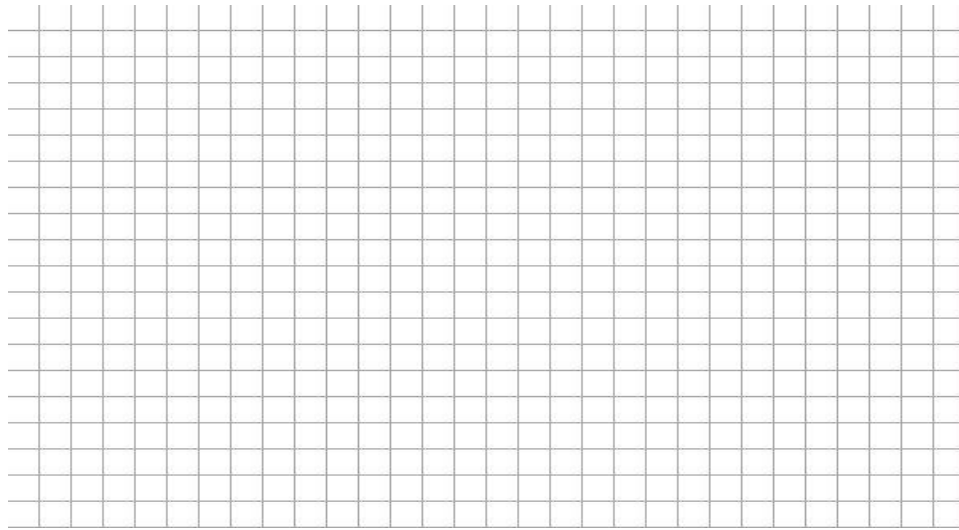
**three** questions – 75%

**two** questions – 50%

**one** question – 25%

#### **Detailed comprehension:**

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item



**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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## LISTENING STAGE II

### SESSION 5

#### “Prepositions” by Lionel Shriver

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##### PRE-LISTENING STAGE

Out-of-class work

##### *Preparatory sub-stage*

**Task 1.** On youtube.com watch «Inside The Twin Towers», the 2006 documentary which re-creates a minute-by-minute account of what happened inside the twin towers of the World Trade Center on September 11th, 2001. Also, you can watch any other relevant videos. Note down key moments and facts as you listen. Reflect upon the events of 11 September, then answer the following questions:

1. *What happened on 11 September, 2001?*
2. *How did the film make you feel?*
3. *What is terrorism?*

**Task 2.** What is altruism? What is effective altruism? What is extreme altruism? Research and note down some information.

**Task 3.** Find out what the following words and phrases mean: *vanity, suppurating cold sores, to recount, to do prep, to work on a par, to stock up, rattletrap, booty, budget-minded, lowly, internist, altruism, to banish, commemorations, paramedic, bona fides, a dime, to put smb. at loggerheads, shattered, the bereaved.*

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In class work

### *Orientationally-motivational sub-stage*

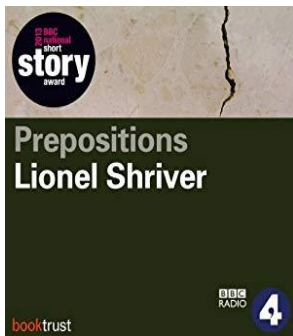
#### **Task 1.** Discussion.

— *What is altruistic behavior?*

— *What motivates altruistic behaviors? Do people often behave altruistically for selfish reasons?*

**Task 2.** You will listen to the short story “Prepositions” by Lionel Shriver. To make predictions about its contents, read the information below. Verify your predictions after the first listening.

#### **BBC National Short Story Award 2013**



#### **Audio Download**

**Author:** Lionel Shriver

**Narrator:** Nancy Crane

**Listening Length:** 17 minutes

**Program Type:** Audiobook

**Version:** Original recording

**Publisher:** BBC Worldwide Limited

**Audible.com Release Date:** Oct. 11 2013

**Language:** English

#### **Publisher's summary**

Lionel Shriver's story takes the form of a letter in which long held resentments are finally expressed, ten years after the terrorist attack on the World Trade Center.

Born May 18, 1957 at Gastonia in North Carolina as **Martha Ann Shriver**, she later changed her name to Lionel she says because she was a tomboy at heart and did not like her given name. Lionel did both her BA and MFA degrees at Columbia and has worked as a journalist as well as being a novelist.



Lionel Shriver said that from she was a child she wanted to become a novelist but spent years of hard work trying to make it as a writer and her great breakthrough never came until her eighth novel, *We Need to Talk about Kevin*, was published and captivated readers in both the USA and England. For this book, she won the prestigious Orange Prize from Britain given to the female writer of any nationality who has written the most original full-length novel for a given year.

This brought Lionel the breakthrough and attention she felt she deserved for her writing and since then (2005) she has written five other novels for which she now has quite a following. Lionel's books are described as gripping, true-to-life as well as harrowing and thought-provoking, with heroes that are emotionally challenging for the reader. Shriver is known to write on a variety of topics, some of which are controversial or disturbing such like the dark side of obesity and the matter of mass shootings.

Lionel Shriver is married to Jim Williams, a drummer and she lives in London. She is also a bit of a social activist and philanthropist [19].

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/ .....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. On that hiking trip through the Sinai desert when we all met, what brought our two couples together was a shared disinclination to complain. Other tourists whined ceaselessly about the heat and the food, but we four were intrepid. When you broke out in suppurating cold sores from too much sun, despite the injury to your vanity you trooped on as if nothing were the matter.

2. Yet I've told my story seldom. It doesn't feed local appetites. So allow me, this once. In New York, there are thousands of stories like David's now, but only one of Paul's.

3. Then the second plane hit, and that's when the horrible realization bloomed for us all: that the first plane hadn't been an accident, either.

## WHILE-LISTENING STAGE

### *Formal listening*

#### ***First listening***

You will hear the short story “Prepositions” by Lionel Shriver. This story takes the form of a letter between two female friends who both lost their husbands on the day of terrorist attacks, on Tuesday morning, September 11, 2001. Rachel writes a letter to Sarah. Read through the questions before listening to the short story. Write down your answers after listening.

1. *Why does Rachel write the letter?*

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2. *How did Paul die?*

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3. *How did David die?*

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4. *How did Rachel’s life change?*

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5. *How did Sarah’s life change?*

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#### ***Second listening***

Listen to the short story “Prepositions” by Lionel Shriver again. Read through the questions before listening, then for questions 1-14, choose the answer (A, B, C or D) which fits best according to what you hear.

1. What both couples had in common was the unwillingness...

- a) to communicate
- b) to compromise
- c) to discuss the problem
- d) to complain

2. David worked in an office in the South Tower on the ... floor

- a) 37
- b) 39
- c) 87
- d) 89

3. Rachel worked as a ...

- a) dog trainer
- b) fitness trainer
- c) chef
- d) driving instructor

4. The Harrisons had ... children
  - a) 2
  - b) 3
  - c) 4
  - d) 5
5. The Harrisons weren't ... people
  - a) sincere
  - b) rich
  - c) reliable
  - d) selfish
6. The Harrisons stopped their car because ...
  - a) their car was on fire
  - b) their kids felt sick
  - c) the car broke down
  - d) there was a traffic accident
7. Paul stopped his car ... the Harrisons
  - a) to help
  - b) to pick up
  - c) to greet
  - d) to take a photo of
8. When the minivan burst into flames, Paul was... the car
  - a) inside
  - b) nearby
  - c) behind
  - d) in front of
9. Sarah was upset because her husband...
  - a) was injured
  - b) was unfaithful
  - c) didn't answer the phone
  - d) didn't come home
10. For her husband's death Sarah was compensated ...
  - a) \$1 million
  - b) \$1.2 million
  - c) \$ 2 million
  - d) \$2.2 million
11. Rachel doesn't consider David to be...
  - a) a casualty
  - b) a hero
  - c) a good friend
  - d) a loving husband
12. Rachel considers Sarah to be lucky because ...
  - a) she has kids
  - b) she received a lot of money
  - c) she can travel a lot
  - d) she lives in a nice area

13. Sarah was envious of Rachel because she could ...  
a) leave the country  
b) afford not to work  
c) bury her husband  
d) attend the commemoration
14. In Rachel's opinion, husband's death made Sarah a ... person  
a) better  
b) privileged  
c) reserved  
d) unsociable

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *Why does Rachel prefer writing a letter to Sarah rather than face-to-face conversation with her?*

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— What do you think the purpose of the author was? What inferences are you expected to make?

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— What is the narrator's tone? What is the mood of the story?

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “Prepositions” by Lionel Shriver.

— *How do you feel about the narrator’s resentments? Do you justify her feelings?*

— *Predict Sarah’s reaction to Rachel’s letter.*

— *Who, in your opinion, deserves to be recognized as a hero – Paul or David?*

— *Did you like the story? Why (not)?*

In class work

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Historical insight.

Read the internet article “7/7 London Bombings”. Answer the following questions:

— *What happened on 7 July 2005 (‘7/7’)?*

— *How many people died and were injured?*

— *Who were the bombers? What were their motives?*

— *What happened on 21 July 2005?*

## **7/7 LONDON BOMBINGS**

*In London, at 8.50am on Thursday 7 July, three bombs exploded simultaneously, destroying sections of three different London Underground trains. One was detonated just outside Liverpool Street station, the other outside Edgware Road and the third between Kings Cross and Russell Square. Around an hour later at 9.50am there was an explosion on the top level of a double-decker bus in Tavistock Square near Kings Cross, caused by a similar device to the ones used on the underground.*

*The explosions left 52 innocent people dead and over 700 injured. Chaos erupted across the capital, echoing the horrific terrorist attacks faced by New York four years before, on 11 September 2001. The worst bombing in London since WWII, it brought the city's public transport network to a standstill, with the complete closure of the underground system and Zone 1 bus networks forcing thousands of commuters to walk the long journey home.*

*In the immediate aftermath of the bombings victims on the tube used fire extinguishers to break down train doors. Passengers on the Piccadilly line train between King's Cross to Russell Square who were able to walk felt their way in the darkness down the length of the tunnel back to ground level. Confusion and shock struck London on this summer morning with the three separate incidents initially being blamed on train collisions, electrical failures and power surges. The following day the Metropolitan Police stated that it could not be ruled out that the attacks were the result of suicide bombings.*

*The bombers were later confirmed to be Muslim extremists. 30 year old Mohammad Sidique Khan, 24 year old Shehzad Tanweer, 19 year old Germaine Lindsay and Hasib Hussain the bus bomber was only 18 years old. Following the events of 7/7 all four bombers were found to be British citizens said to be leading normal everyday lives, including Khan who was a respected teaching assistant in his native Beeston, Leeds.*

*Two of the bombers also resided in North Yorkshire near to where the organic peroxide based devices were later found to have been constructed. On 12 July police discovered much of the bombing equipment still intact in a rented flat in the Hyde Park area of Leeds.*

*Khan, Tanweer and Hussain were all of Pakistani descent and Jamaican-born Briton Germaine Lindsay of Huddersfield, West Yorkshire, was a convert to Islam. The investigation into the bombings found that both Mohammad Sidique Khan and Shehzad Tanweer had previously spent several months in Pakistan where it is very likely that they were in contact with Al-Qaeda and went through extensive extremist training.*

*In September 2005 the television station Al-Jazeera broadcasted Mohammad Sidique Khan speaking in a pre-recorded video message, revealing his motives for becoming a soldier - Until you stop the bombing, gassing, imprisonment and torture of my people we will not stop this fight.*

*The 7/7 bombings were subsequently linked with the attempted bombings of 21 July 2005. Only two weeks after the initial attacks, failed devices were found*

*in similar locations; one on a double-decker bus and three others on trains on the London Underground. There was some speculation that the attacks on 21 July were the work of the same Islamist cell, although another theory is that the would-be bombers were simply copycats.*

*When the verdict of the inquests into 7/7 was released in May 2011, it was welcomed by the victims' families, but some said that they still feel there should be a full inquiry into the bombings. Despite the fact the Prime Minister at the time, Tony Blair, promised that all evidence would be published, this has yet to happen.*

*As with the terrible events of 9/11, there are conspiracy theories surrounding the events of that day, including so called co-incidences. One example concerns British crisis management specialist Peter Power, who on that very day had planned a crisis management simulation drill.*

*In the immediate aftermath of the attacks candlelit vigils were held in the capital and the Union flag was flown at half mast in remembrance of those who died. In 2009, the Prince of Wales paid tribute to the bravery of the bereaved families and survivors of the bombings as he unveiled a memorial in Hyde Park dedicated to the 52 people who died on 7 July 2005 [17].*

Out-of-class work

### *Training sub-stage*

**Task.** Listen to a passage from the short story “Prepositions” by Lionel Shriver, marking the main stresses and intonation in the sentences. Play the audio again and this time read along with the speaker trying to mimic their intonation as much as possible. Finally, practise reading the text aloud without the audio.

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*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as a short story).

**Global comprehension:**

**five** questions answered correctly – 100%

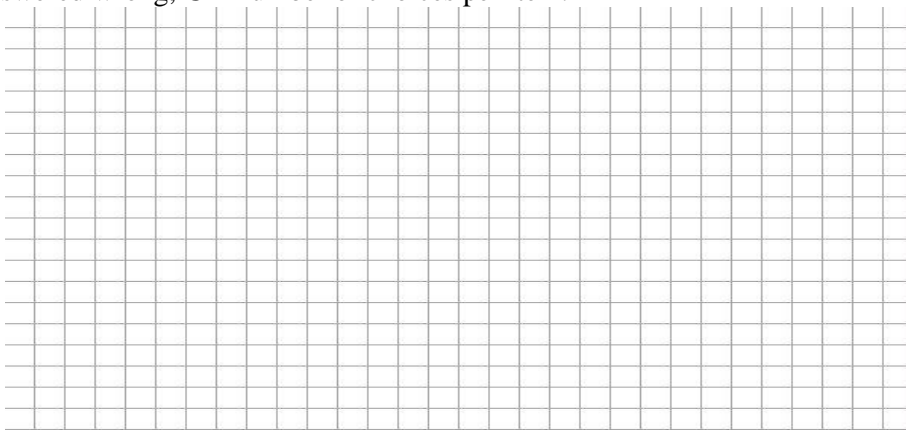
**four** questions – 80%

**three** questions – 60%

**two** questions – 40%

**one** question – 20%

**Detailed comprehension.**  $FS = R - W / (C-1)$ , in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.



**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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### *Orientationally-motivational sub-stage*

**Task 1.** Discuss how a physical deformity affects a person's life.

- *Is physical appearance the number one reason for rejection at first sight?*
- *Are individuals ridiculed in our society because of a physical deformity, the way they speak, or for simply being different?*
- *How do people learn to live with a physical deformity?*

**Task 2.**

You will listen to the short story “Black Vodka” by Deborah Levy. To make predictions about its contents, look at the title of this story, read the information about the author and her blog. Verify your predictions after the first listening.



**Deborah Levy** is a British playwright, novelist and poet. She is the author of six novels, “Beautiful Mutants” (1986); “Swallowing Geography” (1993); “The Unloved” (1994); “Billy & Girl” (1996); and “Swimming Home” (2011), which was shortlisted for the 2012 Man Booker Prize as well as the Jewish Quarterly Wingate Prize. Levy's short story “Black Vodka” was shortlisted for the BBC International Short Story Award (2012) and the Frank O'Connor International Short Story Award (2013). She has written for the Royal Shakespeare Company and the BBC. Her latest novel, “Hot Milk”, was shortlisted for the 2016 Man Booker Prize.

Deborah Levy was born in South Africa in 1959 and moved with her family to London in 1968 after her father was imprisoned by the apartheid government for being a member of the ANC. She is currently Visiting Professor in Writing at Falmouth University [30].

### **DEBORAH LEVY'S BLOG**

#### **Exhibition Road Stories: Black Vodka**

25/07/2012 16:59 BST | Updated 23/09/2012 10:12 BST

*I have long held a love for London's Exhibition Road, and so I was delighted when I was approached to write a short story for Road Stories, an anthology of writing inspired by the road and its famous cultural institutions. The collection was published this month to coincide with the Exhibition Road Show, a nine day festival bringing together live music, art installations, science and acrobatics, which will take place from 28th July in Exhibition Road, London - a street renowned for the Science Museum, National History Museum and the V&A amongst many others.*

*My story, however, isn't inspired by any of these places. When I was first approached by Mary Morris, a fiction editor at Faber, I knew immediately I would set my story in the Polish Club. This imposing white Georgian town house in South Kensington was donated to the Polish resistance during the Second World War and became a cultural meeting place for the refugees and exiles who could not return to a Stalin-shaped Poland.*

*My fascination with the Polish Club is partly due to the fact that the elegant and distinguished elderly women who enjoy a bowl of borscht (or barszcz) in its dining room remind me of my formidable grandmother, who was originally from Eastern Europe.*

*To shift cultures completely - and cause them to collide in my short fiction - I have long been preoccupied by the character of Quasimodo of Victor Hugo's novel The Hunchback of Notre-Dame. Quasimodo is a foundling born with a hunchback; he becomes the bell ringer for the cathedral and is crowned the 'Pope of Fools'. I wanted to give him a modern spin, so in my story, titled Black Vodka, the main character [18]*



**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/ .....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. When Lisa was doodling in her notebook, she had left it rest open on her lap. From my position on the raised stage, I could see quite clearly that she had drawn a sketch of me on the left-hand page.

2. At that moment I drop the silver fork in my right hand. It falls noiselessly to the carpet and bounces before it falls again. I bend down to pick it up, and because I am nervous and have downed too many vodkas, I start to go on an archaeological dig of my own.

3. Anyway, it was quite a shock to see him with the woman whose clinical gaze had for some mysterious reason awoken in me the kind of yearning for another sort of life that I was attempting to whip up in my Vodka Noir campaign.

### WHILE-LISTENING STAGE

#### Formal listening

##### First listening

You will hear the short story “Black Vodka” by Deborah Levy. Listen for the answers to the questions below. Note down your answers.

1. What does the narrator wish for the most?

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2. Why does Lisa go on a date with the narrator of the story?

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3. What does the narrator fear the most?

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##### Second listening

Listen to the short story “Black Vodka” by Deborah Levy again. Read through the questions before listening, then for questions 1-19, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. The narrator of this story tells us that he is
  - a) disabled
  - b) physically misshapen
  - c) depressed
  - d) ugly
2. At school he was given a nickname Ali because
  - a) he was born in the Arabian desert
  - b) he looked like the boxer Muhammad Ali
  - c) he had a hump
  - d) he had yellow skin
3. He works as

- a) a copywriter
  - b) a designer
  - c) a promoter
  - d) a distributor
4. The narrator's colleagues
- a) respect him
  - b) envy him
  - c) laugh at him
  - d) admire him
5. At the presentation of a new vodka brand, his colleagues were
- a) enjoying their coffees
  - b) tasting vodka
  - c) discussing people's preferences
  - d) taking notes
6. Lisa works as
- a) an advertising specialist
  - b) an architect
  - c) an archaeologist
  - d) an investigator
7. After the presentation, the narrator of the story feels
- a) happy
  - b) hungry
  - c) angry
  - d) absent-minded
8. The narrator's boss wears jackets with extra-long sleeves
- a) to look stylish
  - b) to feel confident
  - c) to conceal his disease
  - d) to hide his hands
9. At the presentation Lisa made a drawing of
- a) a hunchback
  - b) a bottle of vodka
  - c) her boyfriend
  - d) the office
10. The narrator goes on a date with his
- a) colleague's girlfriend
  - b) friend's wife
  - c) female colleague
  - d) classmate
11. In his dream the narrator often sees
- a) a humped soldier
  - b) his mother
  - c) his Polish girlfriend
  - d) himself as a handsome man
12. The narrator's hobby is to study

- a) history
  - b) business
  - c) abnormalities
  - d) biology
13. People called Stalin “tiger” because
- a) he was cruel
  - b) he had yellow eyes
  - c) he wore platform shoes
  - d) he had sharp teeth
14. The narrator was worried that Lisa would
- a) never come
  - b) get lost
  - c) forget the address
  - d) never call him
15. The narrator’s childhood was
- a) boring
  - b) traumatic
  - c) unforgettable
  - d) full of tragic events
16. The narrator’s mother wanted him to be
- a) a priest
  - b) a publisher
  - c) a photographer
  - d) a school teacher
17. Lisa is
- a) a vegetarian
  - b) a vegan
  - c) a meat-eater
  - d) fasting
18. While waiting for a taxi, Lisa
- a) invited the narrator to join her
  - b) touched his hump
  - c) kissed him
  - d) gave him a note
19. The narrator
- a) goes to Lisa’s home
  - b) goes home
  - c) stays at the Polish Club
  - d) goes for a walk



Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

- *What themes does this short story explore? How relevant are they today?*
- *What is the narrator’s tone? What is the mood of the story?*
- *What intertextual correspondence did you notice?*
- *Who is the targeted consumer of Black Vodka? Analyse quotations from the story:*

- 1) *“Vodka Noir” will appeal to those consumers in need of stylish angst”;*
- 2) *“... to drink Black Vodka is to be in mourning for our lives”;*
- 3) *“...a dangerous choice for the cultured and discerning”.*

**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “Black Vodka” by Deborah Levy.

- *Is Lisa playing with the narrator’s emotions? Does she have any feelings for him?*
- *Can the characters of the story have a future together? Explain your view.*
- *How far do you agree or disagree with the following quotation from the short story: “...her mobile – the modern umbilicus that adults need to hang on to in order to convince themselves they are not bereft and alone in the world”?*
- *Did you like the story? Why (not)?*

In class work

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

## **Task 2. Sociocultural insight.**

Read an extract from Kate Fox's book "Watching the English. The Hidden Rules of English behaviour" (p.259-260). Answer the following questions:

- What are social class distinctions in alcohol consumption habits?
- What social class do you think the narrator of "Black Vodka" belongs to?

Why?

### **You Are What You Drink**

*Another 'human universal' is important here: in all cultures where more than one type of alcoholic drink is available, drinks are classified in terms of their social meaning, and these classifications help to define the social world. No alcoholic drink is ever 'socially neutral'. In England, as elsewhere, 'What's yours?' is a socially loaded question, and we judge and classify people on their answer. Choice of beverage is rarely just a matter of personal taste.*

*Among other symbolic functions, drinks can be used as indicators of social status, and as gender differentiators. These are the two most important symbolic functions of alcoholic beverages among the English: your choice of drink (in public at least) is determined mainly by your sex and social class, with some age-related variations. The rules are as follows:*

— *Working-class and lower-middle-class females have the widest choice of drinks. Almost anything is socially acceptable – cocktails, sweet or creamy liqueurs, all soft-drinks, beers and so-called 'designer' drinks (premixed drinks in bottles). There is really only one restriction: the size of glass from which lower-class women may drink beer. Drinking 'pints', in many working-class and lower-middle circles, is regarded as unfeminine and unladylike, so most women in this social group drink 'halves' (half-pints) of beer. Drinking pint glasses of beer would classify you as a 'ladette' – a female 'lad', a woman who imitates the loutish, raucous behaviour of hard-drinking males. Some women are happy with this image, but they are still a minority.*

— *Next on the freedom-of-choice scale are middle-middle to upper-class females. Their choice is more restricted: the more sickly-sweet drinks, and cream-based liqueurs and cocktails, are regarded as a bit vulgar – ordering a Bailey's or a Babycham would certainly cause a few raised eyebrows and sideways looks – but they can drink more or less any wines, spirits, sherries, soft-drinks, ciders or beers. Female pint drinking is also more acceptable in this social category, at least among the younger women, particularly students. Among upper-middle-class female students, I found that many felt that they had to give an explanation if they ordered a 'girly' half rather than a pint.*

— *The choices of middle- and upper-class males are far more restricted than those of their female counterparts. They may drink only beer, spirits (mixers are acceptable), wine (must be dry, not sweet) and soft-drinks. Anything sweet or creamy is regarded as suspiciously 'feminine', and cocktails are only acceptable at cocktail parties or in a cocktail bar – you would never order them in a pub or ordinary bar.*

— *Working-class males have virtually no choice at all. They can drink only beer or spirits – everything else is effeminate. Among older working-class males,*

*even some mixers may be forbidden: gin-and-tonic may be just about acceptable in some circles, but more obscure combinations are frowned upon. Younger working class males have a bit more freedom: vodka-and-coke is acceptable, for example, as are the latest novelties and 'designer' bottled drinks, providing they have a high enough alcohol content [10, p. 259].*

Out-of-class work

### Training sub-stage

#### Task.

Listen to a passage from the short story "Black Vodka" by Deborah Levy, marking the main stresses and intonation in the sentences. Play the audio again and this time read along with the speaker trying to mimic their intonation as much as possible. Finally, practise reading the text aloud without the audio.

*She called me. Lisa actually pressed the digits that connected her voice to mine. I asked her straight away if she'd like to join me for supper that Friday. No she couldn't make Friday. It is usual for people attracted to each other to pretend they have full and busy lives, but I have an incredible facility to wade through human shame with no shoes on. I told her if she couldn't make Friday I was free on Monday, Tuesday, Wednesday and Thursday, and that the weekend looked hopeful too.*

*We agreed to meet on Wednesday in South Kensington (she liked the big sky in that part of town) and I suggested we drink our way through the vast menu of flavoured vodkas at the Polish Club, not far from the Royal Albert Hall. This way we could conduct a bit of field research for my Vodka Noir concept. She said she was more than happy to be my assistant. That night I went to bed and dreamt (again) of Poland. In this recurring dream I am in Warsaw on a train to Southend on Sea. There is a soldier in my carriage. He kisses his mother's hand and then he kisses his girlfriend's lips. I am watching him in the old mirror attached to the wall of our carriage and I can see he has a humped back under his khaki uniform. When I wake up there are always tears on my cheeks, transparent as vodka but warm as rain [30, p.77].*

### Reflexive sub-stage

#### Task 1.

To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as a short story).

#### Global comprehension:

**three** questions answered correctly – 100%

**two** questions – 67%

**one** question – 33%

**Detailed comprehension.**  $FS = R - W / (C-1)$ , in which **FS** = "corrected" or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.

**Task 2.**

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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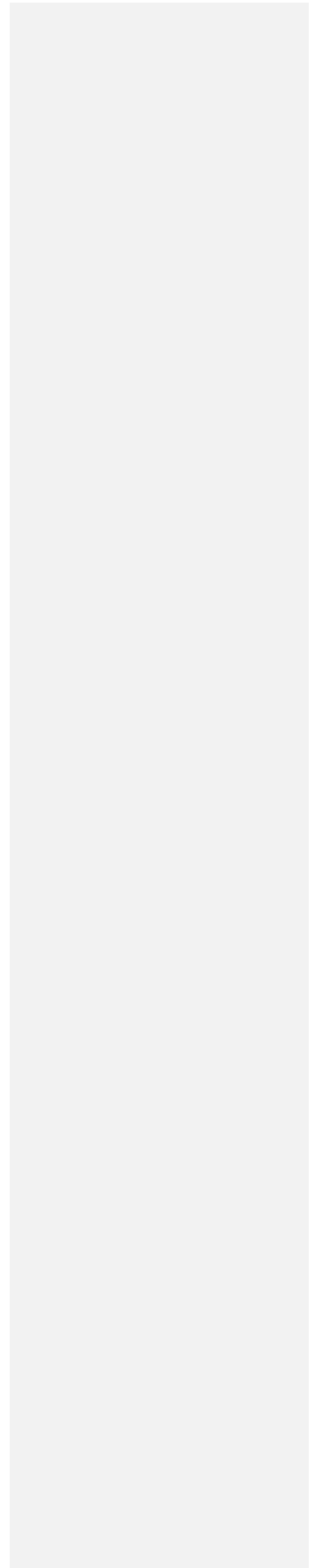
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## SESSION 7. "Orange out" by Silke Stienen-Durand

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### PRE-LISTENING STAGE

Out-of-class work

#### *Preparatory sub-stage*

**Task 1.** Explore and note down information about reality television.

- *What is reality television?*
- *What is the history of reality TV?*
- *What are the different types of reality TV?*
- *How does reality TV work?*

**Task 2.** Find out what the idiom "the lion's den" means and research its origin. What is the story this idiom comes from?

**Task 3.** Find out what the following words and phrases mean: *pathetic, shtum, mourning, a catwalk, a marquee, an outfit, stilettos, a photo shoot, cling film, a bug camera.*

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In class work

### *Orientationally-motivational sub-stage*

**Task 1.** Discuss positive and negative effects of reality TV shows.

— *Does reality TV have any value for society?*

— *Do you like reality TV shows or can't stand them? Which ones?*

— *If you were to be on a reality TV show, which one would you be on and why?*

**Task 2.** You will listen to the short story “Orange out” by Silke Stienen-Durand. To make predictions about its contents, look at the title of this story, read the information below. Verify your predictions after the first listening.



#### **Audio Download**

**By:** Silke Stienen-Durand

**Narrated by:** Daniela Denby-Ashe

**Listening Length:** 26 minutes

**Program Type:** Audiobook

**Version:** Unabridged

**Publisher:** BBC Worldwide Limited

**Audible.co.uk Release Date:** 6 Oct.

2008

**Language:** English

#### **Publisher's summary**

Meet Orange, model contestant in England's favourite reality TV show. She knows how to win the nation's hearts, but, when things stop going her way, is it all going to end in prime-time tears, or will she strut onwards to the crown?

#### **Author's comment**

Silke Steinen-Durand says, “*As a German-Irish British citizen, my writing has always been influenced by 'otherness'....my characters don't belong in any one place. I have recently completed an MA in writing at Warwick University in England, and am currently travelling between England, where my friends are, and Switzerland, where my family are*” [2].

#### **PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. Once the girls have been shepherded out of the limousine, the judges let us all know that the house we were standing outside of was going to be our home.

2. I woke at 6 with a clear head, smiled at the cameras and trotted off to the bathroom before the others woke. But there was already someone in there. I pinned the note to the door: "Orange was here at six. Next in" and trotted away, blowing kisses at the kitchen-living-dining room cameras.

3. "Strip off," they commanded. "And stand in a line over there." We stood shivering, huddled together like penguins, waiting to become bronzed beach goddesses.

4. When they calmed down, we congregated in the living room.

### WHILE-LISTENING STAGE

#### Formal listening

#### First listening

You will hear the short story "Orange out" by Silke Stienen-Durand. Listen for the answers to the questions below. Note down your answers.

1. What is Roberta's strategy to get cast on a reality TV show?

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2. What does she tell the judges about her family?

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3. How does Roberta win the first challenge?

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4. What was the second challenge?

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### ***Second listening***

Listen to the short story "Orange out" by Silke Stienen-Durand again. Read through the questions before listening, then for questions 1-14, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. Roberta's father was a ... person
  - a) horrible
  - b) nervous
  - c) quiet
  - d) smart
2. Roberta's mother was a/an ... woman
  - a) beautiful
  - b) elegant
  - c) hard-working
  - d) indecent
3. The judges say Roberta is too ... to be a model
  - a) big
  - b) thin
  - c) young
  - d) short
4. The judges selected ... girls to be participants in a reality TV modeling competition
  - a) 20
  - b) 16
  - c) 14
  - d) 12
5. In her first catwalk show, Roberta was without
  - a) makeup
  - b) clothes
  - c) footwear
  - d) a hairdo
6. For winning the first challenge, Roberta was rewarded with
  - a) a new Apple iPhone X Plus
  - b) a certain sum of money
  - c) free drink and food
  - d) clothes, shoes and makeup
7. The reality TV competition will last ... weeks
  - a) 4
  - b) 8
  - c) 9
  - d) 12

8. The kitchen cabinet was full of
  - a) non-alcoholic drinks
  - b) alcoholic drinks
  - c) cookies
  - d) canned food
9. The contestants were to leave the house for their first photo shoot at ... o'clock
  - a) 6
  - b) 7
  - c) 8
  - d) 9
10. In the photo session, the contestants were challenged to pose
  - a) nude
  - b) with snakes
  - c) on the beach
  - d) in the bath tub
11. After the photo shoot, Roberta was feeling
  - a) upset
  - b) satisfied
  - c) humiliated
  - d) odd
12. To avoid eviction, Roberta decided to
  - a) lose weight
  - b) convince the judges of her beauty
  - c) put on a little black dress
  - d) look smartly
13. Roberta loves being
  - a) the center of attention
  - b) on her own
  - c) a model
  - d) single
14. Roberta was ...
  - a) eliminated from the competition
  - b) given a second chance
  - c) warned not to insult girls
  - d) praised for her bravery

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *Why does Roberta decide to participate in the reality TV show?*

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— *Why does Roberta get cast on the reality TV modeling competition?*

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— *Why was Roberta evicted after the second challenge? What mistake did she make?*

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— *What does Roberta mean by saying: “The green light has just ignited. I walk back into the Lion’s Den”?*

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— *What themes does this short story explore? How relevant are they today?*

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## POST-LISTENING STAGE

In class work

### *Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “Orange out” by Silke Stienen-Durand.

- *Why does she get selected to be on this show?*
- *What did Roberta have to do not to get evicted from the competition?*
- *Make predictions how Roberta will lead her life. What do you think she will do next?*
- *What kind of person is Roberta? What character traits does she have?*
- *Does Roberta remind you of any person you know?*
- *Did you like the story? Why (not)?*

In class work

### *Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Sociocultural insight.

Read an extract from Kate Fox’s book “Watching the English. The hidden rules of English behaviour” (p. 217-220). Answer the following questions:

- *What is the format of the reality TV show “Big Brother”?*
- *Who is called “Big Brother”?*
- *In what way does the British Big Brother differ from Big Brother in other countries?*
- *What taboo do British Big Brother participants have?*
- *What kind of people, in Kate Fox’ opinion, apply and audition to participate in reality TV shows? Do you agree with her?*

### **‘REALITY-TV’ RULES**

So-called ‘reality TV’ provides yet more evidence, if any were needed, of English social inhibitions, and what a psychotherapist would probably call our ‘privacy issues’. Reality-TV bears little resemblance to what any sane person would regard as ‘reality’, as it generally involves putting people in bizarre, highly improbable situations and getting them to compete with each other in the performance of utterly ludicrous tasks. The people, however, are ‘real’, in the sense that they are not trained actors but ordinary unsuccessful mortals, distinguished only by their desperate desire to appear on television. Reality-TV is by no means a uniquely English or British phenomenon. The most famous and popular of these programmes, Big Brother, originated in Holland, and many other countries now have their own version, making it an ideal example for cross-cultural comparison. The format is quite simple. Twelve participants are selected from the many thousands who apply, and put together in a specially constructed house, where they live for nine weeks, with hidden cameras filming their every move, twenty-four hours a day, the highlights of which are shown every night on television. Their lives are entirely controlled by the show’s producers (collectively known as ‘Big Brother’), who set them tasks and dish out rewards and punishments. Every week, the ‘housemates’ each have to nominate two of their fellow participants for eviction, the viewing public then votes for the one it wants to evict, and one housemate is chucked out. At the end, the winner – the last surviving competitor – wins a fairly substantial cash prize. All participants get their fifteen minutes of fame, and some go on to become D-list ‘celebrities’.

In other countries, Big Brother housemates regularly have screaming rows, and even stand-up fights and brawls, with broken chairs and flying crockery. On the British Big Brother, even a raised voice or a mildly sarcastic comment is a major incident, discussed and speculated over for days, both within the house and among the show’s many devoted fans. Our housemates’ language is often foul, but this reflects their limited vocabulary, rather than powerful emotions. Their behaviour is quite remarkably restrained and polite. They rarely express anger at a fellow housemate directly, but rather, in true English fashion, bitch and complain constantly about the person behind their back.

Although the show is a competition, any sign of actual competitiveness is severely frowned upon by our Big Brother contestants. ‘Cheating’ is the worst sin – a violation of the all-important fair-play ethos – but even admitting to having a game-plan, ‘playing to win’, is taboo, as one competitor discovered to his cost, when his boastful remarks about his clever strategy resulted in him being ostracized by the rest of the group and swiftly evicted. Had he kept quiet about his motives, pretended to be ‘in it for fun’ like all the others, he would have had as good a chance as any. Hypocrisy rules.

Restraint, inhibition, reserve, shyness, embarrassment, indirectness, hypocrisy, gritted-teeth politeness – all very English, and, you might say, not particularly surprising. But think for a minute about who these Big Brother participants are. The people who apply and audition to take part in this

programme actively want to be exposed to the public gaze, twenty-four hours a day, for nine weeks, with absolutely no privacy, not even on the loo or in the shower – not to mention being obliged to perform idiotic and embarrassing tasks. These are not normal, ordinary people: these are the biggest exhibitionists in the country, the most shameless, most brazen, most attention-seeking, least inhibited people you could hope to encounter, anywhere in England. And yet their behaviour in the Big Brother house is largely characterized by typically English reserve, inhibition, squeamishness and awkwardness. They only break the rules when they are very drunk – or rather, they get drunk to legitimize their deviance from the rules<sup>50</sup> – and even then there are boundaries which are never crossed.

I see Big Brother as a useful experiment, testing the strength of the ‘rules of Englishness’. If even the flagrant exhibitionists on Big Brother conform to these rules, they must be very deeply ingrained in the English psyche [10, p. 217].

Out-of-class work

### *Training sub-stage*

**Task.** Listen to a passage from the short story “Orange out” by Silke Stienen-Durand, marking the main stresses and intonation in the sentences. Play the audio again and this time read along with the speaker trying to mimic their intonation as much as possible. Finally, practise reading the text aloud without the audio.

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### *Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts. The vertical axis should be the

dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as a short story).

**Global comprehension:**

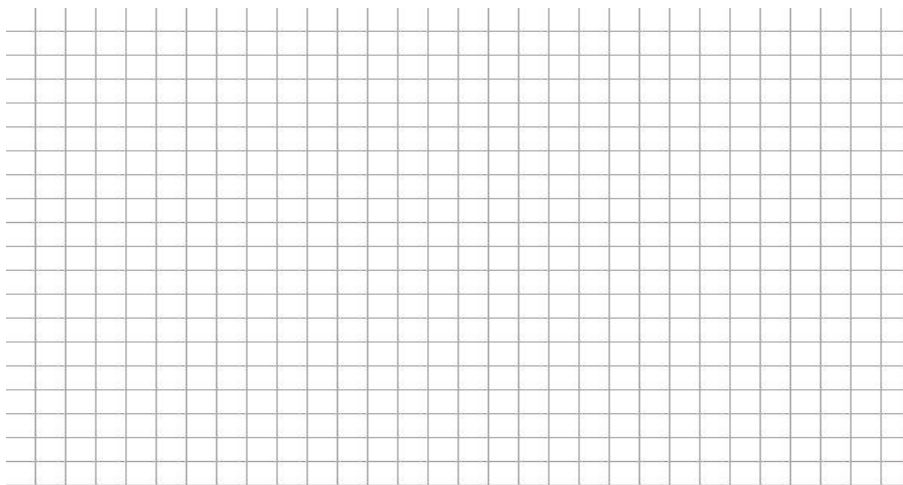
**four** questions answered correctly – 100%

**three** questions – 75%

**two** questions – 50%

**one** question – 25%

**Detailed comprehension.**  $FS = R - W / (C-1)$ , in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.



**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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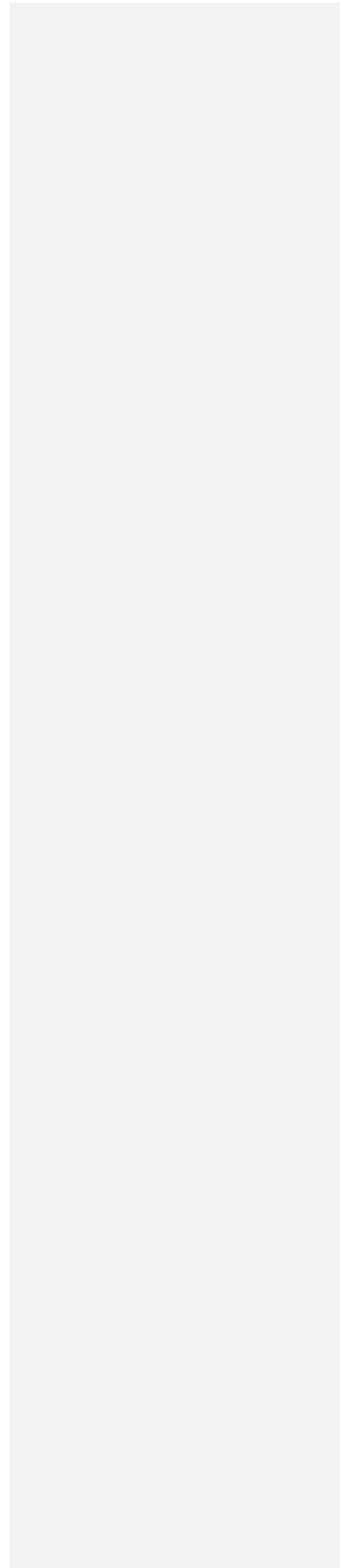
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In class work

### *Orientationally-motivational sub-stage*

**Task 1.** Discuss some unbelievable yet true stories and facts from “Ripley’s Believe it or not” which astonished you. Show some photos.

**Task 2.** You will hear the short story “A Lovely and Terrible Thing” by Chris Womersley. To make predictions about the contents of the story, look at its title, information about the author, the BBC award, author’s comment on the story and a list of main characters. Verify your predictions after the first listening.

### **The BBC International Short Story Award 2012**



*The BBC Short Story Award* is well established as one of the most prestigious for a single short story up to 8000 words, with the winning author receiving £15,000 and four further shortlisted authors £600 each. In 2012, to mark the London Olympics, the BBC opened the Award up to English-speaking writers from around the world, and for one year only it reflected the richness and versatility of the short story internationally, with a shortlist of ten rather than the usual five [3; 9].

**Chris Womersley** was born in Melbourne in 1968, where he lived for many years. He trained as a radio journalist, but spent his twenties far less profitably-travelling aimlessly around the world. His travels included stints in India, South-East Asia, South America, North America, and West Africa. He studied creative writing at Melbourne's RMIT. He currently works at Fairfax online in Sydney as a sub-editor. The author lives in Sydney with his wife and son. His short fiction has been published in many literary journals such as *Granta*, *Meanjin* and *Griffith Review* and has won or been shortlisted for numerous prizes [30].



Womersley's short story “A Lovely and Terrible Thing” was nominated for the BBC International Short Story Award after being originally published in *Granta Magazine* in October 2011.

Author’s comment on the story:

*“I’d read a weekend article about the people who work as verifiers for records for the Australian Guinness Book of Records and thought it was a pretty neat vehicle for a story”.*

**Audio Download**

**By:** Chris Womersley  
**Narrated by:** Richard Dillane  
**Listening Length:** 27 minutes  
**Program Type:** Audiobook  
**Publisher:** BBC Worldwide Limited  
**Audible.co.uk Release Date:** 11-10-12  
**Language:** English

**Publisher's summary**

Chris Womersley's story about a man who is forced to confront his shortcomings as a husband and a father when he witnesses a startling event.

**Main characters**

Daniel Shaw, Dave (Angola), Therese, Elaine, Carol, Chloe, Emily

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

---

**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined words and expressions.

1. I trudged into a cold and muddy field with it held foolishly over my head, but it was no use.
2. That piqued his interest. It usually did. Angola sauntered closer and looked me over.
3. Elaine sounded harried but not drunk, at least.
4. Everyone talked at once. The boys bickered and thumped each other.
5. Angola and his wife bickered good-naturedly about an unpaid bill.

## WHILE-LISTENING STAGE

### *Formal listening*

#### ***First listening***

You will hear the short story “A Lovely and Terrible Thing” by Chris Womersley. Listen for the answers to the questions below. Note down your answers.

1. *Why did Daniel Shaw, the protagonist, come to the stranger’s house?*

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2. *What happened to Daniel’s daughter Therese?*

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3. *What was the stranger’s family secret?*

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4. *Why did Angola’s family get angry with Daniel Shaw?*

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#### ***Second listening***

Listen to the short story “A Lovely and Terrible Thing” by Chris Womersley again. Read through the questions before listening, then for questions 1-20, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. The narrator stopped his car
  - a) to check the engine
  - b) to pick up a stranger
  - c) to call his wife Elaine
  - d) to visit his daughter Therese
2. When he returned to the car, he discovered
  - a) its bonnet was open
  - b) it was broken down
  - c) it was gone
  - d) a strange man nearby
3. The protagonist of the story was feeling very
  - a) sad
  - b) cold
  - c) nervous
  - d) scared
4. The stranger offered him to
  - a) use the phone
  - b) call for breakdown assistance
  - c) check the car
  - d) see his house

5. Daniel Shaw, the protagonist, has to see
  - a) the ultra-marathon runners
  - b) the girl with 18 fingers
  - c) the world's most-tattooed man
  - d) a parrot which counts to 150
6. Some of Daniel Shaw's colleagues didn't know
  - a) where he lived
  - b) he had a daughter
  - c) about his criminal past
  - d) he wanted to quit the job
7. Daniel Shaw's daughter is an ... girl.
  - a) 8-year-old
  - b) 11-year-old
  - c) 15-year-old
  - d) 19-year-old
8. The stranger, Dave, was nicknamed Angola because he
  - a) was in American prison
  - b) lived in Africa
  - c) looked like a bear
  - d) scared people
9. Daniel Shaw regretted that he
  - a) had agreed to go to Kyneton
  - b) had left his daughter and wife for 2 days
  - c) had taken the shortest route
  - d) had accepted Angola's offer
10. Angola's wife offered Daniel Shaw
  - a) a drink
  - b) a snack
  - c) a cigarette
  - d) a room
11. Daniel Shaw's wife is
  - a) American
  - b) English
  - c) Australian
  - d) French
12. On the phone Elaine announced their daughter started
  - a) talking
  - b) moving
  - c) walking
  - d) drawing
13. Daniel Shaw promised his wife
  - a) to get the car repaired
  - b) to phone her later
  - c) to bring some medicine
  - d) to come back as soon as possible

14. At the family dinner the atmosphere was
- a) relaxed
  - a) noisy
  - b) tense
  - c) amazing
15. Daniel Shaw works as
- a) a verifier
  - a) a TV presenter
  - b) a journalist
  - c) a producer
16. Angola's daughter who has a miraculous ability lives
- a) in the cottage
  - a) in the stable
  - b) in the bungalow
  - c) in the basement
17. In the spacious room, Daniel Shaw saw the girl who was
- a) reading a book
  - a) watching family photographs
  - b) drawing horses
  - c) chained to the bed
18. Emily has been able to rise into the air for
- a) all her life
  - a) the last two weeks
  - b) the last two months
  - c) the last two years
19. Angola was very ... his daughter Emily
- a) worried about
  - b) proud of
  - c) protective of
  - d) angry at
20. In the middle of the night Daniel Shaw came to Emily's room
- a) to kidnap her
  - b) to take a photo of her
  - c) to feed her
  - d) to free her

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *Why was Daniel Shaw ashamed of his own daughter?*

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— *What did Angola's family expect from Daniel Shaw?*

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— *Why did they keep Emily chained?*

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— *Why did Daniel Shaw release the girl?*

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— *Think how the title of the short story relates to its events.*

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## POST-LISTENING STAGE

In class work

### *Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “A Lovely and Terrible Thing” by Chris Womersley.

— *Discuss how the title of the short story relates to its events.*

— *Predict*

- *Emily’s life beyond the moment of release*
- *Therese’s future*
- *Angola’s family actions towards Daniel Shaw*

— *How far do you agree or disagree with the following quotation from the short story: “... we all believed our children to be possessed of special talents, even those of us whose faith has been worn so thin...”?*

— *Did you like the story? Why (not)?*

### *Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

Out-of-class work

### *Training sub-stage*

**Task.** Listen to a passage from the short story “A Lovely and Terrible Thing” by Chris Womersley. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise shadow-reading of this passage.

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Out-of-class work

*Reflexive sub-stage*

**Task 1.**

To monitor changes in your global and detailed comprehension ability over time, you can make line charts in your listening diary. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

- four** questions answered correctly – 100%
- three** questions – 75%
- two** questions – 50%
- one** question – 25%

**Detailed comprehension:**  $FS = R - W / (C-1)$ , in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item

**Task 2.** In a paragraph outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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**Task 3.** Write a review of the short story that you listened to, focusing on its audio production, stating how relevant its theme is today, and saying whether you would recommend the audiobook for other students.

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In class work

### *Orientationally-motivational sub-stage*

#### **Task 1.**

Discuss positive and negative effects of technology on our lives.

— Which gadget has positive / negative effects on your productivity? In what ways?

— What is your favourite gadget? Why?

**Task 2.** You will listen to the short story “The iHole” by Julian Gough. To make predictions about its contents, look at the title of this story, read the information below. Verify your predictions after the first listening.



#### **The iHole**

By: AudioGO Ltd

**Narrator:** Andrew Scott

**Listening Length:** 23 minutes

**Program Type:** Audiobook

**Version:** Unabridged

**Publisher:** BBC Worldwide Limited

**Release Date:** 11-10-12

**Language:** English

**Julian Gough** was born in London, raised in Tipperary, educated in Galway, and lives in Berlin. In 2007 Julian Gough won the BBC National Short Story Prize for “The Orphan and the Mob”, which later became the prologue for “Jude: Level 1”, a novel shortlisted for the 2008 Wodehouse Prize for Comic Fiction. His story, “The iHole”, was shortlisted for the BBC International Short Story Award [30].

#### **Publisher's summary**

**The iHole** is Julian Gough's satirical tale about contemporary desires for the latest must-have gadgets and technical innovations.

### **THE BLOG**

01/10/2012 13:38 BST | **Updated** 28/11/2012 10:12 GMT

Will White

**Interview:** Julian Gough's Love-Hate Relationship

#### **With Technology**

**Firstly, congratulations on being shortlisted for the BBC International Short Story Award. How does it make you feel?**

*"I'm ridiculously happy that my story has made the shortlist for the BBC International Short Story Award. If the Booker Prize is the literary equivalent of an Olympic gold in the marathon, then this is like qualifying for the 100 meters final. Short stories are over so fast, every step has to be perfect; an incredible amount of unseen preparation goes into their single, explosive burst of energy. And some of the best writers in the world specialise at this length. So, to find myself up against the Usain Bolts of the form is an incredible feeling. May the best writer win."*

### **How did 'The iHole' come into being?**

*"The iHole' is the product of my long and turbulent love affair with technology. (I first fell for a ZX81 computer, as a schoolboy, so this goes back a while.) As a kid, I read a lot of science fiction, I wanted to be an astronaut, I wrote my own computer games, in BASIC. But for some reason, in 2008, technology and I broke up for a while. The relationship had been too intense for too long; I guess we both needed some space... So from 2008 to 2011, I had no mobile phone, and no wifi at home. If I wanted to be online, I had to plug my battered old MacBook into the wall, in one corner of the living room. Everywhere else, I was offline. It was restful, and I got a lot of writing done.*

*"But, after four years, I got back together with technology. In fact, I was seduced one afternoon, by the iPad. Deep down I'd known for months, for years, that I wanted to touch it, to hold it, and when I started I couldn't stop, I couldn't let go. And it reacted to my touch and voice, it reacted to the angle I held it at. I'm not ashamed to say we fell in love. And so now technology and I are like that again; I've several mobile phones, an iPad, a laptop, wifi, and innumerable SIM cards of all nations for when I go abroad.*

*"I suppose 'The iHole' came out of observing people's very peculiar, and complex, love/hate relationships with their iPhones and iPads. I'm fascinated by this rapidly moving frontline, where human beings meet technology. The standard literary view of the technological frontier is rather gloomy; as technology advances, humanity retreats; our memories are digitised and held on cloud servers; our relationships are routed along fibre optic cables. We're atomized, dispersed, less than human.*

*"But there's a far more positive way of looking at all this; maybe we're more than human. Enhanced. We've gained super-powers -- we can tell what our friends are thinking, from thousands of miles away. We have infinite memories, and total recall. We have the powers of Prospero. We are both Caliban and Ariel. Last night, for instance, I explored the desolate shores of Gough Island, using Google Earth. Summoned up a vision of a place I'd never seen before. The experience was beautiful, extraordinary, dreamlike. After all, we made this technology, so it merely reflects and exaggerates who we are. If we don't always like what we see, that reflects on us, not the technology."*

### **So technology has had a big impact on what you write about?**

*"Technology isn't just changing the kind of stories I write, it's changing the way I write them. I wrote 'The iHole' using a small programme called Write or Die, which was developed by a programmer called Dr Wicked, to help writers produce first drafts. It's a bit buggy, it has no safety features, the chances of losing all your work are high if you click the wrong option... I'm totally in love with it, and highly recommend it to writers.*

*"Write or Die is a very simple program. (It's for PC or Mac; there's an app version for your iPad). You decide how many words you want to write, and in how many minutes. Say, 500 words, in 35 minutes. You choose a horrible noise, from a menu. Then you press "write", the timer starts to count down the 35 minutes, and you're off.*

*"And it forces you to write, by punishing you if you stop. Cease typing for more than a few seconds, and the screen turns blood red, while the hideous noise plays. (I usually choose out-tune-violins, but you may prefer the air-raid siren, or the crying baby.) It also rewards you, when you achieve your goal, with a little blast of triumphant*

trumpets, like a Ryanair flight when it lands on time. The experience radically changes the whole feeling of writing. Writing becomes a sport, an event, it feel dangerous. It's like playing a video game."

**Do you feel that the short story is particularly suited to the digital age?**

"I'd put it the other way around; the digital age is particularly suited to the short story. We've always told each other stories, and they were usually short, or broken up into short, self-contained episodes, like the Greek myths, or bible stories, or fairy tales, or fables. That's the natural length of a story; a tale told by firelight, wrapped up before the kids get bored. But then of course the invention of the printing press led to the creation of the novel, which is a most peculiar artifact.

"The 300 page novel, much as I love it, isn't really a natural storytelling form, it's the side effect of an industrial process. A physical book, back in the day, was an expensive object to design, manufacture, and distribute; the fixed costs meant a book was expensive; and given that it was expensive, the reader expected a lot of story for the price -- the 90 page novel wasn't viable. And so the industrial era bent us, and our stories, out of shape. But a digital story can be any length, and price. The digital world is in some ways allowing people, and stories, to assume their natural shapes again" [13].

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several sentences from the story. Determine the meaning of the underlined words and expressions.

— *In the run-up to Christmas, desperate for market share, Microsoft began to sell their A-Hole at a loss.*

— *Their hats, their lunch, their homework were shoved down the hole.*

— *Cautiously, tweak by tweak, they turned a black hole white.*

— *He modified his iHole as the jury deliberated. When they came back into court and announced that they had reached their verdict, he gently lobbed his modified iHole into the jury box, and they all disappeared.*

### WHILE-LISTENING STAGE

#### Formal listening

##### First listening

You will hear the short story “The iHole” by Julian Gough. Listen for the answers to the questions below. Note down your answers.

1. *What is the main function of the iHole?*

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2. *What were the purposes for which iHoles were modified?*

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3. *What went wrong with the iHole?*

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##### Second listening

Listen to the short story “The iHole” by Julian Gough again. Read through the questions before listening, then for questions 1-23, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. While waiting for Thierry, the people are
  - a) discussing the latest gadgets
  - b) working
  - c) sitting silently
  - d) gossiping
2. Thierry is sure that everyone will ... the black hole
  - a) hate
  - b) buy
  - c) like
  - d) accept



3. It is not possible ... the black hole
  - a) to see
  - b) to hold
  - c) to touch
  - d) to sense
4. Melissa put Thierry's ... into the black hole
  - a) wrapper
  - b) pen
  - c) pencil
  - d) tissue
5. The black hole can't swallow anything bigger than
  - a) a pen
  - b) a finger
  - c) a melon
  - d) a computer
6. The black hole was used to
  - a) purify the air
  - b) hide things
  - c) remove dirt
  - d) get rid of rubbish
7. The only thing people couldn't come to agreement was how ... the black hole
  - a) to use
  - b) to name
  - c) to control
  - d) to take care of
8. The improved black hole was introduced in
  - a) January
  - b) February
  - c) March
  - d) April
9. The launch of the improved black hole Thierry celebrated
  - a) in the office
  - b) at home
  - c) in a restaurant
  - d) in a bar
10. When Thierry saw a police car, he used the black hole to get rid of
  - a) drugs
  - b) false money
  - c) a gun
  - d) a bottle
11. The previews of the iHole were
  - a) favourable
  - b) baffling
  - c) remarkable
  - d) harsh

12. A million iHoles were sold out in
  - a) a day
  - b) a week
  - c) three days
  - d) three weeks
13. The iHole became a new
  - a) toy
  - b) means of disposal
  - c) phone
  - d) computer
14. The iHole 2 was much more
  - a) convenient
  - b) heavy
  - c) expensive
  - d) touch-sensitive
15. The iHole 3 could absorb
  - a) oxygen
  - b) carbon dioxide emissions
  - c) greenhouse gases
  - d) radiation
16. Soon people started to ... iHoles
  - a) misuse
  - b) modify
  - c) film
  - d) throw away
17. A woman altered iHoles so they could
  - a) spin around
  - b) swallow big things
  - c) return objects
  - d) clean things
18. The judges were ... by iHoles
  - a) disgusted by
  - b) indifferent to
  - c) fascinated by
  - d) curious about
19. The Zune had sold poorly because of
  - a) the letter "Z"
  - b) the iPod
  - c) the A-Hole
  - d) the iHole
20. iHoles were modified worldwide in an unauthorised way so they could swallow even
  - a) people
  - b) animals
  - c) cars
  - d) trees

21. Thierry wasn't satisfied with
  - a) the way people used the iHoles
  - b) the amount of money he received
  - c) the price for the iHoles
  - d) the attitude of people towards him
22. Those children who had black iHoles were
  - a) bullied
  - b) envied
  - c) respected
  - d) hated
23. Thierry came to the laboratory and ....
  - a) changed the code for all iHoles
  - b) modified the original iHole
  - c) reset all settings on his iHole
  - d) damaged the original iHole badly

Out-of-class listening

*Informal listening*

**Critical listening**

**Task1.** Interview with Julian Gough.

Listen to the interview with Julian Gough, the author of the story "The iHole". Answer the questions:

— *Who does the story iHole feature? Which real people are the fictional characters based on?*

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— *What kind of letter did Julian Gough write? To whom? Why did he write it? Read an extract of that letter on the author's website (<http://www.juliangough.com/journal/2012/7/7/an-open-letter-to-jonathan-ive-and-apple.html>) and say whether Thierry is based on Jonathan Ive.*

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— *What's the author's favourite gadget?*

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**Task 2.** Listen to the short story “The iHole” again if you need to answer the questions below. You may note down your answers.

— *Why did Thierry wrote ‘I’m sorry I’m sorry I’m sorry I’m sorry I’m sorry’?*

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— *How did Thierry change throughout the story? What evidence supports your view?*

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— *What themes does this short story explore? How relevant are they today?*

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— *What is the author’s tone?*

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#### POST-LISTENING STAGE

In class work

##### *Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story “The iHole” by Julian Gough.

- What do you think happened at the end of the story?
- Is Thierry is based on Jonathan Ive? Prove your point.
- Did you like the story? Why (not)?

In class work

##### *Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Cultural insight.

Before reading an article on British humour, discuss the following questions:

*What is British humour? Is it different from other countries' humour?* Share any British jokes with the class if you know any. Then, read the article "British humour: What exactly is it and how does it work?" Answer the following questions:



- *What is at the base of British humour? Why?*
- *What is self-deprecation?*

**British humour: What exactly is it and how does it work?**

By Katy Scott  
2016-04-18

**NON-STOP BRITISH HUMOUR**

Many Brits believe that the British sense of humour is unique, more subtle and more highly developed than other nations. Popular British playwright Oscar Wilde made this point quite clearly and deliberately when he said, "It is clear that humour is far superior to humor". Perhaps the most confusing part of British humour however, is that there is no 'off' switch. Almost every conversation between Brits is bound to feature some form of irony, sarcasm, banter, understatement, self-deprecation, teasing or mockery. When every word exchanged between Brits has an undercurrent of humour, it becomes difficult to decipher when a Brit is joking or being serious. This is even more problematic considering the delivery of jokes is almost always done with a deadpan face. The rule of thumb is therefore, if someone is saying something which makes absolutely no sense with a straight face, they're probably joking.



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## CORE OF BRITISH HUMOUR: IRONY AND SARCASM

The British have a unique partiality for irony and are always ready to whip out a sarcastic quip when the opportunity presents itself. An extremely dry example of this would be for a British person to comment on how delightful the weather is when it is pouring outside. The British make use of irony and its derivative, sarcasm, to say the opposite of what they mean in order to make a point. This typically occurs when a Brit is confronted with a silly question, such as when British actress Cara Delevigne was asked on US television if she had read John Green's book, Paper Towns, before starring in the movie. Delevigne scoffed and replied, "No, I never read the book or the script, I just winged it". For the rest of the world, there is a time and a place for irony. For the Brits, that time and place is wherever and whenever. It is this constant use of irony in conversation which can make the British come across as tiresome and rude to outsiders.

## BRITISH FONDNESS FOR UNDERSTATEMENT

In refusing to be overwhelmed by anything, the British resort to rather emotionless statements, such as "Not bad" when they really mean, "That's actually quite good". British speech is littered with understatement. The Debretts guide to British social skills, etiquette and style notes that British conversations are filled with moderating expressions, such as 'quite', 'rather', 'a bit', 'actually'. A 'spot of bother' or 'a bit of a pickle' may understate that things are disastrous, in the same way that "Let's go out for a pint" usually means going

out for many, many more drinks. A classic example of British understatement can be seen in the 'Black Knight' scene from Monty Python, where upon having his arm chopped off the Black Knight proclaims, "Tis but a scratch".

### **SELF-DEPRECATATION**

The British do not parade their achievements and are deeply hostile to pomposity. Instead of boasting and blowing their own trumpets, the Brits tend to make light of their shortcomings by being excessively modest and putting themselves down. Obvious sources of self-deprecating humour include one's accent, age, physical build, baldness, prominent features, geekiness or strange name. British comedian and self-proclaimed 'language nerd', David Mitchell, is a well-known self-deprecator. In an episode of *Would I Lie to You?* Mitchell mocks himself by calling his beard a "failure in personal hygiene".

In dealing with the embarrassment of success through such self-mockery, the Brits believe they appear more humble and relatable. Fellow Brits are able to read beneath the self-deprecation and admire them for their modesty. It is particularly important for the Brits to not appear too big for their boots when it comes to addressing an audience. British public speaking website, *Speak Like a Pro*, emphasises that people who have the ability to laugh at themselves are generally perceived as being secure, confident, and likeable. Weak people, on the other hand, tend to feel a need to inflate themselves. Comedian Jon Richardson is the perfect example of the extremely likeable self-deprecator.

### **SEXY SELF-DEPRECATATION**

A recent two-year study on 'The Sexual Attractiveness of Self-Deprecating Humour' found that self-deprecating humour is the most attractive type of humour. Participants in the study listened to recordings of men and women who had different levels of status, and who produced different types of humour. The most desirable mates proved to be men and women of high status who made use of self-deprecating humour. The study warns that while effective, self-deprecation can be a risky form of humour as it can draw attention to one's real faults and diminish the self-deprecator's status.

### **NEGATIVE HUMOUR: TEASING AND TAKING THE PISS**

Besides finding it funny to self-denigrate, the British use those around them as sources of humour too. As Julian Tan argues in an article for the *Huffington Post*, "Why else would you have an extra 'u' in humour if not for the fact that the joke is most often on you?" A few years back a scientist claimed that typically British 'negative humour' which includes biting sarcasm, teasing, ridicule and self-denigration, is linked to genes only found in British men and women. This claim followed a study conducted on 4,000 twins in the UK and US. Dr Rod Martin, one of the researchers, said it is possible that differences exist between the UK and the US in their sense of humour as a result of different genetic and environmental influences.

While classed as 'negative humour', for the British, to tease is to show approval and affection. The same holds true for taking the piss (or taking the mickey), which quite literally means to mock and make fun of someone. The





*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts in your listening diary. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

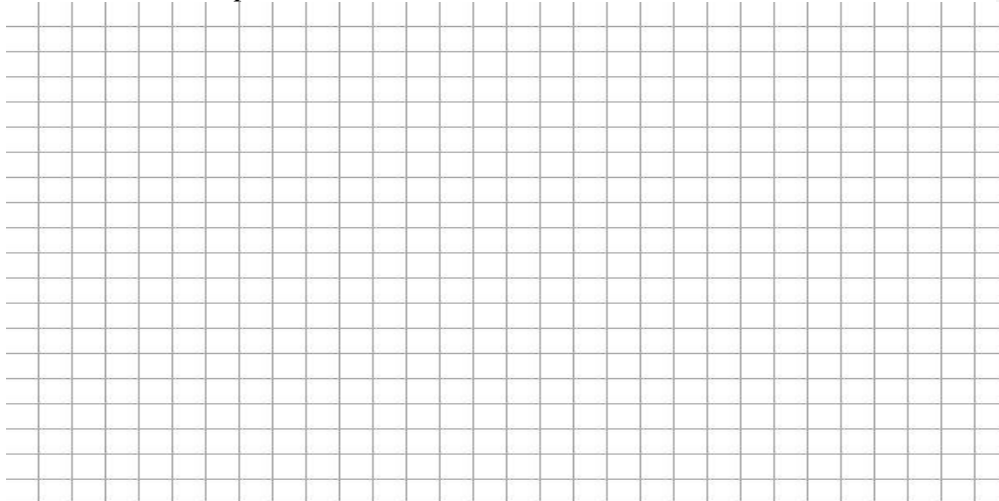
**three** questions answered correctly – 100%

**two** questions – 67%

**one** question – 33%

To evaluate your **detailed comprehension**, use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item



**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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**SESSION 10**  
**“In the Basement” by Adam Ross**

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**PRE-LISTENING STAGE**

Out-of-class work

*Preparatory sub-stage*

**Task 1.** Explore and note down some information about

- *a social Darwinist*
- *a hypocrite*
- *German shepherds.*

**Task 2.** Find out what the following words mean: *ultrasound, residency in internal medicine, a foetus, to work construction, homeliness, sophomores, a head case, to moonlight, fellowship money, to reconcile, sacrosanct, hypocritical, a follow-through, a homemaker, intermarriage, immaculate.*

**Task 3.** Find out what kind of people the acronym *WASP* stands for.

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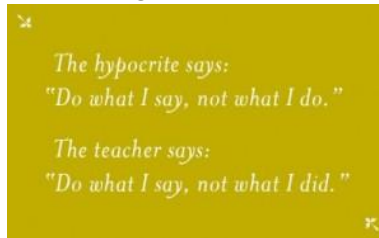
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### Orientationally-motivational sub-stage

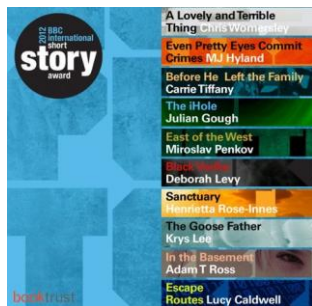
#### Task 1. Discussion.

- Who qualifies as being a hypocrite?
- Do you agree that most of us are hypocritical to some degree?
- Why do we profess one thing but do another?
- Read the inscription below. What's the difference between the hypocrite and the teacher?



**Task 2.** You will listen to the short story “In the Basement” by Adam Ross. To make predictions about its contents, look at the title of this story, read the information below. Verify your predictions after the first listening.

### BBC International Short Story Award 2012 (Shortlist)



To celebrate the 2012 Olympics, the *BBC National Short Story Award* became the *BBC International Short Story Award*. Adam Ross is the only U.S. author to make the shortlist. Ross’s story, “In the Basement”, appears in “Ladies and Gentlemen”, a short-story collection released in paperback [3; 9].

**Adam Ross** was born and raised in New York City and attended the Trinity School, where he was a state champion wrestler. A child actor, he has appeared in movies, commercials, and television shows, radio dramas. He was graduated with departmental honors in English from Vassar College and holds an M.A. and M.F.A. in creative writing from Hollins University and Washington University. Ross and his wife relocated to Nashville in 1995, where they continue to reside with their two daughters. His debut novel, “*Mr. Peanut*”, a 2010 New York Times Notable Book, was also named one of the best books of the year by *The New Yorker*, *The Philadelphia Inquirer*, *The New Republic*, and *The Economist*. It has been published in 16 countries. *Ladies and Gentlemen*, his short story collection, was included in Kirkus Reviews Best Books of 2011. He is currently the editor of the *Sewanee Review* [30].



**In the Basement**

**Author:** Adam Ross  
**Narrator:** Trevor White  
**Listening Length:** 28 minutes  
**Program Type:** Audiobook  
**Version:** Unabridged  
**Publisher:** BBC Worldwide  
**Release Date:** 11-10-2012

**Short summary**

Adam Ross's unsettling story about a dinner party conversation which reveals more about the guests and their relationships than they were perhaps intending.

**Author's comment**

Adam Ross on his story "In the Basement":  
"... when a friend tells you a story, you often pay attention on two levels: to the tale itself and what it reveals about the storyteller".

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined idioms, words and phrases.

1. *To make ends meet, she'd been moonlighting regularly at Veterans Hospital, Baptist, and Vanderbilt, seven months pregnant and still picking up killer shifts, twenty-four and sometimes even thirty-six hours on call.*

2. *We're having dinner together that first night, and out of the blue she announces she's getting married.*

3. I don't want to be one of those women who have to compete in the rat race. I don't want to work insane hours. I want children. I want to be a homemaker.

4. Everyone around her was making choices on the fly. Plenty of us had no idea what we were getting into...

5. It was all so hyperconscious that I honestly thought she'd gone nuts.

6. Naturally, it was a bitch Shepherd she'd had shipped from Germany and paid an arm and a leg for, maybe four thousand dollars, and she was going to train it herself.

7. Maria cleared some plates and followed her to the kitchen, even though Carla had told her to stay put.

### WHILE-LISTENING STAGE

#### Formal listening

##### First listening

You will hear the short story "In the Basement" by Adam Ross. Listen for the answers to the questions below. Note down your answers.

1. What are the couples doing?

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2. What kind of marital relationships are the couples in?

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3. Why do Maria and Nicholas consider Lisa's marriage a mismatched marriage?

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4. What event changes Maria and Nicholas attitude towards Lisa?

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5. In what ways does the narrator's marital relationship change?

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##### Second listening

Listen to the short story "In the Basement" by Adam Ross again. Read through the questions before listening, then for questions 1-19, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. Nicholas is sure that his wife is pregnant with

a) a girl

b) a boy

- c) twins
- d) triplets
- 2. Nicholas is well-educated but he is
  - a) lazy
  - b) unemployed
  - c) indecisive
  - d) haughty
- 3. While a student, Nicholas worked as
  - a) a shop assistant
  - b) a bartender
  - c) a tutor
  - d) a construction worker
- 4. Marx and Weber are
  - a) children
  - b) cats
  - c) dogs
  - d) friends
- 5. Two years ago Nicholas' hair was
  - a) short
  - b) long
  - c) black
  - d) blonde
- 6. Maria describes Lisa as a very ... person
  - a) adventurous
  - b) intelligent
  - c) hardworking
  - d) rational
- 7. Despite her advanced pregnancy, Maria
  - a) kept exercising
  - b) worked hard
  - c) looked thin
  - d) smoked a lot
- 8. Three years ago Maria and Nicholas split up because Nicholas
  - a) ran out of money
  - b) was unfaithful
  - c) stole Maria's credit card
  - d) didn't want to have children
- 9. The protagonist can't understand
  - a) what keeps Maria and Nicholas together
  - b) Nicholas' hidden intentions
  - c) Nicholas' mindset
  - d) Maria's attitude towards Nicholas
- 10. Nicholas describes Lisa as an ... person
  - a) attractive
  - b) intelligent
  - c) crazy

- d) spontaneous
11. Lisa started writing a novel about
- a) a doctor
  - b) a cleaner
  - c) a radio presenter
  - d) a doorman
12. Nicholas never talked about his
- a) problems
  - b) dissertation
  - c) job
  - d) marriage
13. Nicholas and Maria were surprised by Lisa's decision
- a) to go abroad
  - b) to get married
  - c) to get pregnant
  - d) to make a career in medicine
14. When Carla saw Lisa's photo, she looked
- a) astonished
  - b) disappointed
  - c) intrigued
  - d) indifferent
15. Lisa's fiancé worked as
- a) a businessman
  - b) a banker
  - c) an executive director
  - d) a surgeon
16. Nicholas describes Uzi Levi as a ... man
- a) homely
  - b) stocky
  - c) obese
  - d) presentable
17. After a few years Lisa called Maria and Nicholas to
- a) say they want to pay a visit
  - b) get a piece of advice
  - c) invite them for dinner
  - d) announce a piece of news
18. Lisa's house was
- a) perfectly clean and tidy
  - b) a bit messy
  - c) old-fashioned
  - d) darkened
19. Maria and Nicholas were shocked by
- a) the behaviour of Lisa's children
  - b) the hobby of Lisa's husband
  - c) the training of Lisa's dog
  - d) Lisa's treatment of the dog



Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *What does Maria and Nicholas' story reveal about them?*

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— *What does the writer's purpose seem to be?*

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— *What inferences are you expected to make?*

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story "In the Basement" by Adam Ross.

— *What does Maria and Nicholas' story reveal about them?*

— *Do any of the characters remind you of the people you know?*

— *What did this story make you think or feel?*

— *How far do you agree or disagree with the following quotation from the short story: "...it's easier to understand what makes two people let go than what keeps them together."*

— *Did you like the story? Why (not)?*

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Paraphrase with synonyms.

Replace informal words, phrases and phrasal verbs in the sentences 1 - 9 with more neutral ones. Then discuss other ways to paraphrase sentences and paragraphs.

1. She's drop-dead, isn't she?
2. Lisa wasn't some picture-perfect genius. She was a bit of a head case.
3. And we're floored. We were like, "Married? To who? When?"
4. If she guessed, she didn't let on.
5. One afternoon, after he ran out of fellowship money, he snuck over to her apartment, stole a credit card application from the mail, and applied for it under her name.
6. I was thirty-three, teaching the LSAT, bartending, still struggling to wrap up a novel I'd been working on for a long time.
7. And then she lists all the qualities she'd come up with for the ideal mate. She really had a list.
8. She dragged Maria and me out with her occasionally. And the nights we came along, it was fascinating to watch her size men up, approach them, talk to them or wait until they approached her.
9. She'd gotten into medical school but dropped out after a year and a half.

**Task 3.** Cultural insight.

Read an extract from the short story "In the Basement". Then read an Internet article "Wedding Thank You Notes Etiquette". Answer the questions:

- *What is an adequate time frame for writing thank you notes?*
- *What do people say in a thank you note?*
- *What did Lisa include in her thank-you note? Why?*
- *What culturally specific rules of wedding etiquette do you know?*



### EXTRACT

*“And when she wrote us a thank-you note for our wedding present, she described the private island where they’d honeymooned in excruciating detail; how every couple had an open-air hut and put up a flag when they wanted a meal, how the owner of the resort bred yellow Labs that swam in the surf and ran free in honey-coloured packs. I guessed she’d finally gotten what she wanted” [30, p. 153].*

### WEDDING THANK YOU NOTES ETIQUETTE

One of your duties as newlyweds is to acknowledge each and every wedding gift with a hand-written note of appreciation. Write your thank you notes on plain white or pastel paper, perhaps with borders, but simple enough to maintain the dignity of the wedding occasion. Monogrammed stationery is also an elegant touch.

To help keep a record of gifts received, you can use a bridal book, an ordinary notebook, or a box of notecards. Allow space for the name of the giver, the description of the gift, and the date the thank you note was sent. The easiest method is to combine your invitation list and your gift list on the same page; this way, addresses are readily available, and you only have to add two additional columns.

Ideally, you should write each note as the gift arrives, so that you won’t get behind. Regardless, however, all thank you notes **MUST** be sent within three months after your wedding. In circumstances where a prompt note is impossible (such as a large wedding of over 250 guests), a printed acknowledgment is acceptable but always followed by a hand-written note.

Since most gifts are sent to the bride, it is she who usually writes **AND** signs the notes, making a reference to the groom (“John and I appreciated...”). In some cases, where the gift-giver is a stranger to the bride or a close friend of the groom’s, it is correct for the groom to do the honors.

Always mention the specific gift. Most of all, be warm and appreciative, remembering that the gift-giver spent extra time and energy to choose something special for you both [36].

Out-of-class work

**Training sub-stage**

**Task.** Listen to a passage from the short story “In the Basement” by Adam Ross. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise reading it.

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Out-of-class work

*Reflexive sub-stage*

**Task 1.** To monitor changes in your global and detailed comprehension ability over time, you can make line charts in your listening diary. The vertical

axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

**five** questions answered correctly – 100%

**four** questions – 80%

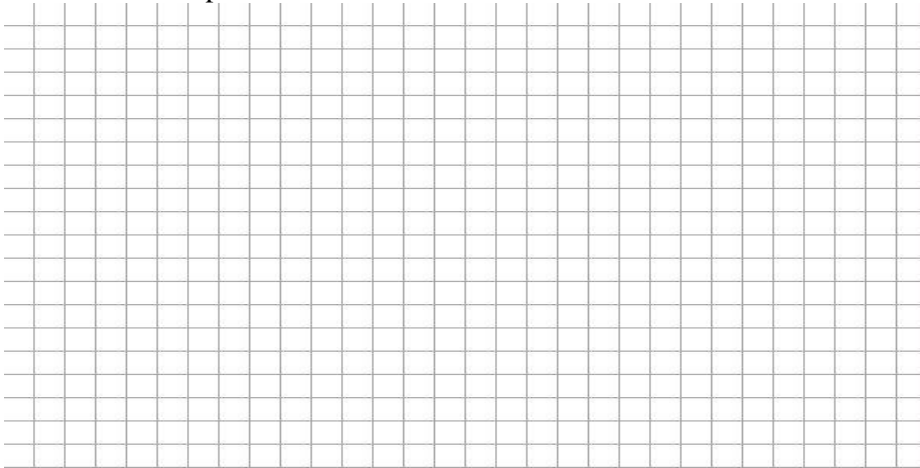
**three** questions – 60%

**two** questions – 40%

**one** – 20%

To evaluate your **detailed** comprehension use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.



**Task 2.** In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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**SESSION 11**  
**“Sanctuary” by Henrietta Rose-Innes**

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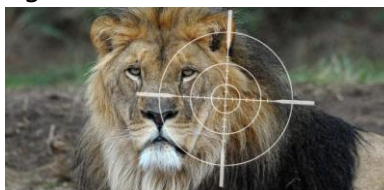
**PRE-LISTENING STAGE**

Out-of-class work

*Preparatory sub-stage*

**Task 1.** Explore and note down some information about canned *hunting*.

- *What is trophy hunting?*
- *What is canned hunting?*
- *What does the term “canned lion” mean?*



- *Who takes part in canned hunting?*
- *Is canned hunting legal?*
- *What’s the difference between real and “pseudo” sanctuaries?*

**Task 2.** Find out what the Afrikaans phrase “*Maak hek toe*” means in English.

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**Task 3.** Find out what the following words mean: *a springbok, a four-by-four, a sanctuary, a nature reserve, a game fence, a trespasser, to prosecute, a rifle, a braai, a lodge, docile, a game park.*

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*Orientationally-motivational sub-stage*

**Task 1.** Discussion.

- What is domestic violence / abuse? Is it a crime?
- What are the signs of domestic violence?
- What consequences of domestic violence can be?
- How does domestic violence impact people?

**Task 2.** You will listen to the short story “Sanctuary” by Henrietta Rose-Innes. To make predictions about its contents, look at the title of this story, read the information below. Verify your predictions after the first listening.



*I am a South African author of four novels and a short-story collection, and a contributing editor at the Johannesburg Review of Books. My novel “Nineveh” was published in the UK and US in 2016, and “Green Lion” appeared in the UK in 2017. Both books were shortlisted for the Sunday Times Fiction Prize, South Africa’s most prestigious literary award.*

*My short stories have appeared in various international publications, including Granta, AGNI and The Best American Nonrequired Reading 2011. In 2012, my short story “Sanctuary” took second place in the BBC International Short Story Competition. My story “Poison” was awarded the 2008 Caine Prize for African Writing as well as the 2007 South African PEN Literary Award.*

*My work has been translated into French, Spanish, German and Turkish. In French translation, Nineveh won the François Sommer Literary Prize in 2015.*

*I have held various artist’s residencies around the world, including in the US, Italy, Germany and Switzerland. I am currently studying towards a PhD in Creative and Critical Writing at the University of East Anglia [16].*

**Praise for Henrietta Rose-Innes:**

“Henrietta Rose-Innes is a master of the beautifully thought-out metaphor. Her prose is elegant and liquid.” *Cape Times*.

“Rose-Innes is a writer almost in the Virginia Woolf mould - lateral of mind and poetic in her style of narration.” Leon de Kock, *Sunday Times*.

“One of South Africa’s most renowned and most exciting emerging voices.” Carol Brummage, *The Witness*.

“Rose-Innes writes like a virtuoso; each word is as carefully placed as in a poem.” Margot Pakendorf, *Rapport* [16].

**“Sanctuary”**

**Author:** Henrietta Rose-Innes  
**Narrator:** Claire Gordon-Webster  
**Listening Length:** 25 minutes  
**Program Type:** Audiobook  
**Publisher:** BBC Worldwide  
**Release Date:** 11-10-2012

**Short summary**

Henrietta Rose-Innes's tale about how a woman's trip back to an old childhood haunt in the South African bush becomes fraught with tension when she realises she is not holidaying alone.

**Author’s comment**

Henrietta Rose-Innes on her story “Sanctuary”:  
 “...Sanctuary is partially set in a lion park, and it is about hidden violence erupting.”



**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

---

**How?** (tone, mood)

---

**What is it about?**

---

**Why?** (circumstances)

---

**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

---

---

**Task 3.** Read several short passages from the story. Use context to determine the meaning of the underlined idioms, words and phrases.

1. *On this particular, solitary trip, I was feeling more anxious than usual, perhaps because the car had been acting up.*

2. *Still, it was nice to see children so free, I thought: barefoot boys, their soles tough enough not to flinch on the pebbles. City children would be shoed and daubed in sunscreen and never allowed out by themselves in the first place.*

3. *'Our ma said we must come across. Pa's got hurt.'*

*'By a lion!'*

*The fright came through me in a cold ripple. 'Get in the car,' I said.*

*They obeyed me quickly, with what seemed like relief. I opened the car and then locked them in, all three in the back seat. These children seemed accustomed to silent compliance.*

4. *He was a rangy, tanned man, his face darkened by stubble. When he lifted his head, alert and listening, I felt myself go rigid like a wild creature in hiding.*

## WHILE-LISTENING STAGE

### *Formal listening*

#### ***First listening***

You will hear the short story "Sanctuary" by Henrietta Rose-Innes. Listen for the answers to the questions below. Note down your answers.

1. *Where does the narrator go on her camping trip?*

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2. *What spoils her camping experience? Why does she decide to leave the campsite?*

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3. *Why does she go to the strangers' house?*

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#### ***Second listening***

Listen to the short story "Sanctuary" by Henrietta Rose-Innes again. Read through the questions before listening, then for questions 1-13, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. The narrator used to go camping with her
  - a) husband
  - b) children
  - c) parents
  - d) boyfriend
2. On the way to her campsite she had to stop many times
  - a) to open farm gates
  - b) to check her route on the map
  - c) to walk around a bit
  - d) to pick up passengers
3. The narrator was glad to see ... on the way
  - a) a car
  - b) a farm
  - c) an antelope
  - d) a botanic garden
4. The passenger she picked up on the way was
  - a) a woman
  - b) a man
  - c) a boy
  - d) a small girl

5. The woman had ... hair
  - a) short
  - b) dark
  - c) curly
  - d) blonde
6. The place surrounded by a high game fence seemed like
  - a) a nature reserve
  - b) a tourist attraction
  - c) a park
  - d) a jail
7. As soon as the narrator found the old campsite, she decided to have
  - a) a drink
  - b) a swim
  - c) a walk
  - d) a sleep
8. On the opposite bank of the river, the narrator noticed
  - a) an old car
  - b) a wooden house
  - c) a big crocodile
  - d) small children
9. There was ... on the man's knees
  - a) a bottle of beer
  - b) a long gun
  - c) a little boy
  - d) a dead animal
10. The boys who came to the narrator's campsite were
  - a) scared
  - b) trembling with cold
  - c) dirty
  - d) bruised
11. Behind a pile of large stones the narrator saw
  - a) a body of a lioness
  - b) a body of a man
  - c) a lion
  - d) a man
12. The narrator was feeling so
  - a) frightened
  - b) anxious
  - c) confused
  - d) exhausted
13. The boys' mother put ... in the car
  - a) a rifle
  - b) her suitcase
  - c) toys
  - d) some water

Out-of-class listening

*Informal listening*

**Critical listening.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— *What kind of life did the family lead?*

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— *What happened to the boys' father?*

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— *Why does the family leave their house for good?*

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— *What is the author's purpose? What inferences are you expected to make?*

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**POST-LISTENING STAGE**

In class work

*Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story "Sanctuary" by Henrietta Rose-Innes.

- *What was the family's business?*
- *What do you think happened to the boys' father? Who is to blame?*
- *Predict the future of the family.*
- *What did this story make you think or feel?*
- *Did you like the story? Why (not)?*

*Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Historical and linguistic insight.

Read an article from the online historical dictionary (*The Oxford English Dictionary*) about South African English. Then, answer the following questions:

- *When was English introduced in South Africa?*
- *How many official languages does South Africa have?*
- *Is South African English any different from British English?*
- *Which languages have influenced South African English the most?*

**SOUTH AFRICAN ENGLISH**

The English language in South Africa (SAE) dates from the arrival of the British at the Cape of Good Hope in 1795. As was the case in most colonies, English was introduced first by soldiers and administrators, then by missionaries, settlers, and fortune-seekers. English took root during the 19th century as a southern African language, as a result of the British settlements of 1820 (in the Eastern Cape), 1848–51 (in Natal), and the subsequent rushes to the diamond mines of Kimberley and the gold mines of the Witwatersrand.

Modern SAE is part of a complex linguistic and cultural mix. The Constitution of 1994 recognizes 11 official languages, namely English, Afrikaans, and the nine major African languages (including isiZulu, isiXhosa, seTswana and seSotho), as well as additional ‘community and religious languages’ such as Khoi-San, Telegu, Hindi, Portuguese, Hebrew, and Arabic.

**SAE AND MULTILINGUAL SOUTH AFRICA:  
THE POLITICS OF LANGUAGE**

The position and role of English were deeply political from the start. English was the language of power during the 19th century, and was imposed in 1822 as the official language of the Cape Colony, replacing Dutch, the cause of great resentment among citizens of Dutch descent – a resentment which was later

intensified and hardened among Afrikaners by the South African War of 1899-1901.

For twentieth-century Afrikaner nationalists, the promotion of the Afrikaans language was central, and under the National Party (1948–94) English was displaced by Afrikaans in government, administration, the police, and the armed forces. However, English was a major influence in business and higher education. It was also the language of choice of the African National Congress and other liberation movements, as it enabled communication both between speakers of the country's many languages and with the outside world.

SAE is a language of many paradoxes. There are 3 million first-language SAE-speakers, about the same as the number of English-speakers in New Zealand, but they are in a minority, greatly outnumbered by second- and third-language speakers. English is perceived both as the language of communication and aspiration, and as an oppressive juggernaut because of its global power. While politicians often brand English as a 'colonialist' and disempowering force, many black parents see it as a crucial instrument for their children's advancement. And while the government espouses multilingualism, in practice SAE is dominant in public life, for reasons of practicality and cost-efficiency.

Although English is far from neutral as lingua franca, it is more neutral than Afrikaans, which was tainted by its use in enforcing apartheid: it was the attempt to make Afrikaans a teaching language in black schools which led to the Soweto uprising of 1976. And the choice of one African language above the others was not an option.

### **THE VOCABULARY**

SAE has become a particular regional version of English, firmly rooted in South Africa by the influence of the languages surrounding it. South Africans are often unaware of just how different SAE is from other Englishes in both vocabulary and pronunciation.

Initial borrowings tended, as elsewhere, to be introduced as local colour in the journals of visiting explorers and travellers describing the local peoples and their cultures, the animals, plants, and geographical features of the country. Some of the earliest SAE words (mainly from Dutch and the Khoi languages), such as kloof, krantz, dagga, buchu, Boer, kraal, springbuck, and quagga (all 18th-century borrowings) are still entrenched in SAE. Others, such as Hottentot (a name given to the Khoi peoples in an attempt to imitate their click languages), and particularly Kaffir (from 1589 onwards, a name given to the black peoples of South Africa) are now considered deeply offensive and are no longer in use.

Dutch, and subsequently Afrikaans, has had the most powerful influence on SAE. Veld, vlei, pan, koppie, nek, rand are words used to describe the country's natural features. Deurmekaar or in a dwaal is how a state of confusion is described. Nogal has supplanted 'what is more'. During apartheid, administrative terms such as group areas, job reservation, reference book and endorse out were translated from the Afrikaans equivalents.

Many SAE words have also been borrowed from the African languages of the region: for example, *bonsella*, *indaba*, *donga*, *impala*, *mamba* from the Nguni languages, and *tsetse*, *tsotsi*, *kgotla*, *marula* from the Sotho languages.

Malay words such as *atchar*, *bobotie*, *sosatie*, *kaparrang*, and *kramat* came into SAE during the 19th century (via Afrikaans), originating in the community of slaves and political exiles at the Cape, who were sent from what are now Indonesia and Malaysia during the 17th and 18th centuries.

But borrowings are not the full story. Some very well-known words, such as *tackie*, *tickey*, *rondavel*, and *bundu* have mysterious origins. Some specifically SAE words are examples of words once current in British English, but now out of use there: *geyser* (a water-heater or boiler), *robot* (a traffic light), and, until the 1960s, *bioscope* (a cinema), are examples. Some English words mean something different in SAE: a *bond* is a mortgage, a *dam* refers to the stretch of water rather than to the wall, *just now* means ‘in a little while’, a *packet* is a plastic shopping bag, a *café* is a convenience store or corner shop, and (in the context of traffic) a *circle* is a roundabout. Non-lexical features of other South African languages have also made their way into SAE, as in two ways of indicating emphasis – by reduplication (from Afrikaans), as in *now-now*, *soon-soon*, and (from the African languages) by the use of falling pitch, from high to low, as in ‘*fa-a-a-ar away*’.

### PRONUNCIATION

As a result of apartheid, there is no single, reasonably uniform SAE accent. With some exceptions, communities lived and were educated separately according to ethnic background, until the 1990s. There were thus many varieties – white English-speaking SAE, white Afrikaans-speaking SAE, black African SAE, Indian SAE, Coloured SAE. But things are changing: with urban children of all backgrounds now being educated together, ethnically determined differences in SAE are tending to break down.

The SAE of English-speakers is often confused with Australian or New Zealand English. There are some common characteristics: NZE and SAE both centralize the /I/ vowel, saying ‘*pin*’ as what sounds like ‘*pun*’ (while Australians tend towards ‘*peen*’). All three varieties pronounce other vowels further forward in the mouth than British speakers, so ‘*penny*’ sounds like ‘*pinny*’, ‘*bad*’ like ‘*bed*’, and ‘*bed*’ like ‘*bid*’. Unlike in British English, SAE consonants are pronounced crisply: glottal stops, as in ‘*bu’er*’ for ‘*butter*’, are not common.

Amongst English-speakers there is a range of pronunciation from educated ‘RP SAE’ to strongly accented SAE. Until about the 1970s, the British standard was viewed as the acme. But the variations in accent have come into their own with a growth in consciousness of, and pride in, South Africanism – local music, local products, local words, and local accents. The phrase ‘*local is lekker*’ (nice) sums this up [26].

Out-of-class work  
*Training sub-stage*

**Task.**

Listen to a passage from the short story “Sanctuary” by Henrietta Rose-Innes. Make a transcript of it. Then mark the main stresses and intonation in the sentences. Finally, practise reading it.

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Out-of-class work

*Reflexive sub-stage*

**Task 1.**

To monitor changes in your global and detailed comprehension ability over time, you can make line charts in your listening diary. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

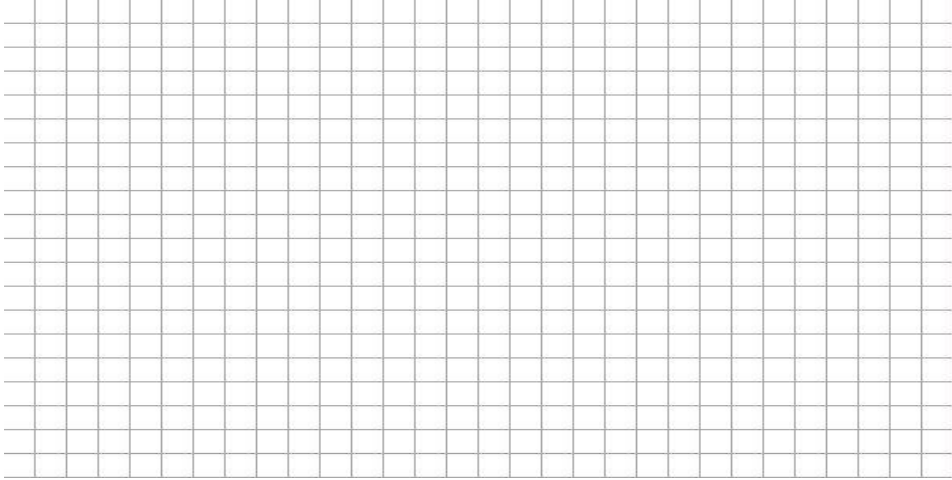
**Global comprehension:**

- three** questions answered correctly – 100%
- two** questions – 67%
- one** question – 33%

To evaluate your **detailed comprehension** use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item.





**Task 2.**

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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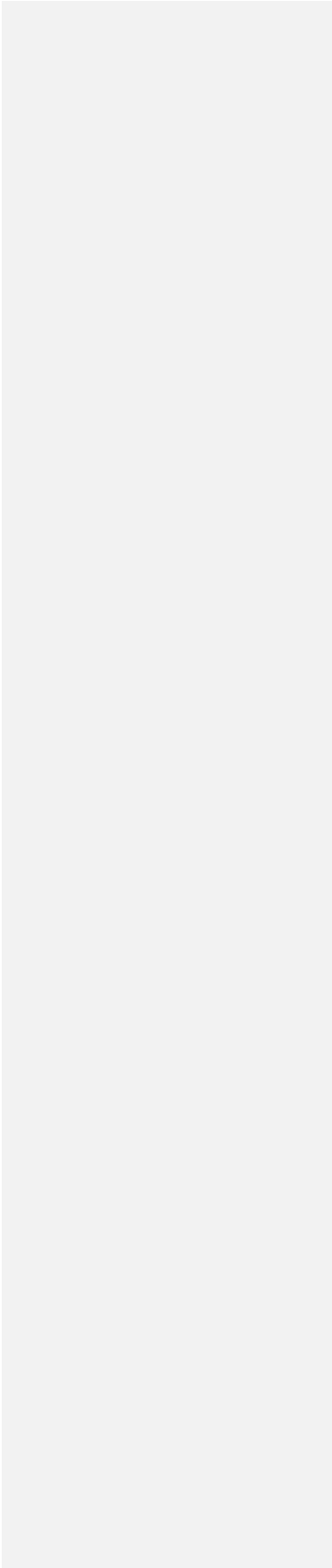
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**SESSION 12**  
**“Barmouth” by Lisa Blower**

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**PRE-LISTENING STAGE**

Out-of-class work

*Preparatory sub-stage*

**Task 1.** Explore and note down some information about *the Falklands War*.

1. *When did the war start and end?*
2. *Which countries fought in the war?*
3. *What action prompted the war?*

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**Task 2.** Explore and note down some information about the Potteries (Stoke) dialect. Get acquainted with the Potteries accent. Watch some YouTube videos.

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**Task 3.** Explore and note down some information about the following products or services: *a Triumph Herald soft-top, Barley sugars, the Bookies, the Shell Shop, Dorothy Perkins, Fry's Chocolate Cream, the Mini Metro (Austin Metro), Ceefax, the Prize Bingo, Cup a Soups, Cinzano.*

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**Task 4.**

Find out what the following words and expressions mean: *knackered* (UK slang), *to be pig sick of* (UK slang), *Nanny/Nan* (UK informal), *Grandy* (UK informal), *a fiver* (UK informal), *a till*, *to nip* (UK informal), *posh*, *rusty*, *a pram*, *for crying out loud!* *a sparky* (UK informal), a yob (UK informal), *on the lash* (UK informal), *jolly*, *scampi*, *gammon* (UK), *a spud* (UK informal), *a swift* (UK informal), *a colliery*, *a scab* (informal disapproving), *a peach melba*, *wonky* (UK informal), *a takeaway* (UK), *a Russian wedding ring*, *pub grub* (UK informal), *pond life* (UK informal), *skint* (UK informal), *redundant*, *crestfallen*, *bailiff*, *negative equity*

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**Отформатовано:** русский

**Отформатовано:** Шрифт: не курсив, Цвет шрифта: Авто, русский

**Отформатовано:** Шрифт: не курсив, Цвет шрифта: Авто, украинский

In class work

### Orientationally-motivational sub-stage

#### Task 1. Discussion.

- *Why do siblings – despite having much of the same genes and upbringing – grow up to have such different personalities?*
- *Why do some siblings from troubled families turn out fine, while others flounder?*
- *Do you have siblings? Do you have a lot in common or are you completely different people?*

Отформатировано: По правому краю

Отформатировано: русский

Отформатировано: Preparatory, По левому краю, Разрешить отрывать от следующего

**Task 2.** Before listening to the short story “Barmouth” by Lisa Blower, skim the information below. Then listen to an interview in which Mark Lawson talks to Lisa Blower and discusses her short story (<http://www.bbc.co.uk/programmes/p01hd82m>). Answer the questions below and make predictions about the contents of the story.

- *Who is the narrator of the story?*
- *What is the structure of the story?*
- *What social class of people is portrayed in this story?*
- *What does the title of the story represent?*

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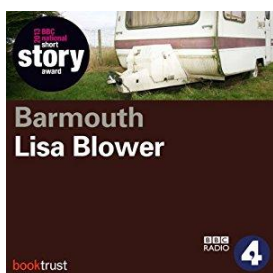
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### BBC National Short Story Award 2013



#### Audio details

**Author:** Lisa Blower  
**Narrator:** Rebekah Staton  
**Listening Length:** 28 minutes  
**Program Type:** Audiobook  
**Publisher:** BBC Worldwide Limited  
**Audible.co.uk Release Date:** 11 Oct. 2013  
**Abridged by** Julian Wilkinson

#### Publisher's summary

The annual family holiday to the Welsh coast conjures childhood memories of a car packed full of children, parents, grandparents, picnics and arguments. In trips taken years later, tensions old and new remain ever present.



**Lisa Blower** is one of the UK's most versatile authors, with an eye and ear for working class fiction. Lisa Blower, a Bangor University PhD graduate, and part-time lecturer at the School of English, is one of the five shortlisted authors for the BBC Short Story award 2013. Lisa grew up in Stoke on Trent – a place that continues to inspire her writing [32].

**PREDICTIONS**

**Where?** (setting)

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**When?** (time, season)

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**Who?** (people, their relationship)

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**How?** (tone, mood)

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**What is it about?**

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**Why?** (circumstances)

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**I expect this short story will be** (interesting / rather dull / funny / mythic / tragic/.....) **because**

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**Task 3.** Read several sentences from the story. Determine the meaning of the underlined words and expressions.

1. I'm 15 and reading a book, swotting up for my GCSE's.
2. The council found us a two-bed flat and we've sold the car for peanuts.
3. I tell her that Barmouth's not like it used to be either, that the caravan's on its last legs.
4. I'm mediocre in everything. I'm certainly not up there with my sister whose art is already winning prizes.
5. She calls a cab, catches the train and heads off to university with the clothes on her back and not a care in the world.

**WHILE-LISTENING STAGE**

*Formal listening*

***First listening***

You will hear the short story “Barmouth” by Lisa Blower. Listen for the answers to the questions below. Note down your answers. Pay attention to the structure of the story which consists of the following sections:

*Leek New Road, Stoke-on-Trent*  
*The Amoco*  
*William Hill’s*  
*Loggerheads*  
*Ford, just outside of Shrewsbury on the A458*  
*Tal-Y-Bont*  
*Barmouth*  
*Gwyn Evan’s caravan Site, LLanbedr*  
*Golygfa Glan*  
*Barmouth beach*  
*The Smuggler’s Rest*  
*Swallow falls*  
*Shell Island*  
*93 Sharrow Lane*  
*The Prize Bingo*  
*75 Kielder Square*

1. *How much time does the story cover? Who are the characters?*

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2. *Where is the family going?*

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3. *How good is the relationship between the members of the family?*

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4. *What are their memories about holiday in Barmouth?*

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5. *In which way did Looby move up the social ladder?*

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6. *Who and why does the narrator decide to phone at the end of the story?*

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### ***Second listening***

Listen to the short story “Barmouth” by Lisa Blower again. Read through the questions before listening, then for questions 1-22, choose the answer (A, B, C or D) which fits best according to what you hear. Compare your answers with a partner.

1. The narrator received ... pocket money from her grandmother
  - a) £5
  - b) £10
  - c) £20
  - d) £50
2. Narrator’s father stopped his car to
  - a) chat with Jen
  - b) buy chocolate
  - c) get drinks
  - d) get petrol
3. Grandmother always told her granddaughters the same story about
  - a) a rich girl and a poor guy
  - b) wealthy girls
  - c) a rich girl and a poor girl
  - d) bad boys
4. Narrator’s mother blames Looby’s sickness on her
  - a) father
  - b) sister
  - c) grandmother
  - d) grandfather
5. Girls’ mother gets angry with their father because he
  - a) drives too fast
  - b) gets lost on the way
  - c) doesn’t stop for a picnic
  - d) didn’t take the camera
6. Girls’ father wants
  - a) to go to war
  - b) the war to end
  - c) to buy a gun
  - d) return home
7. Girls’ father works as
  - a) a miner
  - b) an electrician
  - c) an assistant
  - d) a builder
8. On Barmouth beach girl’s grandmother feels
  - a) relaxed
  - b) cold
  - c) hot



- d) thirsty
9. Girl's father got a new job as
- a) a receptionist
  - b) a clerk
  - c) a supervisor
  - d) a lackey
10. In 2 years' time the girls arrive to Barmouth without their
- a) grandmother
  - b) grandfather
  - c) father
  - d) mother
11. The narrator describes her sister Looby as being
- a) mediocre
  - b) talented
  - c) nasty
  - d) indifferent
12. The narrator says her friends never
- a) supported her
  - b) brought souvenirs for her
  - c) invited her to their house
  - d) sent letters or postcards
13. Who wasn't present at the wedding?
- a) girls' grandmother
  - b) Looby
  - c) both girls
  - d) sisters and their grandmother
14. After the divorce girls' father
- a) married Jen
  - b) visits them regularly
  - c) bought a caravan
  - d) started a new job
15. The narrator's boyfriend likes
- a) alcohol
  - b) money
  - c) food
  - d) expensive things
16. Who paid for Looby's studies?
- a) her mother
  - b) her father
  - c) her grandmother
  - d) her teacher
17. Looby's glasses are
- a) pink
  - b) purple

- c) blue
- d) golden
- 18. Looby refuses to
  - a) drink beer
  - b) help her sister
  - c) give money to Charmaine
  - d) drive her sister home
- 19. Girls' grandmother is already ... years old
  - a) 62
  - b) 72
  - c) 82
  - d) 92
- 20. The narrator tried to ... the caravan
  - a) destroy
  - b) sell
  - c) buy
  - d) paint
- 21. The narrator lost her job and
  - a) daughter
  - b) friends
  - c) money
  - d) house
- 22. For her 40<sup>th</sup> birthday Looby presented her sister with
  - a) chocolate
  - b) £30 000
  - c) a painting
  - d) a trip to Paris

Out-of-class listening

*Informal listening*

***Critical listening***

**Task1.** Listen to the short story again if you need to answer the questions below. You may note down your answers.

— What themes does this short story explore? How relevant are they today?

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— *What is author's message? What is the author trying to say?*

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— *Compare both sisters' approaches to life and lifestyles.*

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— *In way ways did the upbringing affect sisters' life?*

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### POST-LISTENING STAGE

In class work

#### *Interactive sub-stage*

**Interactive listening.** In pairs, share your personal reactions to the short story "Barmouth" by Lisa Blower.

- *Why did the sisters end up having such different lives?*
- *Predict how sisters' relationship might develop.*
- *How do you understand the following quotation from the story:*
- *"So, you see, we all start off in a pram. It's only when we see what the other girls have that we want what they have and that's when things get rusty."*
- *What life lessons did you learn from listening to this story?*
- *Did you like the story? Why (not)?*

In class work

#### *Instructional sub-stage*

**Task 1.** Make a list of major challenges and problems you faced while listening to the short story. Discuss appropriate strategies.

Major challenges and problems	Strategies

**Task 2.** Sociolinguistic insight.

Before you read two extracts about class system in the UK, circle the factors which you think determine one's class in Britain.

- a) *education*
- b) *grammar, accents and vocabulary*
- c) *occupation*
- d) *family background*
- e) *manners*
- f) *appearance*
- g) *finances, salary, saving and property*
- h) *the type of accommodation (rented, privately owned, semi-detached, detached etc)*

To find out the right answer to the task above, read the extracts below. Answer the following questions:

- *What are main indicators of the social class?*
- *What social connotations does accent possess?*
- *What is 'U' and non-'U' language? Give examples.*

### **CLASS-CONSCIOUSNESS**

“All human societies have a social hierarchy and methods of indicating social status. What is distinctive about the English class system is (a) the degree to which our class (and/or class-anxiety) determines our taste, behaviour, judgements and interactions; (b) the fact that class is not judged at all on wealth, and very little on occupation, but purely on non-economic indicators such as speech, manner, taste and lifestyle choices; (c) the acute sensitivity of our on-

board class-radar systems; and (d) our denial of all this and coy squeamishness about class: the hidden, indirect, unspoken, hypocritical/self-delusional nature of English class-consciousness (particularly among the middle classes)...” K. Fox “*Watching the English. The Hidden Rules of English behaviour*” (p.406).

### LANGUAGE

“Accents are a most measurable social indicator to determine a person’s class. Different regions still have different accents. Traditionally, working-class people speak English with regional accents. Middle-class people often speak ‘RP’ (Received Pronunciation) the standard form of British pronunciation, but nowadays many middle-class people speak with regional accents, too. Upper-class people traditionally have a rather clipped accent which can sound posh, snobbish, exaggerated, aloof and strangled. A significant indicator of this type of accent is the full ‘O’ sound.

Up until the 1980s having a good accent was considered important. As most people felt that one’s working-class or regional accent was a social disadvantage, people with these accents tried to lose their accents and had elocution lessons to speak RP to improve their employment prospects. Eliza Doolittle, the heroine of a play *Pygmalion*, set in Edwardian London, is a good example. Eliza, a common working-class flower-seller with a strong unattractive Cockney accent, needs to speak RP to become a shop assistant in a flower shop. After having intensive elocution lessons with Professor Henry Higgins, an expert on linguistics and phonetics, she is able to speak perfectly polished RP and also acquires good manners and etiquette, which transforms her into a refined lady.

Nowadays the lack of a ‘respectable’ accent is no longer a social disadvantage. Many public figures who have enjoyed the privilege of a public-school education and who spoke with RP, have had voice training to convert their accent into a more regular, classless form. Both Tony Blair and David Cameron have received such training in order to raise their appeal amongst the public. In spite of this, however, an upper-class accent continues to be an advantage on the whole in certain professions, for example, in the fields of law, university teaching and the diplomatic service.

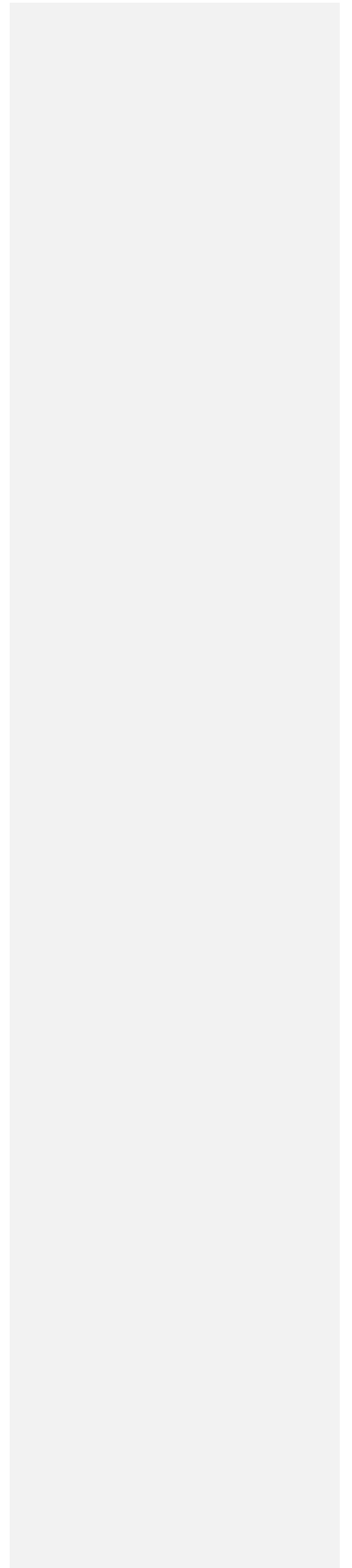
Apart from accent, another clear indicator of a person’s class is his/her use of language, which has come to be known as ‘U’ and non-‘U’ language. Alan Ross, a philologist and a professor of Birmingham University, in his article entitled ‘Linguistic class-indicators in present-day English’ published in 1954, stated that the best way to tell the upper class person is by his/her way of speaking, especially his/her use of language which solely distinguished the upper-class people. For example, upper-class people use words such as lavatory, napkins, pudding, sofa and looking glass, while non-upper-class people use toilet, serviettes, sweet, settee and mirror.

The class difference between the middle and the upper classes in terms of his/ her use of language is still alive in Britain in the 21st century. For example, Carole Middleton, the mother of the Duchess of Cambridge (formerly known as



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*Reflexive sub-stage*

**Task 1.**

To monitor changes in your global and detailed comprehension ability over time, you can make line charts in your listening diary. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Global comprehension:**

**six** questions answered correctly – 100%

**five** questions – 80%

**four** questions – 60%

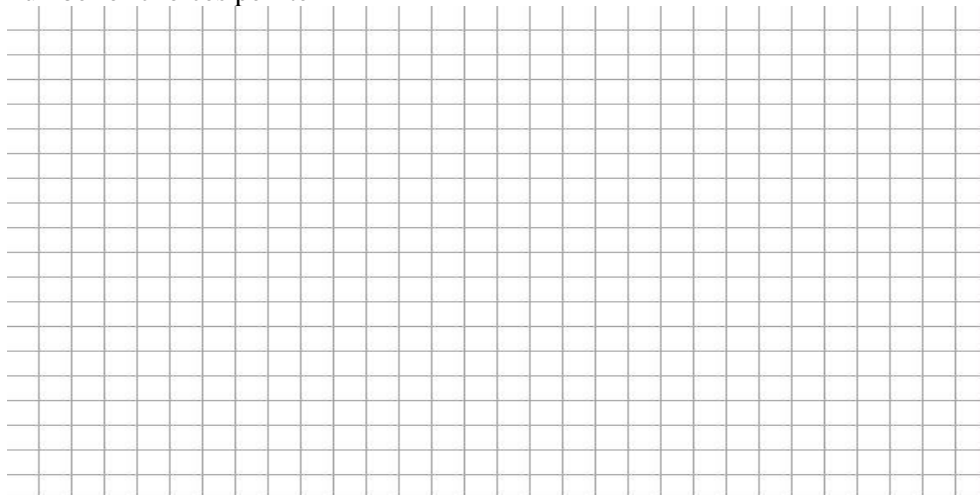
**three** – 40%

**two** – 20%

**one** – 10%

To evaluate your **detailed comprehension**, use the following formula:

**FS = R - W / (C-1)**, in which **FS** = “corrected” or formula score, **R** = number of items answered right, **W** = number of items answered wrong, **C** = number of choices per item



**Task 2.**

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases which reinforce links between the key points that you need to include.

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## **LISTENING DIARY**

### **Guidelines**

During the course you will find it useful to keep a record of your intensive and extensive listening practice. This record is known as a listening diary. It can help you develop your listening competence and reflect on your progress.

Complete this listening diary every time you listen to a new recording. It will be read by your teacher after completion of each listening session. It is advisable to continue writing in this listening diary after graduation.

#### **A self-directed listening guide by Christine C. M. Goh**

##### **A. Setting my listening goal**

Why am I listening to this recording?

What do I hope to achieve?

How many times should I listen to this recording? Why?

##### **B. Preparing to listen**

What do I know about this topic?

What type of information can I expect to hear?

What words can I expect to hear?  
(Use dictionary, if necessary)

What difficulties can I expect?

What strategies should I use when I encounter these difficulties?

##### **C. Evaluating my listening**

Am I satisfied with what I have understood? Why?

Was I able to make use of my prior knowledge about the topic?

What difficulties did I face? Were my strategies useful?

### Evaluation guidelines for listening diaries

Assessment criteria	Points				Evaluation code
Rationale for choosing the audiobook	0	1	2	3	<b>0 = bad</b> <b>1 = satisfactory</b> <b>2 = good</b> <b>3 = excellent</b>
Setting goals	0	1	2	3	
Charts	0	1	2	3	
Summary	0	1	2	3	
Review	0	1	2	3	
Identification of challenges	0	1	2	3	
Identification of strategies	0	1	2	3	
Reflection of listening experience	0	1	2	3	
Completeness					

## Metacognitive Awareness Listening Questionnaire (MALQ)

The statements below describe some strategies for listening comprehension and how you feel about listening in the language you are learning. Do you agree with them?

This is not a test, so there are no “right” or “wrong” answers. By responding to these statements, you can help yourself and your teacher understand your progress in learning to listen.

Please indicate your opinion after each statement. Circle the number which best shows your level of agreement with the statement. For example:

	Strongly disagree	Disagree	Slightly disagree	Partly agree	Agree	Strongly agree
I like learning another language	1	2	3	4	5	6

Please circle only **ONE** number for each statement

1. Before I start to listen, I have a plan in my head for how I am going to listen.	1	2	3	4	5	6
2. I focus harder on the text when I have trouble understanding.	1	2	3	4	5	6
3. I find that listening is more difficult than reading, speaking, or writing in English.	1	2	3	4	5	6
4. I translate in my head as I listen.	1	2	3	4	5	6
5. I use the words I understand to guess the meaning of the words I don't understand.	1	2	3	4	5	6
6. When my mind wanders, I recover my concentration right away.	1	2	3	4	5	6
7. As I listen, I compare what I understand with what I know about the topic.	1	2	3	4	5	6
8. I feel that listening comprehension in English is a challenge for me.	1	2	3	4	5	6
9. I use my experience and knowledge to help me understand.	1	2	3	4	5	6
10. Before listening, I think of similar texts that I may have listened to.	1	2	3	4	5	6
11. I translate key words as I listen.	1	2	3	4	5	6
12. I try to get back on track when I lose concentration.	1	2	3	4	5	6
13. As I listen, I quickly adjust my interpretation if I realize that it is not correct.	1	2	3	4	5	6
14. After listening, I think back to how I listened, and about what I might do differently next time.	1	2	3	4	5	6
15. I don't feel nervous when I listen to English.	1	2	3	4	5	6
16. When I have difficulty understanding what I hear, I give up and stop listening.	1	2	3	4	5	6
17. I use the general idea of the text to help me guess the meaning of the words that I don't understand.	1	2	3	4	5	6
18. I translate word by word, as I listen.	1	2	3	4	5	6
19. When I guess the meaning of a word, I think back to everything else that I have heard, to see if my guess makes sense.	1	2	3	4	5	6
20. As I listen, I periodically ask myself if I am satisfied with my level of comprehension.	1	2	3	4	5	6
21. I have a goal in mind as I listen.	1	2	3	4	5	6

**Initial stage results**

	<b>Problem-solving</b>	<b>Planning&amp; Evaluation</b>	<b>Mental Translation</b>	<b>Directed Attention</b>	<b>Person Knowledge</b>
<b>Item</b>	5	1	4	2	3
	7	10	11	6	8
	9	14	18	12	15
	13	20		16	
	17	21			
	19				
<b>Total</b>					

**Middle stage results**

	<b>Problem-solving</b>	<b>Planning&amp; Evaluation</b>	<b>Mental Translation</b>	<b>Directed Attention</b>	<b>Person Knowledge</b>
<b>Item</b>	5	1	4	2	3
	7	10	11	6	8
	9	14	18	12	15
	13	20		16	
	17	21			
	19				
<b>Total</b>					

**Advanced stage results**

	<b>Problem-solving</b>	<b>Planning&amp; Evaluation</b>	<b>Mental Translation</b>	<b>Directed Attention</b>	<b>Person Knowledge</b>
<b>Item</b>	5	1	4	2	3
	7	10	11	6	8
	9	14	18	12	15
	13	20		16	
	17	21			
	19				
<b>Total</b>					

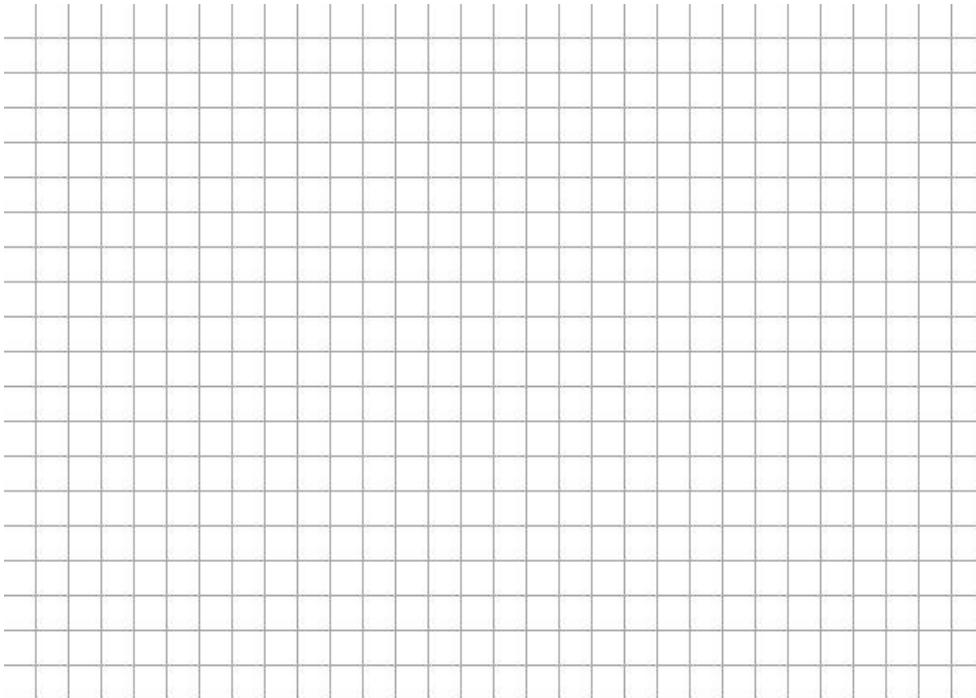
## Intensive Listening Practice

### *Listening development line charts*

#### **Metacognitive awareness.**

To monitor changes in your metacognitive awareness over time, you should make line charts. The vertical axis should be the dependent variable (such as your score), the horizontal axis should be the independent one (such as a particular factor). Use your MALQ scores to make a graph.

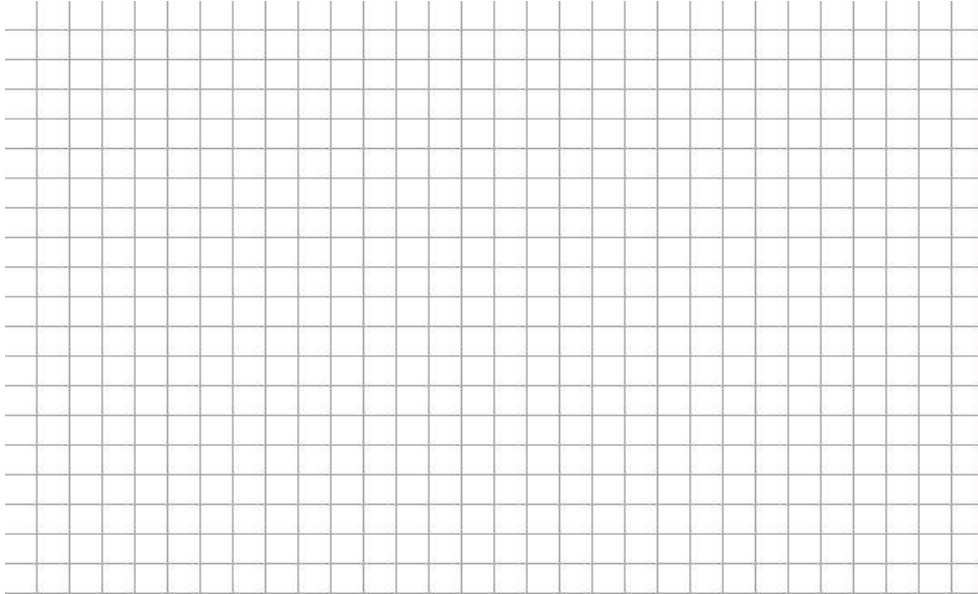
#### **Line chart 1.**



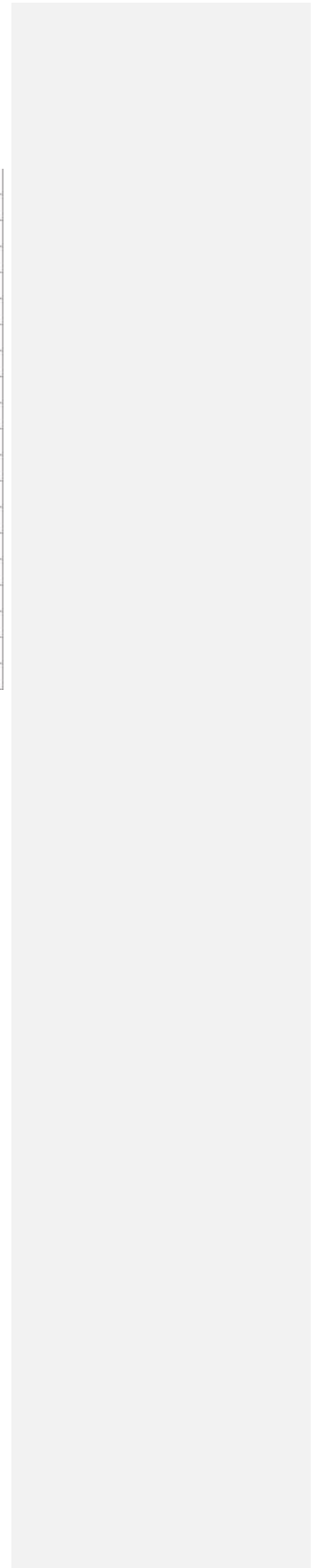
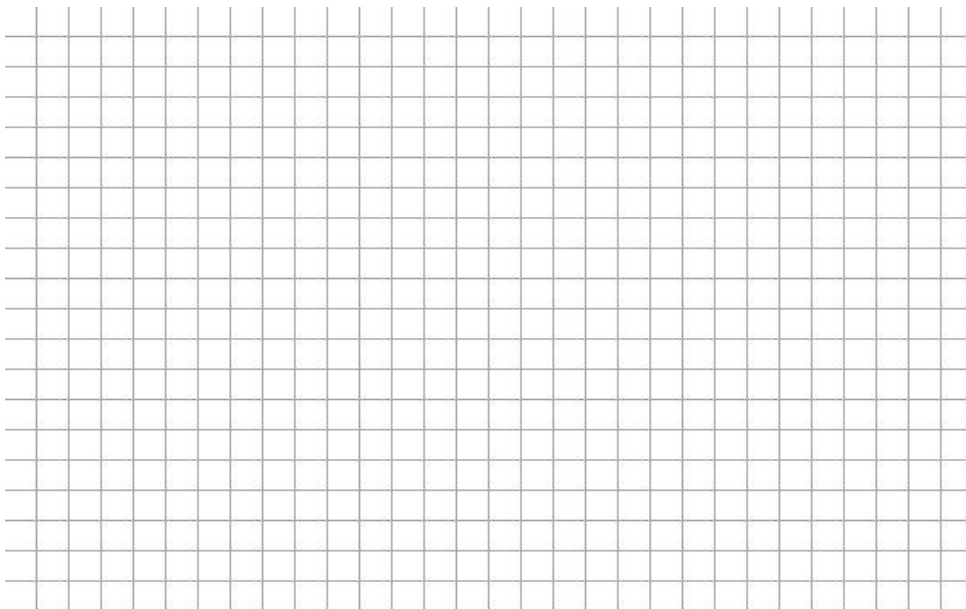
#### **Listening comprehension.**

To monitor changes in your comprehension ability over time, you should make line charts. The vertical axis should be the dependent variable (such as percentage of understood information), the horizontal axis should be the independent one (such as short stories).

**Line chart 2.** Listening for gist.



**Line chart 3.** Listening for detail.

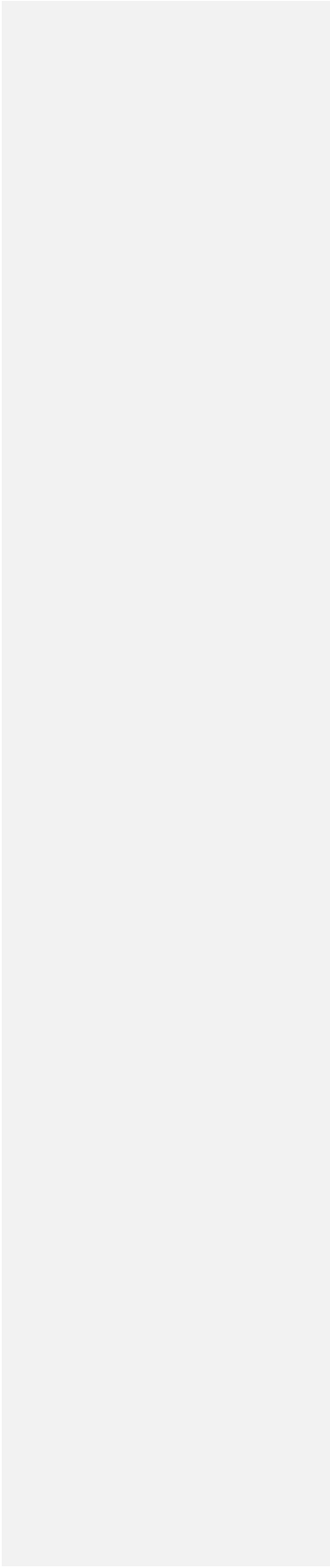




## Extensive Listening Practice

Session \_\_\_\_

<b>Extensive Listening</b>	
individual <input type="checkbox"/> in pairs <input type="checkbox"/> in groups <input type="checkbox"/>	
<b>Date:</b>	<b>Teacher:</b>
<b>Recording:</b> Audiobook	<b>Source:</b>
<b>Title:</b>	
<b>Author:</b>	<b>Narrator:</b>
<b>Genre:</b>	<b>Length:</b>
<b>My learning style:</b>	
<b>Total time spent for listening / for all tasks:</b> _____ / _____	
<b>Rationale for choosing the audiobook:</b>	
<b>My listening goals:</b>	



### Pre-listening activities

**Apperception.** To choose a suitable audiobook and activate your apperception look through all the available orientators (genre, cover, title, publisher's summary, reviews, rating etc.) and listen to an audio sample.

*I expect this short story will be ... because...*

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**Anticipated problems and solutions.** Think which problems you may face and how you are going to deal with them.

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**Predictions.** Make predictions on what you are going to hear and verify them after the first listening.

**Where?** (setting) \_\_\_\_\_  
**When?** (time, season) \_\_\_\_\_  
**Who?** (people, their relationship) \_\_\_\_\_  
**How?** (tone, mood) \_\_\_\_\_  
**What** is it about? \_\_\_\_\_  
**Why?** (circumstances) \_\_\_\_\_

## While-listening activities

### 1. What were you doing while listening? Why?

*sitting and noting down / lying with eyes closed / doing housework / driving / going by bus or train / sitting and concentrating hard / ...*

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### 2. How were you listening? What device were you using? What functions were you using? Why?

*pause several times / fast forward / jump ahead 30 seconds / rewind once / jump back 30 seconds / rewind several times / use the default narration speed / speed up or slow down the narration / adjust the narration speed / create bookmarks ...*

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### 3. How were you feeling while listening to the audiobook? Did it affect your mood? In what way?

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## Post-listening activities

### Reflection activities

#### 1. Evaluate this audiobook

##### Plot:

- not very interesting       a little interesting       very interesting

##### How difficult was it for you?

- not so difficult       a little difficult       very difficult

##### Did you like the narrator?

- not really       not so much       very much

##### Did the story fulfill your expectations?

- not really       completely       exceeded

#### 2. How many times did you listen to the recording? Why?

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#### 3. Are you satisfied with what you have understood? Why?

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#### 4. Which factors influenced your listening comprehension?

*phonological modifications / vocabulary / speech rate / sentence length and complexity / abstract topics / accent / prior knowledge and experience / physical and psychological states / grammar / memory / attention and concentration / physical condition / insufficient time / type of narration*

Make a list of major challenges and problems you faced while listening to the short story. Think of appropriate strategies.

Major challenges and problems	Strategies

**5. Were your strategies useful?**

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**6. What listening skills do you need to improve further?**

*listening to main ideas / listening to details / listening to numbers / listening to fast speech / listening to connected speech / listening for a long time / listening to other accents / inferencing / critical listening*

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**7. What words and expressions did you learn?**

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**8. Were you able to make use of your prior knowledge about the topic?**

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**9. What are your key learning points from this listening session?**

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**10. Have you identified any future learning needs from this listening session?**

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If you practised listening **in pairs** or **in groups**, also answer the following questions:

**1. What did you discuss after your listening?**

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**EVALUATION SHEET**

<b>Assessment criteria</b>	<b>Points</b>			
Rationale for choosing the audiobook	0	1	2	3
Setting goals	0	1	2	3
Charts	0	1	2	3
Summary	0	1	2	3
Review	0	1	2	3
Identification of challenges	0	1	2	3
Identification of strategies	0	1	2	3
Reflection of listening experience	0	1	2	3
Completeness	0	1	2	3
<b>Total points earned</b>				

**Teacher's comments:**

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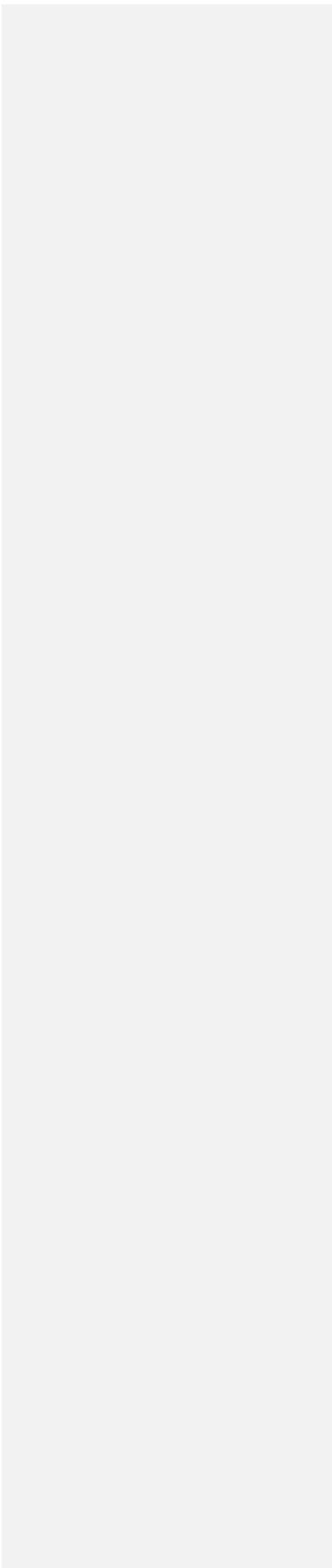
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# LISTENING TO FICTION AUDIOBOOKS

*Contemporary Short Stories*

*Навчально-методичний посібник  
для студентів факультету іноземних мов*