

1987

Listening to Natural English: A Manual for Teachers

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Listening to Natural English:

A Manual for Teachers

by William Robbins

Submitted in partial fulfillment of the requirements for the
Master of Arts in Teaching degree at the School for
International Training, Brattleboro, Vermont.

April 1, 1987

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or related recordings may be reproduced, stored in a retrieval
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written consent from the author.

This project by William Robbins is accepted in its present form.

Date: April 15, 1987

Project Adviser: Kathleen Graves

Project Reader: Walter A. Matreyek

Acknowledgements: Two people are responsible for planting in my mind the seeds that germinated and bore fruit in the form of this project. Kathleen Graves created the original, taped interviews, some of which are included here. Jack Millett suggested that these interviews could be made valuable to others by transcribing the recordings and by putting in writing suggestions for their use based on my classroom experience. Kathleen also deserves my appreciation for her patient support throughout the writing of the text and for her recommendations on how it could be made more readable and useful to other teachers. My thanks goes also to Walter Matreyek for bringing to my attention some relevant issues I had ignored, and for helping me reach a wider perspective on the matters dealt with in this project. I was most fortunate to obtain, at very short notice, Greg Smith's agreement to proofread this entire document. Few people have the patience, skills and experience to do as thorough a job as he did.

Without the co-operation of the individuals who agreed to have their voices recorded, there would have been no project at all. They are listed below in the order in which their voices are first heard on the cassette. My sincere thanks goes to Jonathan Julian, Claire Stanley, Carolyn Manzi, Stephen Newman, Kathleen Graves, Gregory Smith, Emilie Krustapentus, Deborah Ronzano, Donald Freeman, Jack Millett, Robert Wynne, Phyllis DeObregon, Madeleine Adkins, Judith Hayashi and Mary Knapp.

Of course no one but the author is responsible for this final product, whatever its strengths and weaknesses.

ABSTRACT

This project is a manual for teachers who want to create their own listening comprehension materials and develop a variety of ways of using them. It consists of a cassette tape of short interviews done by native speakers of English and a thesis explaining why and how the author has created such materials and how he has used them in his classes.

In the first chapter the author states that such an investment of time and energy by a teacher is justified by the results. He has found that the students are more interested and involved in their learning than with other ways of working on listening comprehension. He also says that the students show greater confidence and ability in using English outside the classroom. The following two chapters give three example lesson plans and some supplementary classroom activities that the author has used with the recordings. This is followed by a discussion of the steps the author takes in preparing for, and making the recordings. The final chapter consists of the transcripts of the recorded interviews.

ERIC Descriptors:

1. English as a Second Language
2. Second language instruction, listening
3. Second language learning
4. Listening skills
5. Communicative skills
6. Teaching skills

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Chapter One:

The What and Why

If you listen with the background or image that you may have created about the speaker, and listen as to one with certain authority - which the speaker may, or may not, have - then obviously you are not listening. ...when one listens without any intention, without any barrier, putting aside all opinions [and] conclusions ... then, in that state one not only understands whether what is being said is true or false, but further, if it is true, there is immediate action, if it is false, there is no action at all.

- J. Krishnamurti ¹

This paper is a source of ideas and suggestions for teachers who want to create their own listening comprehension materials and their own ways of using them. The material here is specifically for adult learners of English who have a low level listening ability. The ideas included in this paper are ones that have been effective in helping my students develop practical English communication skills. I have not tried to defend any of them by quoting authorities because I do not want to convince you. Instead I expect that your response as to whether they are useful or not will be based on your own experience as a learner and a teacher. If you evaluate them in this way, you need no other authority. Try these ideas if they seem to make sense to you. Make them your ideas by modifying them to fit what you see happening in your class.

I was forced to examine my approach to listening comprehension because I realized that most of my students were making very slow progress for the time and energy they were investing in work on listening comprehension. My experience as a language learner has shown me that one does not need to have more than basic language production ability before being able to develop skills that allow one to follow a conversation. My experience as a teacher has shown me that the kind of listening exercises usually given to basic English students are not very motivating for them. Traditionally they are asked to listen to a dialog with carefully restricted vocabulary and grammatical constructions. It is usually read at reduced speed and with unnaturally clear enunciation to make sure that students will be able to hear each word. Furthermore each sentence is an example of technically perfect English rather than the language that is normally used by native speakers. Students are usually expected to work on it until they understand the meaning of all that is said, often word for word, and then to mimic the dialog with each other, word for word, even if the content of what is said is quite inappropriate or meaningless for their personal situations. In my classes the students very quickly became bored with this approach.

I also saw that the traditional methods concentrated on the mechanics of the language with little or no attention directed to the situational and cultural influences present in

a verbal exchange between two people. I realized that by not bringing my students' attention to these two factors I was actually depriving them of many clues that native speakers use to help themselves understand what is being said. I was, in essence, asking my students to understand what they heard from much less information than I, myself, use. For example, in my classes I often use the word, "Hello," in order to get a student's attention if she is looking elsewhere, and to serve as a gentle, slightly humorous reprimand. Since the student is present in the classroom situation and since I obviously cannot be using this word for its normal function, she understands immediately. In fact I have never had this misunderstood, even with new students on the first day, although they have never heard the word used in this way before. An example of another kind can be seen in the interview "Hello Carolyn" (page 80). Carolyn calls me "Billy" which, in my culture, is often nothing more than a term of affection and means that we know each other as good friends. One student, however, said that Carolyn must be my lover. In our discussion she was forced to recognize that in American culture the use of pet names can reflect a different relationship than it does in her culture.

Not only does the lack of students' awareness of the situational and cultural content make listening comprehension difficult, but it leads to responses that are inappropriate and language that sounds unnatural and is difficult to

understand. A travel agent once told me that I "had better" bring the money for a ticket to his office when he only intended to say that this would be the easiest way to make my payment. There are many examples of inappropriate responses to greetings such as "Hi! What are you doing?" Once a research technician, who also happened to be my student, launched into a detailed explanation of a test she had been conducting on a forthcoming product in response to my greeting. Many errors such as these can be avoided if students do a thorough job during the listening phase of their study. It is, of course, the teacher's responsibility to ensure that they do. This paper tells how I would go about having the students do that job.

After struggling with these problems for some time, I also realized that many traditional materials do not reflect a clear distinction between the different skills that are necessary when listening to speech and those required when producing speech. I have learned that while students may be able to understand what they hear, to expect them to be able to remember the sentences and reproduce them with any sort of accuracy is quite unrealistic. Yet this is just what some other methods seem to expect. I find it quite unreasonable to ask students to work on all these skills at the same time and expect any kind of satisfactory results.

When I started my search for more effective materials, I was not working with beginners, but with people who already had a lot of knowledge about English and a certain basic ability in using it. Although their confidence was very low, they had to use English on the job every day, and so had real experiences within which to test and practice what they learned in class. It is specifically for these kind of students that I developed these materials.

I had three criteria in mind when I started my search. First, I wanted material that was relevant to the students' life such as everyday encounters between people in their present environment. In my research, I noticed that the exchanges between people of different cultures are often different both in content and in the style of the language used than are exchanges between those of the same culture. While a person might inquire into the life of someone from another country in a way that is done in the interviews of modules B, C and D (pages 82 through 106), to hear such a conversation between two English speakers from the same country would be less likely. For students at a low level, the former is much closer to what they might actually engage in. I also felt that if students could listen to people who they had met, this would increase their interest and sense of relevancy even more.

Second, I wanted material that employed realistic language in the sense that it should reflect how natives actually speak with all their false starts, their changes in mid-sentence and their verbal pauses. Using material made up of such language, they would need to develop the kinds of listening strategies required in the real world with real-world English speakers.

Finally, I wanted to be able to use the materials in ways that help students gain confidence in their ability to function in real-life situations. Since starting this project I have had the opportunity to test my ideas in different situations; I have come to realize that helping students become confident in their own abilities is the essential first step if any success is to be expected. It is also the most difficult task the teacher and his students have to work on. Without confidence, students will get little of practical value from the time they put into learning. Engaging students in activities that stress what they can do rather than what they cannot, and that will help them build upon these abilities in logical, accessible ways, will give students the confidence to function independently of teachers and books long before their language level is very high.

In fact there are texts and materials that do reflect natural native speaker conversation and which do present situations that the authors feel are relevant for the students, although most of them are aimed at higher level.

students. In my experience, the results gained from using these materials, at the appropriate level of course, are clearly better than when using the more traditional materials. However it is virtually impossible for any material to incorporate enough flexibility to be relevant to a wide variety of students in any more than a general way. And because such materials are created for profit they will be sold to many students who have never met the people who they hear on the recordings.

Eventually I discovered some informal interviews made by a colleague which worked very well in getting students to develop the skills and awarenesses mentioned above. I used these as a basis on which to build a body of materials and activities that served my approach to listening comprehension.

The dialogs presented here were not scripted before recording. There was no structuring of any kind beyond setting the topic and deciding who would ask the questions and who would respond. The two participants talked to each other with their natural speech patterns and at normal speed. In this way the vocabulary and the grammatical constructions that natives use for expressing themselves on a particular topic are introduced.

Predictably the students are usually bothered at first by the speed and apparent incomprehensibility of what they are listening to. However, in my experience, they very quickly

get over this with the help of simple exercises which guide them to use specific strategies to understand what the speakers are saying. As the students begin to realize that they are not totally helpless, their interest and confidence increases rapidly.

The activities are designed to help them develop their ability to get the meaning from the way a native speaker naturally talks without needing to understand all of what is said. As they become more successful at doing this, their confidence will grow also. They are encouraged to identify key words and phrases and not to spend time worrying over what is not so essential. They have to learn to deal with the way native speakers elide words, the way they leave out or slur over sounds or even whole words. They have to learn to cope with ungrammatical sounding constructions resulting from the way natives often change the direction of what they are saying in the middle of a sentence. Their ability to anticipate what is coming and to fill in what is not explicit will improve. They are encouraged to depend more on the situation to get the meaning and to notice what responses are expected to certain questions in certain situations. And they are forced to begin to be aware of how American culture affects the style of speech used and the kinds of responses we make. This way of working with listening comprehension is particularly motivating for students if they have already had to grapple with real English in some form since they have a basis for

seeing the practicality of the activities.

In addition, the recorded segments introduce students to the various question forms used in real situations. Obviously the interview format means that questions are a major part of the content of these recordings. Also, because the topics are of general interest and are the kinds of things that anyone can talk about, the opportunity exists to have the students practice the question and answer forms using their own personal situations for the content of what they say. They can and should be encouraged to practice modifying the questions to fit the flow and content of their own conversation.

I have chosen the interview format for the dialogs as a way of helping to limit the language presented and to make it easier to focus on specific topics. This in no way implies that I believe the question and answer format is the only type of exchange worth studying at this level. I do not even mean to say that this is the best way. It is merely one way of meeting the challenges that I have perceived in this area of language learning and teaching.

As I mentioned before, I designed these materials specifically for low level students who have some way to test what they have learned outside class. If care is taken to fit the activities to the levels and needs of the students, the interviews can also be used successfully at other levels and in different situations. In particular, I have found that

with students who have no other contact with English, even more time and care has to be spent developing their confidence than is reflected in these activities.

This paper is the kind of resource I find useful in my own teaching. For me teaching is most satisfying and effective when I plan my own lessons rather than when I follow prescribed lesson plans such as those in a textbook. When I have had to use a textbook, I have found that it is too easy to become caught up in the methods and the content of the lesson itself and forget the human beings I am teaching. Having to think out how I will ask the students to spend their time in class forces me to look carefully at what I am doing and why. Working in this way helps me keep in mind the students I am teaching, their needs and their learning styles. Furthermore, creating materials and activities on an ongoing basis ensures that they are more relevant to the students I am teaching at that time. I trust that you will find some of these suggestions as effective as I have, and will go on to add your own.

In Chapter Two I have put together three sequences of activities to show different ways that the tapes can be used for improving listening comprehension and then how the same material can be recycled to give students practice in other skill areas. Chapter Three contains more ideas for exploiting the material on the tape, but in no particular sequence. In Chapter Four I explain the guidelines that I developed for

myself when making new interviews. Chapter Five contains the transcripts of the interviews. And finally there is the cassette with the recordings themselves.

Chapter 2:

The Complete Picture

In this chapter I present three separate sequences of activities showing how I have used the recorded interviews and how this material can be integrated into the overall goals of a general English class.

I feel it is important to help students be aware of how any skill relates to their overall ability to use the language effectively. One way to do this is to incorporate the topical and linguistic material that the students encounter during the listening phase into activities that give exercise in the other skill areas, writing, speaking and reading. Taking a limited selection of material and asking the students to work with it in a variety of ways also helps them internalize it more deeply and make it more firmly their own. Students will thus gain a greater degree of autonomy by learning how to manipulate the language of the interview to fit different situations. They will also be encouraged to integrate the new language elements with what they already know. With this in mind I have suggested some activities that provide practice in different skill areas.

Those who are reading this paper the first time will probably prefer to get an overall sense of the lesson sequences in this chapter. To help them I have included an

outline of each sequence at the beginning. Each item in the outline refers to an activity and corresponds to a heading within the text. After each heading is a short paragraph describing the activity itself. This in turn is usually followed by one or more paragraphs of comments on the skills being developed or strategies being used, of suggestions for implementing the activity, and of variations on the activity. Reading through the outline and only the first paragraph of each section will allow one to get a view of the whole without becoming bogged down in all the detail. Later one can return for a more careful examination of those parts which are of interest.

Sequence One:

In Chapter One I mentioned that one of my goals in developing these materials is to build the confidence of the students. I noted that the students' reaction when listening to the interviews for the first time is usually horror and disbelief that they can pull any meaning out from the interviews at all. The teacher's most important job at this stage is to establish beyond doubt that the students can get enough information from only one listening to guide them in getting more from subsequent listenings. This first sequence then, is designed to help students overcome their doubt and become aware of some basic listening strategies that they already use in their own language.

I structured this first sequence around the interviews in the first module, How Are You? (pages 78 through 81). These are very short and use a lot of language that a basic student has probably already encountered, as well as some language that will be challenging. The following outline gives an overall view of this sequence.

Sequence One Outline

- A. PRIMARY AIM: Building Confidence
 - 1. Listening for the first time
 - 2. Becoming aware of one's ability to understand
 - 3. Listening for specific points
 - 4. Comparing notes with other students

- B. PRIMARY AIM: Developing Listening Strategies
 - 1. Practicing the previous strategies
 - 2. Getting the questions word for word
 - 3. Writing down the questions

- C. PRIMARY AIM: Developing Student Initiative
 - 1. Practicing the previous strategies
 - 2. Reading between the lines
 - 3. Choosing what to work on
 - 4. Talking to others

- D. PRIMARY AIM: Using Student Input
 - 1. Building on the previous strategies
 - 2. Listening for the questions again
 - 3. Asserting one's needs to get the meaning
 - 4. Comparing cultural characteristics

A. PRIMARY AIM: Building Confidence

1. Listening for the first time

Ask the students to close their books, put down their pens and get into a relaxed comfortable position in their chairs. Tell them that they will be listening to a short conversation and that they should not try to understand anything but should just listen to the sounds. Play "Hello Jonathan" (page 78). (When the notes say to play an interview, play it from beginning to end without stopping unless otherwise indicated.)

Preparing the students in this way is essential since most of them will have encountered listening exercises as times of constant testing and tension. To allow students to approach listening practice in this frame of mind will make them quite unreceptive and will increase their risk of failure. I almost always make the first playing of a tape as described above, even after the students are familiar with the way I work. I have found that after doing such an exercise this way a few times, students are sometimes able to understand a large part of the content on this first listening.

Putting oneself into a frame of mind that is effective for listening successfully is a skill most of us are good at in languages we know well. We do it automatically. I have found, however, that developing this skill needs to be a conscious objective for someone learning another language.

More will be said about this skill and this activity in Sequence Two.

2. Becoming aware of one's ability to understand

Ask the students about their reactions to the tape. Be careful not to let them talk about the content at this time. Then ask them questions that will not challenge their low skill in English but will allow them a good chance of answering correctly. For example one might ask, "How many people did you hear?" or "Were the speakers men or woman?" Additional questions could be about what the topic of their conversation was and whether it was the man or the woman who was asking the questions. Note all the answers on the blackboard so that the students can refer to them as they go along.

Getting them to be aware of and to focus on what they know, rather than on all they do not, is the first step in building self confidence and in creating a positive classroom atmosphere.

At least one student in class is sure to say outright that she understood absolutely nothing. While this is a very negative element to introduce into the classroom atmosphere at this point, students seem to expect to fail and being prevented from "proving" that they have done so can create its own negative tension. Once such a statement of failure has been made the students often seem to relax and become more open to what comes next. I usually respond to this reaction

by asking them what language is used by the speakers: they have always assured me that it is English. This sets the stage for more specific questions which the students are able to answer and which in turn give them the proof that they have understood enough to move on to the next step.

Whether I ask additional questions before a second listening or not depends on whether I think anyone in the class will try to answer them. Getting the students to offer answers to your questions is more important at this stage than whether the answers are correct or not. I write all responses on the board for reference.

3. Listening for specific points

Tell the students that you will play the tape a second time and ask them to listen and find out what kind of weather it was on that day and whether the speakers liked it or not. Play the selection again.

Asking students to listen for specific information is anything but a new technique, but the specific information that the teacher chooses to ask for will determine whether the students succeed or fail at the task. Again my primary purpose at this point is to build confidence and secondarily to begin the task of teaching listening strategies. I feel that any kind of overt testing activity is counterproductive to both these objectives. The important factor is that students feel they can come up with reasonable answers whether they are actually correct or not. The feeling each student

has of success or failure at the outset will determine both her attitude toward further work in this area and her progress in developing her English skills. A student with self confidence will often carry herself to new challenges, sometimes advancing more quickly than the teacher expects. On the other hand, the longer a student stays with her lack of confidence, the weaker her chances for ultimate success become.

4. Comparing notes with other students

Have the students answer the questions and (you) note the answers on the blackboard. Have them discuss any differences in their answers and, if there is continued disagreement, ask them to check at the next listening. By this time the students will probably begin putting specific words and phrases from the selection into circulation. Add these to the rest of the information on the board. While I do not ask them to suggest words and phrases on the second listening, if the students do so, I encourage them by asking for all such words and phrases that they can generate.

The general idea of this first interview will probably be clear to the students by this time, and they will probably begin to isolate words and phrases that they don't understand. Usually I jot down the student generated information on the board in no particular order because I want to encourage them to organize it in their own minds. They can do this using either logical or sequential progression or by

creating an image, whichever is appropriate for the individual and the situation. However with certain topics, especially those dealing with many numbers, using a chart to organize the information is a sensible alternative. I give one example of how I do of this in Chapter Three. I have also used another kind of chart with the headings "Ideas" and "Words and Phrases" to encourage students to focus on the ideas they have heard rather than only trying to listen for specific words and phrases.

I want the students to learn to create a general image of what is being talked about from only the few pieces they can understand quickly. They can then use this image as a base in which to fit more pieces of the conversation as they understand them. As they understand more detail, either they will get a clearer picture of what is being said or they will be forced to modify their original ideas to make a logical whole.

I play the selection again while giving hints and suggestions for getting at the information. I continue as long as interest is high, keeping in mind that we are going to work with two more of the same kind of interviews. I pinpoint grossly incorrect items by underlining them and asking the students to check them in the next listening. I do not actually tell them that they are wrong and I only supply correct answers when I judge that the students will not benefit from further listening.

B. PRIMARY AIM: Developing Listening Strategies

1. Practicing the previous strategies

Go through the same steps above with "Hello Claire" (page 79).

Repeating the procedure with another interview allows students to practice the listening strategies used the first time in a new context and to become more at ease with them. In my experience the procedure goes more smoothly and quickly than the first time.

2. Getting the questions word for word

After playing "Hello Claire" a second time, give the students the task of reproducing the questions used in the interview word for word. Play the tape again.

This activity changes the focus of the listening toward linguistic accuracy. Even when the students have understood the meaning of the previous interview very well, I have found that many have a strong desire to feel that they can produce accurate English themselves and are uneasy if they are not sure how to do so. This activity gives them a measure by which to judge their own speech and to improve its accuracy if necessary. My main concern is still to help them build self-confidence. Putting the focus on the questions helps ensure success since these questions are similar to the ones asked in the previous interviews and have probably been encountered by the students in some form since they first began to study English. Choosing to work only with the

questions limits the activity to a reasonable length.

Frequently the students have difficulty finding the questions in the interview and usually they will not be able to remember the exact wording. I help them by having them call out "Stop!" when they hear that a question has been asked regardless of whether they actually understand it or can repeat it or not. When they do, I hit the pause button, rewind past the beginning of the question and play it again. Then I get them to tell me what they were able to understand and retain of the question. As with everything else, I write their responses on the board for them to refer to. I repeat this procedure for each question as many times as they need to catch every word. Then I play the question one additional time with the exact sentence on the blackboard so that they can confirm what is written and can hear as a whole what they have been working on in small pieces.

When they need more help, I write each word of the question on the board as they give it to me and use blank lines to indicate the missing words. Then, as they come up with these pieces, I fill them in. This encourages students to draw on the additional resource of their knowledge of structure to help them complete the sentence. When the question on the tape does not follow textbook grammar, this activity serves to emphasize another important aspect of English, that native speakers do not always follow the rules.

3. Writing down the questions

Offer to clarify anything they don't understand at this time. Have them copy the questions into their notebooks along with any notes on meaning and usage that they may want to refer to later.

Having them write the questions at this time will help reinforce these patterns in their minds. It also gives them a written record of this part of the class and a handy reference if they ever want it. Their personal notes will be more useful to them than similar material found in textbooks.

C. PRIMARY AIM: Developing Student Initiative

1. Practicing the previous strategies

Repeat the Step A.1 with "Hello Carolyn" (page 80).

2. Reading between the lines

Ask them to listen for differences in this selection as compared with the first two, and play the tape again.

The tone of the selection is not as upbeat as the first two, but even if students notice this they will probably not have enough ability in English to talk about the mood of the speakers. What they can say is that Carolyn is not feeling well. Perhaps they will be able to catch that this is because she didn't sleep well the night before. One more difference is that Carolyn calls the interviewer "Billy" instead of "Bill" as in the first two selections. This is a small thing but my students have shown a great deal of interest in names and the ways they are used. It provides an opening, either at

this point or later, for a short discussion about American nicknames and how their use compares to the use of nicknames in the students' own country(s).

Asking students to listen for differences forces them to concentrate on the details of meaning and not on hearing specific words as in Step B.2 above. It also nudges them toward an awareness that word choice and the tone of one's voice carry meaning beyond the literal content of the words. While they may take this for granted in their own language, they need to realize that the same is true for their target language, and that this is a skill they need to work on.

3. Choosing what to work on

Do the "Listen and Stop" activity outlined in step B.2 above but, instead of asking the students to listen for the questions, ask them to call out "Stop!" for any expressions they want to see written on the board. Once an expression is in front of the class, take time to clarify the meaning if necessary.

The success of this activity depends not only on the motivation and the self-confidence of the students but on their cultural background as well. Japanese students have a very strong reluctance to do anything that they perceive as calling attention to themselves whereas Latin American students seem to have no trouble with this kind of activity.

I often do no more with the content of this third interview. Depending on time, what else I had planned to do in class, and the energy of the students, I might not use this interview at all.

4. Talking to others:

Tell the students to greet three other classmates, or native English speakers if they are available, before the beginning of the next class meeting. Advise them to use the questions from these interviews but to modify them, as well as their responses, to fit the situation. At the beginning of the next class ask whether the students actually did the assignment. Encourage the ones who did not make the effort to do it later.

This is another way of getting students to recycle the same language to help them retain what they have learned, this time by becoming actively engaged in using that language in a non-structured setting. For this reason it is important to check that the students did the assignment so that they realize you consider this phase of their learning as important as the more formal activities. Talking about the activity in class also gives them a chance to ask any questions that may have occurred to them as a result of doing the assignment.

D. PRIMARY AIM: Using student input

1. Building on the previous strategies

Do step A.1 with "Hello Steve" (page 81).

By this time the students will be at ease with this procedure and may begin understanding a lot more from only the first listening. On the other hand the content of this selection is somewhat more complex and will be more challenging than the first three.

2. Understanding the interview by listening for the questions

Listen for the questions asked by the interviewer, as in step B.2 above.

Listening for the questions before working on the content reverses the procedure used in part B. In addition to giving students another chance to work on their accuracy and perhaps add to their vocabulary, this activity introduces the idea of anticipating what will be heard and listening for that as an entry into the meaning of the whole conversation. In this case they are anticipating the questions, and since they know the general topic, they will have a good idea what those questions will be. I often find that, by the time the students have gotten the questions, they have also understood most of the content and can pinpoint any unknown vocabulary or phrases.

3. Asserting one's needs to get the meaning

Ask the students about the content. If necessary, play the selection additional times using the techniques in steps C.3.

Getting the students to voice their needs and desires and then giving them a response, though not necessarily the one they expect, helps them to place more reliance on themselves to get what they need when in conversation with others. It helps to make them more aware of the role of feedback, that which they give as well as that which they receive. This awareness was one element missing in my exchange with the research technician mentioned in Chapter One. Finally, this student input gives the teacher valuable information about their progress in English and in their listening skills.

Students can get way off the track of what is in the interview during this kind of loosely structured exercise by depending only on their ears to get the meaning. More often than not they need to ask the question, "Does what I think I heard fit with what I know of the situation?" I have seen students who are frustrated to the point of giving up, understand a whole exchange within a few seconds after I asked them this question.

4. Comparing cultural characteristics

Hold a class discussion on hitch-hiking, comparing the practice in the United States and in the students' country(s).

Having students discuss cultural differences helps them build an intuitive base for understanding the culture of the target language and the communicative exchanges they will have with natives of that culture. There are many ways that such a discussion could take place. Since this kind of activity is not the object of this paper, I will only point out that the opportunity exists and leave it up to the reader to design the activity.

Sequence Two:

Whereas in the first sequence I presented some activities that are primarily for the purpose of building confidence, in the second sequence I outline some activities that exploit the material in greater depth. This is one type of lesson I would use after students are already accustomed to my way of working with this material. In this sequence I suggest activities that concentrate on the question forms. I explain how I use them as one way to understand the material. There is a lot more stress on linguistic accuracy in these activities but always with the ultimate goal of using the language for communicating clearly. It is not enough that the students only learn the question forms but that they also know what to expect in the answers. They will need to understand the responses to their questions and to know what response is expected when they are asked the questions. The two interviews I use as examples here are from the Where Did You Grow Up module, "Greg's Life" (page 82) and "Bill's Life"

(page 83). The following outline gives an overall view of this sequence of activities.

Sequence Two Outline

- A. PRIMARY AIM: Practicing sophisticated strategies
 - 1. Setting up the topic
 - 2. Anticipating the questions
 - 3. Confirming and modifying student expectations

- B. PRIMARY AIM: Recycling the material through speaking
 - 1. Asking each other the questions
 - 2. Tying up loose ends
 - 3. Sharing information
 - 4. Practicing the question forms

- C. PRIMARY AIM: Evaluating progress
 - 1. Comparing information
 - 2. Interviewing others
 - 3. Talking about problems and experiences

A. PRIMARY AIM: Practicing sophisticated strategies

1. Setting up the topic

Ask the students to relax, close their eyes if they care to, and just listen to the selection to be played. Play "Greg's Life" (page 82). To set up the next activity, and to be sure that everyone is on common ground, ask how many people they hear talking in the interview, their gender and the topic of the interview. Get the students to briefly tell whatever else they were able to understand of what was said.

Even after the students are already familiar with the way I approach listening comprehension work, I usually ask them to listen to a selection this way the first time. It helps them to put distractions aside and concentrate on the task at hand. After students have had a little experience with this approach, I find that they can almost always name the topic of the interview and can state one or two major points about it after only this first listening.

2. Anticipating the questions

Ask them to recall in their own words the questions that were posed during the interview. Note their answers on the board.

I do not expect that students will actually be able to remember the questions since even native speakers would at best be able to recall only one or two of them word for word. What natives would do is accurately recall most of the ideas of the questions and then create equivalent questions that by

chance might be the same as the speaker's. Since most students will have only a general comprehension at this stage, they will not be able to do this much. What students can do, and will have to do, is to create questions about the topic based only on their general comprehension of the interview. The questions they come up with should somehow be related to the interview topic but may well be different in some way from those that were used. The purpose is to have them practice anticipating what will be asked rather than giving the correct answers. The reason I suggest asking them to recall the questions at first, rather than to anticipate them, is that I have spent a lot of time trying to explain the concept of anticipating to the students and have not been particularly successful. On the other hand students are generally accustomed to a teacher asking them to remember something. I follow their first responses with questions like, "Well, what do you think someone would ask about this topic?" or "What are some other questions you would ask about this topic?" This strategy has proved more efficient at getting to the point of this exercise.

After they become more confident, I tell them the topic of the interview and ask them to anticipate the questions they will hear before they listen to it.

3. Confirming and modifying student expectations

Tell the students that you want them to call out "Stop!" when they hear a question. When they do, hit the pause button, rewind the tape and let them listen to each question as many times as they need to get it word for word. Encourage them to compare their anticipated questions to the ones actually used, particularly in terms of meaning and appropriateness for the situation. At the end give the students a chance to write the questions in their notebook.

The purpose of this activity is to give students a way to see how close they came to anticipating the questions that were actually used. The students will very likely have anticipated equivalent questions, other appropriate questions for the given topic, as well as some that are inappropriate. Each of these varieties should be carefully discussed. The teacher needs to be careful that the students aren't left with the feeling that the interview questions are the only correct ones.

The "Listen and Stop" technique is first explained in step II.B of Sequence One. As mentioned there, I sometimes write the sentence on the board as the students give me the words. I use blank spaces for the missing words which I fill in as the students come up with them. The more we do this activity, the less overt help I give the students. I encourage them to guess what the missing words are. I try to help them get by on fewer playings of the tape. I let them

tell me how many words are in the sentence and where the missing words are.

If pronunciation and intonation are making it difficult for them to understand either what a particular word is or what the meaning of a phrase is, I may have them practice saying the question as the interviewer does. My favorite example of the pronunciation problem results from the way some natives make "Did you eat yet?" sound like "Jeet jet?"

Students can also confuse the meaning of a phrase or sentence because they do not understand the meaning that is carried by the particular intonation a speaker uses. The intonation on a tag question can cause such a problem. "You like ice cream, don't you?" spoken with normal affirmative sentence pattern and rising intonation on the tag is a question that carries a mild expectation of an affirmative response. However if the "You" is stressed and the tag is spoken with a high to low intonation, the same sentence actually becomes an emphatic statement, not a question at all.

The purpose of giving students oral practice at this stage is to make them aware of the significance of what they hear. It is not for the purpose of getting them to say it correctly.

B. PRIMARY AIM: Recycling the material through speaking

1. Asking each other the questions

Have the students work in pairs and ask each other about their lives using the questions from the interview as a base but rephrasing them as the situation demands and not limiting themselves to only these questions. Ask them to listen carefully to each other's questions and answers and to help each other get the language right. Set a time limit for this activity and then encourage students to keep it.

The students are now being asked to use what they have learned in order to communicate real information, different from that of the taped interview. In many of my classes I have been able to arrange the pairs so that the student who did the interviewing did not know what the answers of the other student would be. Sometimes students have given answers about characters and families they constructed for themselves from their own imaginations. Either way, this lets one student enter into the world of another. People seem as interested to find out how others think and dream as they are to find out about how they live and who they live with. Any way that the same general linguistic and contextual material can be recycled with variations will help students retain it and will thereby expand their confidence in being able to use it. Here there are two obvious variations, the students are speaking rather than listening, and they are using facts about themselves rather than those about Greg.

In this activity, neither individual is perceived as clearly expert over the other, which makes it a non-threatening situation in which to practice the language. Also, asking the students to monitor each other encourages them to use peer input as a resource for their own benefit. It encourages students to become more responsible for what they learn by making quite clear that anything they do learn in this activity is not going to come from the teacher, but will have to come through their evaluation of what they hear from their peers.

I want my students to realize as soon as possible that they do not need to be completely dependent on the teacher to guide them in their learning of English.

2. Tying up loose ends.

When the students complete the above activity, call them back together. Ask them if they have any questions about English as a result of their pair work. Discuss these questions with the class.

After the last activity it is important to give the students this chance to build confidence in their perception of the way English works and to show them where they need to change it. In addition, this activity helps to bring the energy of the students back to the full class in preparation for what comes next, clears the air of any disagreements, and offers others a chance to gain from what a single pair did. It also gives the teacher an idea of how effective the

activity was. I make this activity as short as possible, briefly answering any questions that the students are unable to resolve to their satisfaction. Often there are no questions at all.

3. Sharing information

Have each student tell at least one thing she learned about her partner.

This helps the group spirit in allowing everyone to know each other a little better, and makes the information talked about in pairs the property of the group as a whole. It also gives each student the feeling that what she does individually is important for the whole group. If there were no questions in Step E above, this activity is particularly important for bringing the individual energy of each student back to the group.

4. Practicing the question forms

Have the students ask the instructor about his own life. Make this an exercise in structural accuracy, answering the questions only when they are structurally correct and are appropriate to the situation.

The purpose of the activity is to give students the chance to confirm the question forms in their mind and to check that they know which questions bring which responses. I usually help the students with their errors using a variety of correction techniques depending on the level and learning style of each student, the particular item that needs

correcting, and whether there may be others in the class who can generate good alternatives to what has been said. Because too much correction can cause the students to lose interest in the content of my answers, I generally do not make pronunciation and intonation a part of this exercise as long as I can understand what is said. I myself find it difficult to concentrate on both structure and sound in a foreign language at the same time, and cannot expect more of my students.

C. PRIMARY AIM: Evaluating progress

1. Comparing information

Play an interview about your own life. I use "Bill's Life" (page 83). Ask the students to compare the information they already know about you to that on the tape.

This activity gives the students a way to tell how well they did in finding out about any unusual aspects of the teacher's life. I have found that more than one listening is rarely necessary for students to understand almost all the details of this second interview. Because they already know most of the content of this interview, they do not feel threatened by the need to understand every word. Instead they simply match the ideas they know with those on the tape.

In one class there was a student who, after listening to the tape only once, couldn't wait to tell me that I had either lied to them or made a mistake. In the live interview I had told the class that I had lived in Japan for eight years while

on the tape I said five. (The tape had been made three years earlier.) This student had said she understood nothing the first time I played "Greg's Life" (at the beginning of this sequence). She was not able to understand every word but did not let that stop her from noticing the apparent inconsistency about the length of time I had lived in Japan. This example and others like it have shown me that my job as a teacher is as much to help students learn to use what they already have as it is to teach them new things.

2. Interviewing others

As a homework assignment have the students interview another native or fluent speaker of English about his life. Have them write a brief summary of the information they receive in the interview.

The written part of the assignment encourages students to do the homework, but much more importantly it gives the students the chance to encounter the material in its written form, further solidifying it for them. How I process the homework depends on the importance of writing skills in this particular class. For a "conversation" class, I may merely read it, initial it and hand it back. If writing is a class objective, however, it can provide another way to recycle this material.

3. Talking about problems and experiences

At the next class meeting, ask the students to present to the class any questions or problems they encountered. Discuss these with the class, encouraging the students to use their knowledge of English to find as many of the answers as possible on their own. Also ask the students to tell about any unusual experiences they had or about unusual people they interviewed.

This activity helps clear up areas of confusion that often arise. It also encourages students to be sensitive to what they can learn about English outside of class by showing them that the teacher values such learning enough to give class time to it. Asking the students to try to come up with their own solutions forces them to become more aware of what they do know and of themselves as learners. Also students are able to link their personal experiences to the whole group, adding to the atmosphere of mutual interest and support within the class.

Sequence Three:

In this sequence I describe several activities that I would use only after a class has already gained a lot of confidence and some sophistication with their listening skills and after the students have developed a warm atmosphere in which the students are supportive of each other. Some of these activities require that the students participate in ways that risk failure in the eyes of their classmates. On the

other hand if they are confident enough to take this risk, the returns for them and their classmates are much higher. If a student is unable to do one of the tasks, I do not dwell on the failure but treat it as simply one among a number of possible outcomes. In my mind, part of being a sophisticated learner is to be able to recognize when one is off the mark without having to depend on the teacher to say so. Because of the high risk factor, this type of sequence takes careful thought and preparation on the part of the teacher in order to ensure success.

For an example I have chosen "The Telephone Card" (page 150) from Could You Show Me How? The following outline gives an idea of how this sequence differs from the previous ones in what is expected of the students.

Sequence Three Outline

- A. PRIMARY AIM: Thinking things through step by step
 - 1. Introducing the task
 - 2. Thinking in logical sequences
 - 3. Practicing the previous skills
 - 4. Identifying the topic
 - 5. Counting the steps
 - 6. Re-enacting the instructions
 - 7. Clarifying each step

- B. PRIMARY AIM: Gaining fluency
 - 1. Putting the instructions into natural English
 - 2. Planning what to teach others
 - 3. Giving the instructions orally

- C. PRIMARY AIM: Polishing skills and evaluating progress
 - 1. Analyzing peer instruction giving
 - 2. Challenging the native speakers

A. PRIMARY AIM: Thinking things through step by step

1. Introducing the task

Tell the students you are going to show them how to do something. Ask them to watch and try to guess what it is. Pantomime a simple task that the students can guess easily such as sewing a button on your coat. After they guess what it is, ask them to count the steps as you go through the demonstration a second time. This time identify each step as you do it.

2. Thinking in logical sequences

Have the students plan their own pantomimes, either individually or in small groups, by thinking through and noting each step they will perform. Have each individual or group perform their demonstration for the class twice, first in pantomime and then by identifying each step as you did.

This is a rather lengthy activity but it is sure to be humorous and the students I have used it with enjoy both the active and the passive roles. It is very effective for getting students to think about step by step processes. The pantomime allows them to concentrate on what is being demonstrated free from the distraction of having to understand the language. The purpose of having the performers speak during the second performance is to help the others count the steps. I tell my students that they may use single words or phrases for each step.

3. Practicing the previous skills

Ask the students to relax, as usual, and play "The Telephone Card".

By the time students are able to do such sophisticated activities as described above and below, many of them will have enough confidence to try to get as much as they can the first time they listen to a selection, and will have developed the skills to justify the attempt. Some will have begun to learn which particular strategies are effective for them. Therefore, although I introduce this activity in the same way as in the beginning, I leave them alone to work in their own way with minimal guidance from me.

4. Identifying the topic

Ask the students to identify what is being talked about. Encourage them to say what they can about this tape selection.

Having them talk about the tape allows both them and you to get a feeling for how well they can do without structuring from the teacher. I act as a moderator of the discussion, letting the students offer what they can to the others. The discussion could center on how much the students did or did not understand of the selection, but I have found that by this time they will be able to understand a good bit from only one listening. The discussion is more likely to center on the details of what was said, and the students' need to clarify what these were.

5. Counting the steps

Play the tape a second time and ask the students to count the number of steps in the process as they listen.

Because they already had to count steps in the first part of this sequence, they will be familiar with the task. However this time understanding the language becomes their primary focus since they have no visual support to fall back on.

6. Re-enacting the instructions

Have two students pantomime the action while playing this interview again, bit by bit. Encourage the spectators to help with suggestions of what the actors should do.

This helps clarify what is going on for all the students, and the visualization helps them concentrate on meaning rather than on the words being used. There will be time for the language at a later stage. More often than not the demonstrators will make false starts, omissions and other mistakes. This makes the whole thing slightly humorous and so lightens the seriousness of the task and helps relieve tension. While I insist that the spectators use English, I make no attempt to correct anything they say.

7. Clarifying each step

Using numbers on the blackboard to indicate the steps, have the students name each step with only a word or a short phrase. Let the class listen to the tape again for this activity.

The idea is for them to recall what each step is without, at the same time, having to think about the exact language that was used. This helps to fix the sequence of the actions in their minds so that, in the next activity, they can put more of their energy into working on the language.

These last two activities work on only one of the two tasks involved in listening that are often confused by both students and teachers: understanding the meaning and understanding every word. The above activities focus on helping students grasp the meaning while not trying to remember the exact language.

B. PRIMARY AIM: Gaining fluency

1. Putting the instructions into natural English

Have the students reconstruct each step of the process using native-like English sentences. Help them by pointing out places in their sentences that are not natural English and need to be changed in some way.

While the practice of fluency, and the study of structural accuracy and of vocabulary are different areas that can and often should be studied separately, being fluent depends on being able to speak with some degree of accuracy and knowing enough of the appropriate words to express one's idea on a given topic. The purpose of this activity is to ensure that the students can speak with enough accuracy and, to a lesser degree, that they can use enough appropriate vocabulary to benefit from the activities which follow.

During this activity I am careful not to ask the students to produce language they have not yet learned, although I try to get them to use everything they do have. My goal is to have them come up with natural English, whether it is word for word what is on the tape or not. If, in working together, the students express themselves in ways that are different from the original but are still what native speakers might say, I accept it.

I try to get them to retain the sentences they have created by helping them make various associations in order to get the patterns and vocabulary to stick in their minds. Simply writing the sentences on the board or having them write in their notebooks will not force the students to use their powers of association to retain them. Requiring students to memorize the sentences is boring, kills creativity with the language, and is rarely successful in the long run anyway. One device I have used to help students retain sentence structures involves using the small, white rods from a set of Cuisinaire rods.² To represent a sentence, I place a number of these rods in a line in front of the students, one rod for each word. The rods can easily be moved around to indicate word order. One or more can be removed from the line to indicate un-needed words or others can be added to indicate missing words. Replacing a rod in the line with another from the box can show that a different word is preferable to the one used by the student. Finally, the rods can be organized

into groups to indicate rhythm, to show pauses and to help students practice elision.³ For example, with the sentence from "The Telephone Card":

"It looks really nice but I'm not sure how to use it."

you might have the students practice uttering progressively larger chunks by arranging the rods in steps as follows.

Step 1: □□ □□ □□□□ ▾□ □□.

Step 2: □□□□ □□□□ □□□□.

Step 3: □□□□ □□□□□□□□.

Because the rods are all identical, the student has the job of recalling what goes in the place of each by depending on her knowledge of the structure of English and on the content of the sentence. Rather than having to memorize, she is practicing chunks of the language that fit together. Students continually delight me with how well they can clear up their own mistakes when encountering the language in this way.

Sometimes I play the tape one more time at the end of this activity. The danger in doing so is that if there are any differences with what the students have created, they could have the feeling that what they have done is somehow not quite as good as what they heard the natives speakers say. On the other hand if they are sophisticated enough to accept the

reality of equivalent alternatives, then I think it is to their benefit to hear the tape. After working so hard on the material many will retain not only the class sentences but the variations found on the tape as well.

2. Planning what to teach others

Have each student choose something that she will teach others how to do. It is important that the teacher approve of each of these to avoid ones that are too long, too complicated or beyond the speaker's or the listeners' ability with the language.

I try to think of a number of alternatives before class to suggest to those who have difficulty thinking of something on their own. I would rather the students choose their own since doing so is an act of investment and will help them to be more interested in what they are saying. Furthermore they often come up with far more interesting topics than I have in mind.

It does not serve the purpose of this activity for the students to write out each sentence in advance. However they should make a list of the necessary steps as the class did in step A.5 above, either for homework or during class. Skill in planning such a presentation is not strictly a language skill but it certainly increases one's ability to communicate, whatever the language.

3. Giving the instructions orally

Break the class up into pairs and have each student tell the other how to do whatever it is she chose. The teacher should walk around giving assistance with any special vocabulary and expressions as needed, and to see how well each student is doing with the activity.

C. PRIMARY AIM: Polishing skills and evaluating progress

1. Analyzing peer instruction giving

Ask two to four of the students with the more interesting or well done presentations to repeat them for the whole class. Ask the other students to comment on what they thought was well done and what could be improved. Add your own comments.

While this creates a high risk situation for those giving their presentations, it involves the rest of the class in an activity that demands their concentration. The tasks described should be concrete enough so that the presenters can clearly see whether their peers' comments are valid or not. For the listeners it is an exercise in careful, critical and logical thinking that will help them improve their own skills of telling someone how to do something when they are faced with the task themselves. As long as the atmosphere in the classroom is kept positive, as long as the students are ready to accept working in this way, and as long as their language and learning skills are up to it, the benefits justify the risks. Stressing that the listeners are working on improving

their own skills helps reduce the sense of risk for the presenters and helps keep the group atmosphere positive.

2. Challenging the native speakers

Play "The Copy Machine" (page 146). This time ask the students to comment critically on the selection as they did for their peers.

Many students relish taking on the native speakers and picking apart what they say. With this particular tape selection there is plenty to criticize. It emphasizes how careful one must be in a demonstration to avoid ambiguous language especially when the listeners cannot see what is happening. This interview shows that even native speakers may not always use the language effectively. In our discussion I ask the students to come up with better ways of saying things that they have pointed out as not being clear. If they get really confused trying to understand this selection I help one or two of them act it out for the whole group as we listen to the tape again.

In this chapter I have provided three lesson sequences showing how one can work with students whose learning skills are at three distinctly different levels of development. In the next chapter I present additional techniques and ideas for exploiting the interviews and the accompanying transcripts.

Chapter Three:

More Ideas

The activities which follow can be used to supplement or to replace any of the activities in the sequences of Chapter Two, or they can be used in sequences that the reader creates himself. Their greatest use, however, will probably be to generate ideas in the readers' minds for their own activities.

A. Giving the Students More Responsibility

The teacher needs to do for the students what they cannot do for themselves or what will help them learn with better concentration and less effort. With a new class, requiring students to take care of even such tasks as writing on the blackboard can be a chore that distracts from learning. On the other hand, allowing students as much freedom as they can handle will free the teacher to watch more carefully how the students are learning and will enable him to give them more helpful suggestions. In many of the activities of Chapter Two, I have suggested keeping notes on the board of whatever the students can glean from their listening. After they have gotten the idea of what I am doing, they can often take over this chore and do a better job of it than I can. As they become yet more able to work without my direct involvement, I

often ask them to work on the listening in small groups or in pairs. This frees me to spend more time with the students who are having trouble and allows the better ones to move ahead at a faster pace. If I choose the pairs, I occasionally ask the best ones to work with those who need help. This not only benefits the slower ones but gives the good students a different perspective on the material and is a way of sustaining their interest in it as well.

B. Charting The Information

The information in the How Was Your Trip? module (pages 125 through 134) and the Do You Keep Busy? module (pages 114 through 124) lends itself very well to being put on a chart.

1. Putting the facts from the tape into a chart

After the students do the preliminary listening, have them make up charts appropriate to the type of information they expect to hear. In the case of "Donald's Trip 1" and "2" (pages 128 through 134) you might bring to class itinerary forms from the local travel agent. Or have the students make up their own forms showing departure and arrival locations, dates and times. By knowing in advance what sort of information they have to listen for, they will learn how to listen only for this and not get stuck on the insignificant parts of the conversation. Play the tape for the class as many times as is necessary for them to fill in their chart. I often have the students work in pairs or in small groups.

2. Organizing facts in a chart before talking about them

Ask the students to make up charts about a series of events in their own lives and then use these charts as they talk to others in pairs. The advantage of putting information into charts is that students can then work with a large quantity of data without having to remember it, which takes a lot of concentration and is usually not successful. By having written notes to refer to, they are free to focus on how they construct their utterances.

C. Using The Transcripts

I use the transcripts mainly as a reference for myself as I work with the students. However I have on occasion given them to the students to work with in a variety of ways.

1. Retelling the interview in your own words

After completing the listening phase of your lesson, have the students get into pairs, give one student the first half of the transcript and the other the second half. Each student should retell the portion of the interview for which her partner has the transcript. The partner's job is to listen and check for content accuracy. The accuracy of the speaker's language should not be stressed. This is a good way to practice reported speech.

2. Re-enacting the interview in your own words

Again in pairs, give one student a copy of the transcript of the utterances of only one speaker. Give the other student a copy of the utterances of the other speaker. Have them

re-enact the conversation with each student taking the part that is not shown on her copy of the transcript. This will prevent the activity from being a simple repetition exercise and will require that the students use their skills of linking ideas logically and constructing good English sentences on the spot. In more fluent classes, they can be encouraged to extend the exchange in different directions from that on the tape as long as they maintain the logical flow.

3. Studying how native speakers really talk

Have the students use the transcripts to compare how native speakers actually use the language with how they have learned it from books and in traditional classrooms. This could also be a chance for them to pick out any vocabulary, phrases or word usages that are unfamiliar and to clarify what they mean. I usually ask the students to try to make clarifications for each other and help them to do this by giving suggestions that lead them to what they need to know. In the case of vocabulary this can sometimes be done by asking students to find familiar words within the unknown ones. The words "crosswalk" and "crossover" in "To Bill's Apartment" (page 141) are two examples where this suggestion was all that was needed for the students to figure out the correct meaning.

4. Studying verbal pauses

Have the students look at the paralinguistic aspects of the language. I have included in the transcripts the verbal pauses, those words and sounds that serve as connectors between meaningful chunks of language and give the speaker time to refine his thoughts, but have no meaning of their own. This makes it easy to have a discussion on the way native English speakers use verbal pauses and how often they occur in different people's speech. I ask the students to think about the verbal pauses in their own language and to compare them to the way they are used in English.

D. Practicing The Language Of The Interview.

1. Using props

Have the students retell the interview in their own words using props to help them illustrate what they are talking about and to help them recall the important content. I have found Cuisinaire rods, photographs and maps to be particularly helpful in this kind of activity. For example, "Phyllis's Siblings" (page 99) has a lot of details that were even confusing for the interviewer. Using one rod for each person referred to and arranging the rods to represent the relationships between the people, makes understanding what is said a lot easier. The Brothers and Sisters module, (pages 90 through 101) the Are You Married module (pages 102 through 106) and the How Do You Get To... module (pages 141 through 145) all lend themselves to this kind of activity.

2. Talking back to back

After working through one of the interviews from the Could You Show Me How? module (pages 146 through 152) or the Do You Live in an Apartment? module (pages 135 through 140) have pairs of students sit back to back. Ask one to create some object or a diagram of their home with the rods and then to describe it while the other one tries to recreate what she hears. This is a game-like activity that allows the students to evaluate themselves since they can see how well they have done without any input from the instructor. In a lower level class, the students might choose something from the interview to describe in their own words.

3. Talking about students' drawings

After working with the descriptions in the Do You Live in an Apartment? module (pages 135 through 140) or in the Where Did You Grow Up? module (pages 82 through 89), ask the students to draw a picture that shows a place or a person that is particularly meaningful for them. The students can then talk about their pictures in pairs, or to the class if the group is small enough. While they will still need to use the language they have just learned in order to describe the pictures, their conversation will probably require them to use other language as well. For example, an answer to the question, "Why did you choose to draw your brother?" would require the student to use the language of feelings and emotions.

E. Dictations

Giving dictations is a good way to have students relate the sounds of a language to the written representation of it. Material for a dictation can come directly from the transcripts. It can also come from related student generated material such as their peer interviews. I often ask each student to choose one or two sentences she would like to have in the dictation. This gives each one a chance to choose something she would like to listen to again and also gives her the assurance that she will be able to write at least these sentences correctly. A third way to generate dictation material is to use the content of an interview but reword the actual utterances. Reported speech is one example of this.

I usually try to encourage students to hold images of what is said in their minds rather than to try to remember every word. Therefore, in giving dictations, I generally read each sentence only once. So as to emphasize the idea that this is practice rather than a test, I have each student check her own work. I watch to see who gets the sentence closest to the original and ask that student to write her answer on the board for the others to see. I find that students are more ready to challenge answers written by their peers than those given by the teacher. This often gives the opportunity to clarify problems that students would normally let go by, sometimes because they were not aware of them. For example, when many of my Japanese students see the sentence, "I'm going

to go shopping tomorrow," they will say that another "to" before "shopping" is needed. If I write the sentence on the board the students would probably assume I had slipped up and would have been too shy to point it out to me, allowing the error to remain in their thinking. They would be much more likely to challenge the work of another student. In addition to clearing up such errors, I make sure to note any student generated sentences that are equivalent in meaning but use a different wording than the original.

F. Interview Variations

1. Role playing the interviews

After the information and the questions from a given interview have been understood, ask one student to role play the person being interviewed. The other students can be the interviewers. They will naturally start by using the same questions that are on the tape, but you should encourage them to expand on these to try to get information that did not appear in the original. The interviewee will, of course, have to use her imagination to answer these questions but she should keep her answers consistent with what is already known about the person. In some way keep a record of what is said. You could have one of the students act as secretary. Then have the class discuss what they found out and bring out any disagreements between what people think the answers should have been and what they were. Some students may find out that they have not listened as carefully as they could have to the

tape or to the live interview or both.

2. Interviewing the students

Another variation would be for the teacher to interview several of the students. This gives them another chance to listen to how a fluent speaker asks the questions and how he handles alternate forms. Because it is an ongoing conversation they will have no time to write down the exact utterances. Afterwards give them a chance to ask about any specific sentences that occurred and to discuss questions of usage and structure. Finally have them interview each other so that they can practice what they have heard.

3. Recording a teacher-student interview

Also, the teacher could interview only one student and make a recording of it. This tape can then be used with many of the activities already suggested. The students can identify sentences about which they have questions. These sentences can be written on the blackboard and any problems with them can be worked out by the the whole class with the teacher helping only if necessary. This sort of activity should only be done in a class where the students are supportive and non-critical of each other.

4. Making student-student interviews

In the best of classes the teacher could have two students conduct the interview for the rest of the class. This material could be recorded or used live with many of the activities already suggested.

G. Role Plays

1. Throwing a cocktail party

As another way of practicing the questions found in the interviews of the What Do You Do module (pages 107 through 113) ask each student to choose an English name and an occupation, preferably not their real one. Have them imagine that they are at a cocktail party and that they must go around trying to find out as much as they can about the other people. Give them a time limit and at the end see who can tell the most about the greatest number of people. This activity can be used in conjunction with many of the other modules simply by asking the students to focus on different topics.

2. Interviewing celebrities

For a more ambitious version of this activity, pass out slips of paper with names and occupations on them. About a third of these should be the names of well-known personalities and the rest should have the names of correspondents from the media. (Name the newspaper, magazine or TV - radio network.) Tell the students that each correspondent has to find a personality to interview but that no more than two correspondents can talk to one individual. Afterwards have the correspondents tell the class who they talked to and what they found out.

H. Writing

Writing provides a change of pace, a time to be quiet and reflective and a chance to absorb what has transpired. It also provides a written record of what has happened in class.

1. Making class notes

Ask the students to recall and to write down any sentences that had unfamiliar grammatical constructions or any words and phrases that were used in unfamiliar ways. Offer to help them remember exactly what the wording or the spelling was. Have the class pool their sentences and come up with a comprehensive list to be copied by each student. Take time to discuss these sentences so that each student understands them.

2. Writing short essays

Either before, after, or as an alternative to the peer interviews, have students write a paragraph giving their personal answers to the questions asked on the taped interview. In reference to "Donald's Siblings" (page 90) each student could write about her own siblings, telling about the same things that Donald did in his interview. These could be read to the class or passed around for each student to read individually.

3. Writing newspaper articles

After the students have conducted peer interviews on some topic, have them write up their interview like a newspaper article. It will add even more interest if they are told to

embellish the facts freely as happens in certain types of newspapers such as the National Enquirer. Again these could be read aloud or passed around the class.

I. Using the Language Laboratory

These interviews and the accompanying exercises are not designed for use in the language laboratory. The building of listening strategies and skills needs to be done under the guidance of an instructor so that individual needs can be met and different learning styles can be taken advantage of. Furthermore a student will get much more from the lessons if she can interact with other students and the teacher. Perhaps the most important aspect of this interaction is immediate feedback which is entirely missing in the language laboratory. Such feedback is essential in order for the students to become fully aware of what parts of the material they already know and what parts they still need to work on.

However there is probably more material on the cassette than can be used in any single class. The unused selections could be assigned as supplementary work outside of class. Some of the activities in this chapter or in Chapter Two could be adapted for this purpose. For example, the teacher could give the students a list of instructions about how to use the tapes. Then later, as the students become more sophisticated in their listening strategies, the teacher could ask them to make up their own plan for how they will go about understanding the material.

The teacher can get some feedback on the students' progress with this supplementary work by asking them to write a paragraph stating in their own words what they have heard. Or they could interview another student on the same topic and write a paragraph about that.

The ideas presented in this chapter are far from an exhaustive list of ways this material can be used. However I feel that it is sufficiently varied to give teachers ideas that might not otherwise occur to them.

While the topic of Chapter Four is quite different in that it deals not with classroom activities but rather with the technicalities of making the taped interviews, the purpose is the same, to help teachers develop their own ideas.

Chapter Four:

Growing Your Own

I expect that readers who have made it this far have found both the materials and the ideas of value and are considering using some of them in their classes. I believe the techniques suggested here can be even more valuable if used with one's own original recordings.

For one thing, I have observed that students' interest level is much higher when they listen to the voices of people they know; other teachers have confirmed this observation. I have identified a number of reasons for the students' interest. First, it is always easier to understand a familiar voice. Second, as soon as students recognize the voice on the tape, they have access to a lot of background knowledge about the age, the occupation and perhaps the life of the person to whom it belongs. This helps them feel that they will be able to understand the material more easily. Third, the students know that they can ask questions about the interview and expect first-hand answers from the interview participant who is there in the room. Finally, it seems to be a quality of human nature to want to peek into the private lives of those whose relationship with us is that of a superior or a celebrity. It makes these lofty persons seem more human, more

like real people. Teachers clearly hold such a position in the eyes of their students, both because of their expertise in what the students have come to learn and because it is their responsibility to tell the students what to do during the time spent in class.

Another obvious reason for taping one's own interviews is that not everyone will find that the recordings included here suit their needs. There are many other appropriate topics that were not included here simply due to space and time considerations. A teacher could put together a series of interviews for business people going overseas, perhaps even focusing on one particular area of expertise such as civil engineering. If his students were going to work with other non-native speakers, he might make interviews with or between non-natives.

A third reason for making one's own recordings is that the user may simply not like the voices or the accents represented on the tape.

For those who want to do their own interviews, I have included here a discussion of the guidelines I developed for this purpose. The guidelines are my attempt to avoid the mistakes of the past and to make recordings of acceptable quality on the first try. I expect that others can save time and effort when making their own recordings by following these guidelines.

A. The Interview Topic

There are two issues that I feel are important when determining the topic of the interview. The first is what the students' interests and needs are. I said in Chapter One that some of the topics I have chosen are not those that two native speakers would normally talk about, since they are not interested in the same things that two people from different cultures are. Once having set the topic, I do not concern myself with the vocabulary and structures that the interview participants will use. They will use what is natural for them, and that is what I want my students to learn.

The second issue of importance in determining the topic is to choose one that is limited enough for the students to work with successfully, yet is complex enough to challenge them. There are two aspects to this. In the first place, I have discovered that it is important to restrict the topic to only as much complexity as the students can handle without becoming lost and frustrated. Students have commented to me how difficult it is for them to follow casual conversations among native English speakers because it seems to wander from topic to topic without rhyme or reason. Therefore in many of these interviews I am rather careful to keep the conversation on the topic. However, as the students get better at using good listening strategies, I gradually introduce more complex conversations. An example of this gradually increasing complexity is seen in the first four interviews on the tape.

In the How Are You? module (pages 78 through 81) each interview introduces just a bit more variation than the one before. "Hello Jonathan" is simply a "Hello, the weather's great," greeting. In the second Claire asks Bill if he is going to go swimming, which is connected with weather but also contains the unstated implication that Claire knows Bill often does go swimming. "Hello Carolyn" introduces the idea that we do not always answer, "Fine," to that question. Finally "Hello Steve" moves to an almost completely unrelated topic when Bill asks how Steve came to work. The purpose of increasing the complexity of the material is to help students develop their ability to understand these shifts without always needing to have things carefully spelled out for them.

B. The Interview Participants

I have found that there are four factors I need to be aware of when deciding who I want to interview.

First, some individuals will not have enough to say on a particular topic to generate sufficient material to work with. Asking an only child about his brothers and sisters makes for a very short interview unless one is prepared to ask about cousins, nieces and nephews as well.

Second, a teacher needs to be aware of non-standard accents. In determining what I will record, I first consider my students' needs and perceptions. Were I teaching a group of Japanese who planned to work with factory employees in Tennessee, I would try to find interviewees with strong

accents from that area. I would not use non-native speakers unless the students knew I was doing so and had agreed that such material met their needs better than more standard English.

Third, it is important to ensure that the voice characteristics of the interviewer and the interviewee do not cause unnecessary difficulties for the students. For one thing, the two voices should sound like different people. From my own experience as a language learner I know that it can be quite confusing not to be able to tell readily who is talking. Taking care that the quality of the speakers' voices are audibly different is one way to make up for the fact that the students cannot actually see who is talking. Many of my students have said they hear three people in "Hello Jonathan" (page 78). If Bill's and Jonathan's voices were more clearly different, there would be no doubt that there are only two. Many of these interviews are between a man and a woman which is perhaps the easiest way to ensure a clear difference in voice quality.

While the two voices should be easily distinguishable, the voice volume of the two voices should be about the same. Since certain frequencies are reproduced on tape better than others, this is not only a matter of absolute volume but of the pitch of the respective voices. The only way to be absolutely certain is to make a test recording. I was most surprised when I played back "Emilie's Trip" (page 125) to

find such an imbalance in the voices. Often, enough compensation can be made by placing the microphone closer to the person with the softer voice. Better yet, each individual can be given separate microphones that can be controlled individually. Otherwise you will have to accept the recording, as I did, or find someone else to make it.

The fourth consideration relates to the issue of controlling the topic. If the teacher is the interviewer it is much easier to control how closely the conversation stays on the topic. I come back to this issue in the section on preparing the participants.

C. The Recording Equipment

As is quite evident from the accompanying tape, I used a wide variety of equipment in making these recordings, some of it far from ideal. While one could wish that certain of these recordings were of better quality in one way or another, I had to make do with what was available in the given location at that time. The worst of these interviews have been used successfully in my classes. I have found that most cassette recorders are capable of making adequate recordings and that the biggest problem is the recording location, of which I say more below. I do try to avoid using the built in microphones found in most small cassette machines since these are included only so that the manufacturer does not have to package a more expensive hand held variety with the product. A hand-held microphone of any quality will usually give a better

recording. I prefer to use an omnidirectional microphone mounted on a stand or placed on some sort of padded surface, such as a folded handkerchief or even a newspaper. I place it as close to the speakers as is convenient and comfortable for them. Again, I say more about this below.

As for tape quality, I have used even the low price, discount drugstore variety. It will be a rare cassette that does not give adequate sound quality for these voice only recordings. The danger is that cheap cassettes will jam in the machine the first time they are played back or, even worse, in the middle of a class. The least expensive variety of cassette carrying a name brand should do very well.

D. Background Noise

I try to find a recording location as noise-free as possible. Some people believe that topically related noise, such as the clattering of a typewriter in the background during a conversation related to an office makes the situation more realistic. However I find that it is a lot easier to filter out the sound of that typewriter in a live setting than it is on tape. A person's two ears and the shape of his head are a complex three dimensional sound sensing system that not even a high quality stereo system can do full justice to. The three to five inch single speaker found in most classroom cassette machines makes no pretense at reproducing any of the spatial characteristics present in the live setting. Yet it is the information about the relative distance and direction of

different sounds, rather than relative volume levels, that allows a person to isolate a single sound, or voice, and filter out the irrelevant ones. To confirm this assertion the reader need only compare in his mind the difference between listening over the telephone to a person phoning from a busy train station or listening to him while standing in front of him at the station. Being able to watch a person's facial expression and the movement of his lips as he speaks is a further advantage that a listener sometimes has in a live setting. For use in our classrooms, most of us are limited to the type of cassette machines described above. By including unnecessary background sounds on a tape, we make a student's job more difficult than it would be in most real situations.

On the other hand reality may force one to accept a certain amount of background noise. You must be the judge as to how much is tolerable for your purposes. "Phyllis's Siblings" (page 99) and other interviews show a particular form of background noise: echo caused by room acoustics.

E. The Interview Setting

People who are comfortable and at ease will produce language that is relaxed and natural. This is what I aim for and why I sometimes sacrifice equipment quality if I think the trade-off will be more natural language. Urging an unwilling person who has trouble using the electric coffee pot into the high-tech language lab to do your recording is a sure way to produce material designed to confuse and frustrate your

students. Providing reasonably comfortable chairs in familiar, if not relaxing surroundings has given me much better results.

F. The Length of the Interview

In my experience thirty seconds is about the shortest possible time that two people need to establish contact and to conduct a coherent conversation on even so simple a topic as the weather. At the other extreme, two minutes gives quite enough material if one intends to exploit it as thoroughly as indicated in this paper. To a certain degree the length of the interview can be played off against the repetitiveness of what is said, the particular content of the topic, how carefully it has been limited to the specific topic, and what the students will be expected to do with the material. If you have a topic such as a daily schedule or the itinerary of a trip to locations that students are familiar with, they might well be able to understand what is said even if the interview is longer than two minutes. On the other hand, an interview of any length that wanders aimlessly from topic to topic can leave students gasping for breath and scratching their heads. At the beginning some of my students have trouble even with the very short interviews "Hello Claire" (page 79) and "Hello Steve" (page 81) for just this reason.

G. Preparing the Participants

The interviewee must know clearly in his mind what the desired result is. I offer to play one or two of the previously recorded interviews so that he can get a feeling for what I want. Alternatively, I sometimes do the interview with no preparation and if it is not suitable, we listen to it and talk about what I want before trying it again. However I have almost always gotten the most natural and relaxed conversations on the first attempt.

For the interviewee, being relaxed is the most important thing but the interviewer has a more difficult job. Since I do most of the interviewing, I have become accustomed to knowing how I need to prepare my mind before starting. I make a mental outline of what information I want to find out. I don't think of the exact questions I will ask and I don't write down the outline because I find this tends to detract from the spontaneity. However in order not to let the interview wander and in order to get everything that I want into the limited time period, I find that this minimum preparation is essential. Sometimes I will ask the interviewee a little about the topic in advance so I am forewarned what the answers will be and can be prepared for opportunities that present themselves for bringing out interesting tidbits. For example, "Phyllis's Family" (page 105) will offer a real challenge to many students at this level, yet is of high interest to people of any culture

in which extended family units are significant. If I ask another person to be the interviewer, I set a very specific topic. Also, if I am making several interviews with the same person, I do one in which I am the interviewer before asking the other person to do so. This gives the other person a better feeling for what I want and for the time limitations. Using both these suggestions with "To Bill's Apartment" (page 141) and "To the Station" (page 143) worked very successfully.

H. Editing the Interviews

If the recording needs the extensive sort of editing that requires taking it apart, discarding or re-arranging some of the pieces, and putting it back together, I throw it away completely. I have cut the beginnings or the ends off certain of the interviews to eliminate extraneous noises or to cut the interview to usable length. "Donald's Trip 1" and "2" (pages 128 through 134) was originally one interview. The only other type of editing I have done is to arrange the interviews on the tape in a certain order. In section A of this chapter, I mentioned the interviews in the module How Are You as an example of increasing complexity. These selections were not recorded with this intention or in the order in which they appear. I determined how I would arrange them only after carefully listening.

Generally the tapes are not difficult to set up and record. These guidelines make that job easier by helping to get better results in less time. However they are only guidelines and I have used them in just that way. When any one of them gets in the way, I do not hesitate to bend it or to ignore it completely.

Chapter Five:
The Transcripts

The interviews on the cassette are grouped under topical headings. Within each group they are organized from less complex subject matter to more complex. The topic areas themselves are in an order that I decided to use for a class I was teaching at the time I put the list together. It is not intended to indicate an order in which the interviews should be used. I vary the order to suit my needs every time I use them.

As for the cassette tape itself, I chose this medium because I did not want to be dependent on equipment that would be a bother to obtain or to carry to the classroom. I wanted to be able to use these materials in many different classrooms under widely varying conditions.

The transcripts, which begin on the following page, are arranged in the same order as the recordings. On the cassette there is a five second gap between the end of each interview and the title of the next, and a three second gap between the title and the beginning of the interview itself. If your tape player has the cue feature of most modern cassette machines, these gaps make it easy to find the beginning of the desired selection and to avoid hearing the title every time you play

the interview. However the automatic search and stop capability found on a few of the more expensive machines is designed to be used with music tapes and does not work properly with voice only recordings.

A.1: Hello Jonathan

Bill: Hey good morning, Jonathan, how's it going?

Jonathan: Hey, Bill, how you doing? I'm doing real well.

Bill: Great. It's certainly a great day. I just feel great.

Jonathan: Beautiful.

Bill: Yeah.

Jonathan: Gosh.

Bill: this weather...

Jonathan: Nothing like...

Bill: Go ahead.

Jonathan: Was going to say, nothing like this kind a weather to, ah, make you feel good.

Bill: That's true. That's true. Yeah. It's nice.

A.2: Hello Claire

Bill: Hey, Claire, how's it going?

Claire: Oh, OK. How about you, Bill?

Bill: Pretty good. It's a great day, isn't it?

Claire: Absolutely beautiful.

Bill: Yeah. It really is.

Claire: Yeah. Yeah. Yeah.

Bill: Well, s...

Claire: You going to go swimming?

Bill: I don't know. If I have time this afternoon I'd like to, yeah. Well, see you later.

Claire: OK. Bye.

Bill: Bye, bye.

A.3: Hello Carolyn

Bill: Hey, good morning, Carolyn.

Carolyn: Good morning, Billy. How you doing?

Bill: Pretty good, pretty good. How about you?

Carolyn: Oh, I'm doing alright. I'm kind of tired, though. I didn't sleep much last night.

Bill: You didn't sleep much. Well, that's too bad. It's a nice day, though. Doesn't it make you feel good?

Carolyn: Yeah, it makes me feel good, but I can hardly keep my eyes open.

Bill: Aww, well, you'll make it.

Carolyn: I hope so.

A.4: Hello Steve

Bill: Hey, Steve, good morning. How are you?

Steve: Fine, Bill. How are you. Good morning.

Bill: Great. Did you... did you bicycle up here this morning?

Steve: No, I hitched actually and uhh, got a ride only part way and then I had to walk the rest of the way and...

Bill: Yeah.

Steve: hitch again.

Bill: Well, it's a nice morning to be out like that.

Steve: Fantastic!

Bill: Yeah.

Steve: Humidity's gone. It doesn't look like it's going to rain. It's beautiful. Yeah.

Bill: Great.

Steve: Yeah. I love it.

Bill: Great. Yeah. See you around.

Steve: See you around. Have a good day.

Bill: Yeah. You too.

B.1: Greg's Life

Kathleen: Hi, Greg.

Greg: Hi, how are you doing?

Kathleen: OK. Hey Greg, where were you born?

Greg: Uh... New Orleans, Louisiana.

Kathleen: Uh huh. And where did you grow up?

Greg: Grew up in New Orleans too.

Kathleen: Uh huh. I see. Ummm... so how long have you been in Japan?

Greg: About eight years and two months now.

Kathleen: Oh, really! That long?!

Greg: Oh, maybe eight years and a half, I'm sorry.

Kathleen: Uh huh. I see. And how much longer do you think you'll stay here?

Greg: Oh, I'm not sure.

Kathleen: Uh huh.

Greg: Since my wife is Japanese, I'll probably stay here for quite a while.

Kathleen: Uh huh. Thanks very much.

Greg: OK.

B.2: Bill's Life

Kathleen: Hi, Bill.

Bill: Hi, Kathleen.

Kathleen: Hey, Bill, where were you born?

Bill: I was born in... in Zaire. Well...

Kathleen: Where is Zaire?

Bill: Zaire is in the central part of Africa...

Kathleen: Uh huh.

Bill: and when I was born there it was called the Belgian Congo.

Kathleen: Oh, I see. And did you grow up there?

Bill: Yes, I was there until I was about fifteen.

Kathleen: Uh huh. And then where did you go?

Bill: I went to the U. S.

Kathleen: Uh huh.

Bill: And finished my high school in the United States...

Kathleen: Uh huh.

Bill: and went to college there.

Kathleen: I see. And how long have you been in Japan?

Bill: I've been in Japan for a little more than five years.

Kathleen: Uh huh. And how much longer do you think you'll be here?

Bill: That's a hard question. I really don't know. I
may be here a long time.

Kathleen: Oh, really. OK, thank you.

B.3: Emilie's Life

Bill: Hi, Emilie.

Emilie: Hey, Bill.

Bill: Say, uhh... Can you tell me about your family?
How many brothers and sisters do you have?

Emilie: Oh, I have a very small family. I only have one
brother.

Bill: One brother, I see.

Emilie: Yeah.

Bill: So they're only two in your family.

Emilie: Only two of us, yeah, and then Mother and Father.

Bill: Yeh, of course.

Emilie: So that's four of us.

Bill: Uhh... And where do you live?

Emilie: I live in Massachusetts.

Bill: I see. What... Massachusetts is a pretty big
place. Do you live in Boston?

Emilie: Oh, no, no, no, I... I live in a town called
Athol. The... the state is Massachusetts...

Bill: I see.

Emilie: the town is Athol.

Bill: So you live in Athol.

Emilie: Mmmm

Bill: Does uhh... does your whole family live there?

Emilie: Well...

Bill: Your mother and father and your brother?

Emilie: My mother and father live there, yes. That's the family home. My brother lives in Boston.

Bill: In Boston.

Emilie: Yeah. And I live all over the world.

Bill: Oh! That's interesting.

Emilie: Yeah, well.

Bill: Uhhh... Is your brother married?

Emilie: No, he's not at the moment, but he will be soon.

Bill: I see. That's very nice. Will he continue to live in Boston?

Emilie: I think so. He teaches at a university so probably yes.

Bill: I see. And are you married?

Emilie: No I'm not.

Bill: I see. Uhhh... What do you do?

Emilie: Oh, I'm an English teacher.

Bill: You're an English teacher.

Emilie: Yes.

Bill: That's very interesting

Emilie: Yeah.

Bill: Well, thank you very much, Emilie.

Emilie: Oh, you're welcome, Bill.

B.4: Deborah's Childhood

Bill: Ahh... Deborah... ahh... Did you grow up in this area, in Vermont here?

Deborah: No, I didn't grow up in Vermont. I grew up in the middle of New Hampshire in a small rural town.

Bill: I see. But you did grow up in this area then?

Deborah: In New England, yes.

Bill: Yeah.

Deborah: I'm very much a New Englander.

Bill: Yeah. So you really... you must like it in this area.

Deborah: I do. I like all the seasons. If you live in the Northeast, you've got to make some peace with winter which is our longest season.

Bill: Yeah.

Deborah: And I find beauty in it and... As well as spring and summer and fall.

Bill: Yeah. Well that's good, that's good. Did you grow up in a small town or on a farm or...?

Deborah: Well, I grew up on a small... in a small town out in a village very close to farms.

Bill: Mh mhh.

Deborah: I had a horse that I kept at a farm and I used to ride frequently. I used to bike to the lake which was right around the corner and I knew every fishing hole.

Bill: Yeah.

Deborah: So I grew up in a very quiet, laid back, little village.

Bill: I see. Let's see. You mentioned fishing hole, uhh... does that mean you go... you went fishing there or...?

Deborah: Oh, yes.

Bill: Yeah.

Deborah: I love fishing. I still do.

Bill: Oh, really!

Deborah: But you used to, when you were bored and had nothing else to do, you just picked up your fishing rod and headed out for some secret fishing hole and spent a pleasant afternoon.

Bill: Did you have brothers and sisters?

Deborah: I had one brother and one sister...

Bill: Mh mhh.

Deborah: and I was the middle child. And we all... uh... played together and this was one of the activities we used to do.

Bill: Go fishing.

Deborah: Right.

Bill: That's very interesting. Thank you.

Deborah: Your welcome.

C.1: Donald's Siblings

Kathleen: Do you have any brothers or sisters?

Donald: Yeah, I have three younger brothers.

Kathleen: Uh huh. How old are they?

Donald: Well, ahh... one is twenty-five, another is twenty-three and the youngest is seventeen.

Kathleen: Where do they live?

Donald: Well, ahh... the one who's twenty-five lives in Boston, and the one who's twenty-three lives in Taos, New Mexico, and the youngest who's seventeen lives with my parents.

Kathleen: Whe... where do your parents live?

Donald: My parents live in Cambridge, Massachusetts.

Kathleen: Uh huh. Do they live in a house or an apartment?

Donald: No, they live in a single family house.

Kathleen: What part of Cambridge?

Donald: Well, it's a residential area and it's not too far from a... a shopping area.

Kathleen: Is it a nice place?

Donald: Yeah, it's... I think it's a nice place because there are a lot of trees and uh... I enjoyed growing up there. It was nice.

Kathleen: Uh huh. When did your brothers leave home?

Donald: Ah... Well, the twenty-five year old left home
ahh... when he was eighteen to go to college and
the nineteen year old... or the... sorry... the
twe...

Kathleen: What are their names?

Donald: The one who's twenty-five is David, and the one
who's twenty-three is John, and the youngest is
William, seventeen.

Kathleen: Uh huh. When did David leave home?

Donald: Uh... after high school, to go to college. And
John also left home after high school but he
worked in a hospital for two years before he went
to college. And the youngest is still living at
home.

Kathleen: Mm mhh. And when will he leave?

Donald: Probably when he goes to college.

Kathleen: And when is that?

Donald: Ahh... in another two years.

Kathleen: I see.

C.2: Jack's Siblings

Bill: Jack, I really don't know very much about your family. Uh... I... I assume you're married.

Jack: Yes, I am married.

Bill: Do you have children?

Jack: No children.

Bill: No children at all?

Jack: No. I'm too young.

Bill: Too young for children?

Jack: Mh mmh.

Bill: Uh... Do you have any brothers or sisters?

Jack: Two brothers and one sister.

Bill: I see. Are they older or younger or...

Jack: My sister's older and the two brothers are both younger.

Bill: Both younger, I see.

Jack: Yeh.

Bill: So, where is your sister right now?

Jack: She's in Worcester, Massachusetts.

Bill: In Worcester. And she's married?

Jack: She's married and has six children.

Bill: Six children! Does she do anything besides be a housewife?

Jack: No, she's a full time housewife.

Bill: I would guess so. Uh... do you remember about how old she is?

Jack: Yes.

Bill: She much older than you are?

Jack: Two years older.

Bill: Two years older.

Jack: So she's forty.

Bill: I see.

Jack: Forty-one.

Bill: And how about your brothers?

Jack: In terms of age?

Bill: Uh... Yuh, yes.

Jack: Uh huh. One is around thirty and the other one's about twenty-seven.

Bill: Twenty-seven. I see. So they're much younger than...

Jack: Right.

Bill: you and your sister.

Jack: It's almost like two families.

Bill: Really.

Jack: Yeh.

Bill: Yeh.

Jack: There's a big gap between me and my next brother.

Bill: Uh... By the way, what... what are your... what's your sister's name?

Jack: Judy.

Bill: Judy. And your brothers'?

Jack: Mark and Earl.

Bill: Yeh. And where are they?

Jack: Mark and Earl are both in Westchester County.

Bill: Massachusetts?

Jack: No. uh... just outside of New York City.

Bill: Ahh.

Jack: They both work on golf courses.

Bill: Uh huh. Shows you... shows you how familiar I am with New York City.

Jack: Uh huh. Right.

Bill: Yeh. And are they married?

Jack: Both are married. One has... the older one has a child.

Bill: I see.

Jack: He's about two years old.

Bill: I see. They're... they're... they're not caddies, are they? I mean, you said they work...

Jack: No. One is a superintendent of a golf course.

Bill: I see.

Jack: And the other... Well, actually they're both superintendents of golf courses. One with a much better job than the other.

Bill: Uh huh. Yeh.

Jack: He's been at it very long.

Bill: That's very interesting.

Jack: Mmm. It's very lucrative work.

Bill: Yeh, I'm sure.

Jack: Yes.

Bill: It's also a very interesting family in terms of every... everybody's doing something completely different, it seems like.

Jack: They are.

Bill: Yeh.

Jack: From housewife to golf course.

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C.3: Bob's Siblings

Bill: Say, Bob, where do you come from in the U. S.?

Bob: Well, I grew up in Massachusetts.

Bill: In Massachusetts?

Bob: That's right.

Bill: Do you have a big family?

Bob: Umm. No, actually a pretty small family. Just umm... my sister and me.

Bill: Just your sister and you. Is your sister older or younger?

Bob: She's three years older.

Bill: Three years older. I see. What does she... Is she married?

Bob: Ya, she's married and she lives in Chicago now.

Bill: Mh hmm. And what's she doing? Is she a housewife, or...

Bob: She's studying... well let's see now, I'm not sure exactly where she is in school. But she's about ready to finish a PHD in divinity.

Bill: It divinity? She's going to be a preacher?!

Bob: That's right.

Bill: Oh, really?! What... what denomination is she in?

Bob: I'm not sure. It's some... It's a protestant...
I think the... actually the school that she's in
is non-denominational.

Bill: Ah, I see. That's very interesting. So... so
she's beginning her career rather late in life.

Bob: That's right. She's almost umm... almost forty
now.

Bill: Yeh, ya. So it's very interesting.

Bob: Actually she's been beginning it for a while but
it's been interrupted by her three children.

Bill: I see, she has three kids.

Bob: That's right.

Bill: Yeh. That... that mu... yeah. That must have
taken a lot of time bringing them up.

Bob: Well they're not brought up yet. The youngest one
is only... just over a year now.

Bill: And she's...

Bob: It's first birthday was just last week, in fact.

Bill: That's incredible, in fact. What does her husband
do?

Bob: He sells beds for Hilton.

Bill: He sells what?!

Bob: He sells beds for Hilton.

Bill: Beds?!

Bob: That's right. Well, actually... actually what he tries to do is umm... to book conventions... conventions in Hilton hotels in Europe. So he goes around to uuh... large corporations in the Midwest area and tries to help them make their arrangements for um... for their conventions.

Bill: Ah, I see.

C.4: Phyllis's Siblings

Bill: Say, Phyllis, I don't know anything about your... your family. Uhh... How many brothers and sisters do you have?

Phyllis: Well, I have two half sisters and a half brother and... uhh... what do I say, "A whole sister?"

Bill: A whole sister? That means... that means... uhh... for your half brother and sister then uhh... one of... one of your parents died or was divorced and remarried...

Phyllis: Oh, well...

Bill: and the other remarried?

Phyllis: One of their pa... their mother... their mother died and then my father married my mother.

Bill: I see. I see.

Phyllis: Mh mhh.

Bill: Uhh... So, tell me a little bit more in detail. Are your... your... your half... half siblings are... are older than you are.

Phyllis: Oh, yes. Uh huh. The oldest is fifty-two...

Bill: I see.

Phyllis: and she's a widow now.

Bill: Uh huh.

Phyllis: And the uh... youngest, my little sister, is twenty-two.

Bill: Twenty-two?

Phyllis: Mh mhh.

Bill: Ahh... So, you're... there... there three of you in... Oh, I see. There's four of you, right?

Phyllis: No, there are five of us.

Bill: Five of us. I'm...

Phyllis: Uh huh.

Bill: confused. Can...

Phyllis: Two sisters, one fifty-two, one forty-eight,...

Bill: I see.

Phyllis: a brother, forty-seven, then me and I'm not going to say my age. And my little sister who's twenty-two.

Bill: I see.

Phyllis: That makes five.

Bill: I see. I see. So three of you are of the same mother and father?

Phyllis: Uh, no, two of us.

Bill: Two of us.

Phyllis: Two of us.

Bill: Oh, I see. The three older ones are...

Phyllis: Uh huh. The three olders... the three older ones are of their... the wife who died, my...

Bill: I see.

Phyllis: father's wife who died.

Bill: I see.

Phyllis: And, uh... when he married my mother, she was only twenty...

Bill: Uh huh.

Phyllis: and he was thirty-seven.

Bill: I see.

Phyllis: You see. And so I was born. And then, sixteen years later, my little sister, Julie, was born.

Bill: I see. Well, are... are you all married?

Phyllis: Well, as I said, the oldest one is a widow...

Bill: Yeah.

Phyllis: and then the next one is married.

Bill: Uh huh.

Phyllis: My brother's not married. He's a bachelor.

Bill: I see.

Phyllis: And I'm married. So there are only three of us that are married.

Bill: I see. Well thank you very much, Phyllis.

Phyllis: You're welcome, Bill.

D.1: Deborah's Family

Bill: Hi, Deb... Deborah. Ho... how are you today?

Deborah: I'm fine, and how are you?

Bill: Uh... Pretty good. Uh... Say, I wanted to ask you about your family. Uh... You are married of course?

Deborah: Yes, I am.

Bill: Yeah. And do you have children?

Deborah: Two children.

Bill: I see. Uh... And are... are they boy and girl or both boys or...

Deborah: No, I have one boy and one girl.

Bill: Uh huh.

Deborah: My son is almost thirteen and my daughter is almost nine.

Bill: So your son... your son is the older one. He's thirteen.

Deborah: Mh mhh.

Bill: And your... your daughter is a little bit younger. She's nine.

Deborah: Right.

Bill: And so they must... ahh... well, your son must be in... in high school already, is that right?

Deborah: Junior high.

Bill: Junior high school. I see. And what grade is your daughter in?

Deborah: She'll start fourth grade in September.

Bill: In September. I see. Well. Ahh... Do you plan on having any more children?

Deborah: No, two are plenty.

Bill: It's quite enough. I see.

Deborah: Plenty!

Bill: I see. And, ahh... uhh... Well, right now is... it's summer. Are they both out of school or...?

Deborah: Yes, they are. Ahh... Each of them are very busy with activities. My son plays baseball and, even though his regular baseball season ends this week, he starts on the all-star team. So that'll go to the end of July or August.

Bill: So he's playing on an all-star team? And that's...

Deborah: Second year in a row.

Bill: Yeah. That's... that's, ahh... what do you call it, ahh... Ahh... What do you call it... Not junior league, what is it?

Deborah: Little league.

Bill: Little league! That's it. Right. Yeah. So he's an all-star in the little league in the Brattleboro area?

Deborah: Right. Second year in a row.

Bill: I see.

Deborah: He's a lefty and he's a...

Bill: Well that's...

Deborah: good hitter.

Bill: That's great. So how is your daughter spending her summer?

Deborah: Well, Elisa is always busy. Busy, busy. She's having tennis lessons and horse-back riding and she's a little miss social, visiting all the little girl-friends all over the place.

Bill: I see. Well, thank you very much.

D.2: Phyllis's Family

Bill: Phyllis, are you... are you married?

Phyllis: Yes, I am.

Bill: I see. And, do you have children?

Phyllis: Yes, I have three boys.

Bill: Three boys. That must be a lot of housework.

Phyllis: Well, they're... Yes, it is. I started to say they're pretty good but... They help, but I have to keep after them all the time. "Put up your clothes. Make your bed." Etc, etc.

Bill: I see. Well, then I guess they're all still young and living at home.

Phyllis: Oh, yes...

Bill: Uh huh.

Phyllis: The youngest is uhh... ten...

Bill: I see.

Phyllis: and the oldest is thirteen.

Bill: Thirteen. I see.

Phyllis: Mh mhh.

Bill: So they're right together there.

Phyllis: Oh, yes.

Bill: And I... I assume they're all in school?

Phyllis: Yes, they're uhh... The oldest is in his first year "secondaria", you know, junior high.

Bill: Junior high school.

Phyllis: And the youngest one is in a German school. He's learning German.

Bill: I see. Is this a special uh... school... ahh... based on the German educational system or what do you mean...

Phyllis: Well,...

Bill: by "German school?"

Phyllis: it's... it's connected with the uh... German embassy and there are other German schools throughout Mexico... the Republic of Mexico.

Bill: I see.

Phyllis: And uhh... they're affiliated. They ge... have certain help from the... German Embassy. And they teach German as a second language. Since Louis knows English, now it's going to be a third language for him.

Bill: I see. Well, that sounds good. You're... you're married to a... a Mexican?

Phyllis: Yes.

Bill: I see.

Phyllis: Yes, I am.

Bill: I see. Well, that's very interesting. Thank you very much.

Phyllis: You're welcome.

E.1: Emilie's Occupation

Bill: Emilie, what do you do?

Emilie: Well, I'm a student and I'm a teacher.

Bill: You're both a student and a teacher?

Emilie: Oh, yes indeed.

Bill: Where do you go to school?

Emilie: I go to school in Vermont. It... the school is called the School for International Training.

Bill: I see. And uh... your... What kind of a degree are you getting there?

Emilie: I'm getting a Master's degree in Teaching English as a Second Language.

Bill: I see. I see. And uh... do you like school?

Emilie: Oh, yes. Yes, I like school very much.

Bill: I see.

Emilie: Yeah. I like my friends especially.

Bill: I see. That's the best part of school?

Emilie: Oh, yeah. Uh huh.

Bill: That's nice. Well, uh... you said you were also a teacher.

Emilie: Yes.

Bill: So, it's not like you're learning to be a teacher at this point in time?

Emilie: Well no, not really. I guess I'm just teaching to try to improve the way that I teach.

Bill: I see. Do you like teaching?

Emilie: Yes, generally I do.

Bill: Most of the time.

Emilie: Most of the time. Today I don't.

Bill: What was the problem today, the students?

Emilie: Yes. The students all came to class late and I don't like that at all.

Bill: Oh, I see. Well, I guess we all have to put up with that some days.

Emilie: Well, I'm afraid so, yes.

Bill: Well, OK. Thank you very much.

Emilie: Oh, you're welcome, Bill.

E.2: Phyllis's Occupation

Bill: Phyllis's, uh... say, what do you do?

Phyllis: I'm an English teacher.

Bill: You're an English teacher. How long have you been teaching?

Phyllis: Oh, uhh... Oh, goodness, don't ask those questions. For a long time. I guess since about ummm... 1968.

Bill: Since 1968. That's about uh... well, that's about sixteen years, I guess.

Phyllis: Off and on.

Bill: Yes

Phyllis: Because when I had children, I didn't work very much. I had one or two classes maybe...

Bill: I see.

Phyllis: a day...

Bill: I see.

Phyllis: private classes in my home.

Bill: Yeah. Yeah, well, where do you work now?

Phyllis: Now I work in the university, the Institute of the... well... of Idiomias... I can't... of the Language Institute in the university...

Bill: Of the university.

Phyllis: of Queretaro.

Bill: I see. And how long have you been working here?

Phyllis: This is my second year.

Bill: Your second year, I see. How do you like it?

Phyllis: Oh, I like it. It's... it's more absorbing now.
I have to work more.

Bill: Here...

Phyllis: A lot more things to do.

Bill: Here at the Institute.

Phyllis: More than just giving my classes. There's
planning and...

Bill: Mh hmm.

Phyllis: many things. But I like it.

Bill: Uh huh. How, uhh... how do you like teaching in
general?

Phyllis: Oh, I love to teach.

Bill: That's good.

Phyllis: I enjoy teaching.

Bill: That's really great.

E.3: Deborah's Occupation

Bill: Ahh... Say, Deborah, what do you do?

Deborah: I'm the school nurse.

Bill: You... Oh, you're the nurse here at the school.
Ahh... so are you up here every day on campus?

Deborah: Yes, I'm up here Monday through Friday.

Bill: Mh hmm. And how long have you been a nurse?

Deborah: Fifteen years.

Bill: For fifteen years. Yeah. Ahh... Do you ever see your old classmates?

Deborah: We're having aye... a reunion this uh... August for our fifteen...

Bill: In August...

Deborah: years.

Bill: I see. I see. And your school must be somewhere in the vicinity then? It can't be too far away?

Deborah: Yes, it's in yu... I graduated from the University of Vermont... Nursing School.

Bill: I see. I see. Well. Ahh... Do you like your job?

Deborah: I do. I like taking care of people.

Bill: Yeah. Yeah, I can tell, you know, you do.

Deborah: Well, thank you.

Bill: Yeah. Ahh... Do you get a lot of sick people... sick students up here?

Deborah: Well, we have... it goes in cycles. Sometimes there's many sick individuals and then sometimes there's... ahh... everybody is well which, of course is the ideal situation.

Bill: Yeah. But it gives you a lot of free time then.

Deborah: Oh, yeah. I'd rather be busy.

Bill: Yeah, yeah. Yeah, I'm sure. Like everybody. Ahh... Well, what kind of illnesses or ailments do you treat here generally?

Deborah: First aid... ahh... to sprained ankles...

Bill: Mh hmm.

Deborah: and, this time of year, poison ivy or bug bites or cuts...

Bill: Mh hmm.

Deborah: and abrasions as well as...

Bill: I see.

Deborah: handling people with colds and viruses and many other illnesses...

Bill: Uh huh.

Deborah: also.

Bill: Yeah, yeah. Do you... do you think that there are more illnesses on this campus than maybe others or do you think it's about average or...?

Deborah: I think it's very average.

Bill: Very average.

Deborah: I believe that ahh..., you know, living in a college campus, communing together...

Bill: Mh hmm.

Deborah: in the dormitories, in the classrooms...

Bill: Mh hmm.

Deborah: you have a great chance of passing on germs back and forth...

Bill: Right

Deborah: to each other. And I don't think that's any different from any other college or university.

Bill: I see. Is this your... oh... your only job here, or do you also have another job?

Deborah: Well, this is my only paid job.

Bill: I see.

Deborah: I'm a full time ahh... mother and parent and housekeeper and... all those other wonderful jobs.

Bill: So that's your main job, actually. This is a side job.

Deborah: Right.

Bill: Yeah. Oh, thank you very much.

Deborah: You're welcome.

F.1: Greg's Schedule

Kathleen: Could you tell me what your weekly schedule is?

Greg: OK. Well, uhh... let's see, on Monday and Tuesdays I have office hours. That's mainly to help students...

Kathleen: Uh huh.

Greg: with their reports and problems with English. That's Monday and Tuesday in the afternoons from two to four-thirty.

Kathleen: So, what? Do you usually get here a little before two?

Greg: Yeh, a little before two.

Kathleen: Uh huh.

Greg: And that's till four-thirty.

Kathleen: Uh huh. I see.

Greg: Uhh... other than that it's mainly classes.

Kathleen: Uh huh.

Greg: I have class every day Monday through Friday.

Kathleen: Mh hmm.

Greg: Uhh... class is from five forty-five to seven forty-five...

Kathleen: Mh hmm.

Greg: everyday.

Kathleen: Uh huh.

Greg: Everyday.

Kathleen: I see.

Greg: Ahh... I usually come to the office around five o'clock on Wednesdays...

Kathleen: Uh huh.

Greg: On Wednesdays... I spend some time for class preparation then and on Thursday and Fridays I usually get here around three...

Kathleen: Well, why's that?

Greg: because of the meetings we have. We have a staff meeting on Thursday at three o'clock.

Kathleen: Oh, oh, I see. Right.

Greg: Yeh, and a teaching meeting on Fridays at three o'clock.

Kathleen: Uh huh. I see.

Greg: So...

Kathleen: Uh huh. And do you teach every night here?

Greg: Every night.

Kathleen: Uh huh.

Greg: Oh, oh, I'm sorry, no. I... On Thursday nights I go to R & D.

Kathleen: Oh, I see. And what time is the class there?

Greg: It's five-thirty to seven-thirty.

Kathleen: Oh, I see. So it's a little different.

Greg: A little different.

Kathleen: Uh huh.

Greg: It's still two hours though.

Kathleen: Yeah.

F.2: Jack's Schedule

Kathleen: Jack, could you tell me what your weekly schedule is?

Jack: Sure. I'm us... I'm usually here nine to five, or nine to five thirty...

Kathleen: Mh hmm.

Jack: Monday, Tuesday, Thursday and Friday.

Kathleen: Monday, Tuesday, Thursday and Friday. That's everyday except Wednesday.

Jack: Yeh, everyday except Wednesday.

Kathleen: Uh huh.

Jack: And on Wednesday it varies. I usually come around ten o'clock and then I'm here until eight.

Kathleen: Until eight. Why are you here until eight?

Jack: Cause I teach a class from five forty-five to seven forty-five every Wednesday night.

Kathleen: I see. And do you teach any other classes?

Jack: No.

Kathleen: Uh huh.

Jack: No.

Kathleen: Uh huh.

Jack: So right now at least, my schedule is usually a day schedule.

Kathleen: Uh huh.

Jack: But as we go along I'll be going to more evening classes to...

Kathleen: Uh huh.

Jack: to work with teachers...

Kathleen: Uh huh.

Jack: and observe classes.

Kathleen: Uh huh. I see.

Jack: So then the schedule will change a little bit. So more evenings I'll be here until eight o'clock.

Kathleen: Uh huh.

Jack: Probably Monday and Thursday... Monday, Wednesday and Thursday evenings...

Kathleen: Uh huh.

Jack: I'll be here till eight...

Kathleen: Uh huh.

Jack: And the other days...

Kathleen: So now you...

Jack: ... a day schedule.

Kathleen: Now you work a... a more or less umm... normal...

Jack: Right

Kathleen: Nine to five... or... you said you come in at... at eight thirty?

Jack: Some mornings I come in at eight...

Kathleen: Uh huh. At eight.

Jack: And some mornings I come in at nine, and some mornings I come at ten.

Kathleen: Oh, oh, I see. OK.

Jack: It varies.

Kathleen: Uh huh. OK. Well thank you very much.

F.3: Emilie's Schedule

Bill: Emilie, could you tell me what your schedule is?
When do you get up?

Emilie: OK. Well, my weekly schedule, you know, Monday,
Tuesday, Wednesday, Thursday, Friday, is pretty
much the same. I ge...

Bill: Every day of the week.

Emilie: Yeah, everyday of the week. Uh huh. I get up
about seven-fifteen...

Bill: I see.

Emilie: and wash and get dressed, and usually I'm
downstairs before eight o'clock. And about eight
o'clock I have my breakfast and then leave the
house about eight-thirty.

Bill: So, let me see, you... you get up about
seven-fifteen and then you... do your... whatever
it is you do in the morning...

Emilie: Yeah.

Bill: get dressed...

Emilie: Get dressed...

Bill: and have breakfast...

Emilie: and wash...

Bill: and you're out of the house by eight-fifteen.

Emilie: Yeah, uh huh. About... about eight-fifteen,
eight-thirty...

Bill: Yeah.

Emilie: eight thirty, yeah. And then I walk to school. That takes me a long time. This morning it took me about twenty-five minutes to walk.

Bill: Twenty-five minutes!

Emilie: Yeah.

Bill: You live quite a ways away.

Emilie: Yeah, uh huh. I do but it's a nice walk. But sometimes like... today, I have a little bit of a cold so...

Bill: So, ahh... what about your classes? Do... when do you teach?

Emilie: Oh, I teach at, uh, ten in the morning, eleven in the morning and then again at five o'clock in the afternoon.

Bill: At five in the afternoon. I see.

Emilie: Uh huh.

Bill: Do you, ahh... what do you do in between times then... between, what is it, about noon and... and...

Emilie: Yeah.

Bill: five o'clock?

Emilie: Yes, between noon and five. Well, at noon I come back and prepare my lessons. Then in the middle of the afternoon I walk home, eat lunch and come back.

Bill: I see. I see. So what do you do in the evenings after class?

Emilie: Oh, sometimes television, sometimes I read and sometimes I talk with my family.

Bill: I see. So you just... you go home and relax mostly.

Emilie: Most of the time.

Bill: About what time do you get to bed?

Emilie: I try to be in bed before ten-thirty.

Bill: Be... by ten-thirty.

Emilie: Yeah.

Bill: I see.

Emilie: Uh huh.

Bill: I see. OK. Thank you very much.

Emilie: Oh, certainly.

F.4: Phyllis's Schedule

Bill: Say, Phyllis, I wonder if you could tell me about your weekday schedule. Uhh... For example, when do you get up in the morning usually.

Phyllis: At six o'clock.

Bill: You get up at six o'clock!

Phyllis: Uh huh.

Bill: That's very early.

Phyllis: Well, I have three children, remember.

Bill: I see.

Phyllis: Two of them go to school in the mornings.

Bill: Uh huh.

Phyllis: Danny is a junior high student and he goes to school in the afternoons.

Bill: I see. Uhh... So... so then when... You, you get up and you...

Phyllis: I help them.

Bill: take a shower.

Phyllis: Uhh...

Bill: Get dressed.

Phyllis: Get dressed. You know we... here in Mexico we have to turn on the "boiler", you know, the hot water heater and...

Bill: I see. Ya, sure, sure.

Phyllis: And you have to... Although my husband does that. My husband really helps a lot actually.

Bill: That's good. That's good. So when do you eat breakfast?

Phyllis: About seven.

Bill: About seven. I see.

Phyllis: Mh mmh. We all shower and get dressed and...

Bill: Uh huh.

Phyllis: Get everything fixed about seven. The boys help with breakfast too.

Bill: Oh, that's good. That's good. And then ahh... you get out of the house and get to school about eight o'clock, is it?

Phyllis: Mh mmh.

Bill: Yeah.

Phyllis: At eight o'clock.

Bill: Yeah.

Phyllis: Uh huh. Sometimes I don't go at eight because I don't always have cla... I don't have classes uhh... Tuesdays and Thursdays at eight.

Bill: I see. I see. Yeah. Uhh... Then what about your class schedule? When do you usually...

Phyllis: Well, I just started a class at eight on Monday, Wednesdays and Fridays, a private class.

Bill: Uh huh.

Phyllis: Monday, Wenda... Wednesdays and Fridays are hard days for me because I work almost all day until eight o'clock at night.

Bill: Ah, I see. I see. Uhh... then when are your... when are your classes here at the language school?

Phyllis: Well, I have one from ten to eleven in the morning and from twelve to one in the morning. And in the afternoon from four to eight.

Bill: I see. I see. And you get home then about uhh...

Phyllis: About...

Bill: You, you go home in the afternoon, of course...

Phyllis: Oh, yes, uh huh, at one I go home and fix uh... lunch or maybe more like dinner, you know.

Bill: Mh mmh.

Phyllis: It's a pretty big meal. And this is on Monday, Wednesdays and Fridays, and on Tuesdays and Thursdays I get home at five.

Bill: I see. I see. And then what time do you get to bed?

Phyllis: Oh, I'm a real sleeper. I ge... go to bed about ten, ten-thirty.

Bill: I see. I see. Well, thank you very much.

Phyllis: You're welcome.

G.1: Emilie's Trip

Bill: Hi, Emilie. Uhh... Say, how long have you been in Mexico?

Emilie: Ohh, let me see. I've been in Mexico for two weeks now.

Bill: I see. So... uhh... you... you got here about...

Emilie: January ninth.

Bill: January ninth.

Emilie: Uh huh.

Bill: That was about two weeks ago.

Emilie: Yes.

Bill: Yeah

Emilie: Uh huh.

Bill: Uhh... And let me see, you must have left Vermont about December fifteenth. Is that right?

Emilie: Yes, I did. Uh huh. I left Vermont about two weeks before Christmas.

Bill: I see.

Emilie: Well, ten days maybe.

Bill: Ten days before Christmas. I see.

Emilie: Yeah. Uh huh.

Bill: And where did you go from there?

Emilie: From Vermont? After I left Vermont? I went to my parents' house in Massachusetts.

Bill: In Massachusetts. Where in Massachusetts is that?

Emilie: Oh, about the central part of the state. It's a little town called Athol.

Bill: Athol, I see. Ok, so then... then, ahh... uhh... How long after that did you... I suppose you spent the holidays in Massachusetts?

Emilie: Yes, I did. I spent uhh... a week at home, and then the week after that I spent time in Boston...

Bill: I see.

Emilie: getting ready to come to Mexico, you know, shopping and things like that.

Bill: And when did you... when did you leave for Mexico?

Emilie: I left Mexi... for Mexico on the ninth. I drove to New York.

Bill: I see.

Emilie: And got the airplane in New York, and then came to Mexico City.

Bill: I see. So... uhh... then you didn't come directly to Queretaro. Uhh... You went to Mexico City on the ninth?

Emilie: Yes, on the ninth.

Bill: And then how... how long after that did you...

Emilie: Two days after the ninth I left to come to
Queretaro.

Bill: I see.

Emilie: Yeah

Bill: I see. Well that's very interesting. Thank you
very much.

Emilie: Oh, OK. You're welcome.

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G.2: Donald's Trip 1

Kathleen: Donald, I'd like to ask you...

Donald: Yeah.

Kathleen: about your trip to the U. S. Ahh...

Donald: You mean the one that I made last December?

Kathleen: Yeah, that's right, yeah. Could you tell me what your schedule was?

Donald: Uh, let's see. Uh... I left Osaka on the twelfth of December and flew to San Francisco.

Kathleen: Uh huh.

Donald: Well, not exactly directly to San Francisco. I had to stop in Honolulu for six hours.

Kathleen: Uh huh. I see.

Donald: So.

Kathleen: And what time did you leave Osaka?

Donald: Uh, we left... I left Osaka about six-thirty in the evening. It was on the twelfth.

Kathleen: On the twelfth.

Donald: And arrived at seven o'clock the same morning so... arrived in Honolulu at seven o'clock...

Kathleen: Uh huh.

Donald: on the morning of the twelfth.

Kathleen: Uh huh.

Donald: And then left Honolulu again, I think at about...
it was eleven in the morning still on the twelfth
and arrived in San Francisco at about three in the
afternoon, still on the twelfth.

Kathleen: I see, so you left...

Donald: It was a long day.

Kathleen: You left and arrived on the same day.

Donald: Right.

Kathleen: I see.

Donald: Yeah.

Kathleen: Uh huh.

Donald: And then stayed in... in the San Francisco area...
I stayed in the San Francisco area uhh... about
five days.

Kathleen: Uh huh.

Donald: Till the seventeenth.

Kathleen: The seventeenth.

Donald: Yeah. And on... on the seventeenth I flew to...
San Francisco to Washington.

Kathleen: Uh huh.

Donald: Again I had to change planes in
Minneapolis-St. Paul.

Kathleen: Uh huh.

Donald: But it was very short. It was about twenty
minutes.

Kathleen: So what time did you leave...

Donald: I guess...

Kathleen: San Francisco?

Donald: I guess I left San Francisco about eleven-fifteen in the morning...

Kathleen: Uh huh.

Donald: and then got... arrived... actually arrived in Washington at about eight-twenty uhh... the same evening.

Kathleen: So how... how long was your flight?

Donald: Well, the flight itself was probably about... including the change of planes, it probably took about... maybe five hours.

Kathleen: I see.

Donald: But you also have to include the fact that there's a three hour time change...

Kathleen: I see.

Donald: going to the East Coast.

Kathleen: I see. So it's later on the East Coast.

Donald: Right.

Kathleen: Uh huh.

Donald: Yeah.

Kathleen: OK.

Donald: And then I stayed in Washington just for a couple of days, actually, and left on the twenty-first...

Kathleen: The twenty-first.

Donald: so stayed four days.

Kathleen: I see.

Donald: And flew to Boston.

Kathleen: I see.

Donald: And that's a short flight. It only takes about
fifty minutes.

Kathleen: Fifteen?

Donald: Fifty.

Kathleen: Oh, I see.

Donald: Yeah.

Kathleen: What time did you leave?

Donald: Left at noon and got in at uh... ten minutes to
one. So it was a very short flight.

Kathleen: Uh huh. I see.

G.3: Donald's Trip 2

Donald: So stayed over Christmas and over New Years...

Kathleen: Uh huh.

Donald: in Boston. And uhh... then flew from Boston to Honolulu.

Kathleen: Uh huh.

Donald: And that was a long flight. We... we... I left Boston at uh... seven forty-five in the morning.

Kathleen: Uh huh.

Donald: Pretty early. Quarter of eight.

Kathleen: Yeah.

Donald: And uhh... then flew to Minneapolis - St. Paul, Los Angeles and Honolulu.

Kathleen: Uh huh.

Donald: So it was a lot of bouncing around. And we got into Honolulu, I think, at four in the afternoon, the same day, on the eighth.

Kathleen: On the eighth. You left Boston at seven forty-five AM and arrived in Honolulu...

Donald: At four PM.

Kathleen: On the same day.

Donald: Same day, right, because remember you're going against the time so that you save yourself... It was... it was an extremely long flight cause it zig-zagged across the country.

Kathleen: Uh huh.

Donald: But then in addition you have the... the uhh...
advantage of the time.

Kathleen: Uh huh. I see.

Donald: So...

Kathleen: Uh huh.

Donald: And then just spent the night in... I just spent
the night in Honolulu and then left ahh... the
following day, the ninth, for Osaka. And left, I
think at eleven-fifteen in the morning. And
arrived in Osaka uhh... at four-thirty the
following day. So, four-thirty the tenth.

Kathleen: So you left at eleven-fifteen on...

Donald: the ninth.

Kathleen: The ninth in Honolulu...

Donald: and arrived...

Kathleen: and arrived the tenth...

Donald: in Oso...

Kathleen: Oh

Donald: in Osaka at four-thirty in the afternoon.

Kathleen: I see. OK, it sounds like... And how much did it
cost?

Donald: Well, the total cost was 259,000 yen but ahh... it
really divided into two parts because I got a
special deal for the domestic part of the ticket
from Honolulu around the United States.

Kathleen: Uh huh.

Donald: And that cost, I think about four hundred dollars, about eighty thousand yen.

Kathleen: Uh huh.

Donald: And then the balance, the international part of the ticket from... the round trip from Osaka to Honolulu uhh... cost me, I think about 180,000. So all together it was about 259,000, 260,000 yen.

Kathleen: Uh huh. I see. Do you think that's cheap?

Donald: I think it was a pretty good deal for the amount of traveling that I did and considering the fact that it was also leaving at a pretty popular time around the end of the year when a lot of people travel.

Kathleen: Uh huh. I see.

Donald: So.

Kathleen: OK. Thanks very much.

Donald: OK

H.1: Bill's Place

Bob: Bill, I wanted to ask you about your housing situation.

Bill: Yeh?

Bob: You live in an apartment now, right?

Bill: Right, right.

Bob: Umm. Are you renting the apartment or is it company housing?

Bill: Oh, no. I'm renting it. The... the company's helping a little bit but I'm paying the rent.

Bob: Um, but you get an allo... a housing allowance from the company then.

Bill: Right, right. They don't have anything to do with uh... with uhhh... the... the renting situation or anything like that.

Bob: I see.

Bill: It's completely my responsibility.

Bob: Do you live in... It's an apartment house, right?

Bill: Right. It's uhhh... probably about thirty or forty apartments. It's not a big apartment house.

Bob: Well that's pretty big. What kind of a neighborhood do you live in?

Bill: Actually it's pretty high class. The... the... We live right on the... on the main street but ahh...

just back from... from that street uhh... there are very, very nice expensive houses... single family houses.

Bob: Oh, it's mostly houses, not...

Bill: Yes, it's not...

Bob: not apartments

Bill: No, it's not.

Bob: Do you know any of your neighbors very well?

Bill: Hardly at all. Uhh... I'm... I met the people on one side of me. When they moved in, they gave... they gave us a little... you know... a little gift that you get when... when somebody moves in next door to you.

Bob: Oh they gave you one?

Bill: Oh, yeah. I mean, they moved... they've moved in after.

Bob: Oh, they moved in after.

Bill: Yeah.

Bob: Oh, I see.

Bill: Yeah. But the people on the other side who've also moved in after we did, didn't give us anything. Maybe because I'm a foreigner or something.

Bob: Maybe they're foreigners.

Bill: Maybe so.

H.2: Jack's Place

- Bob: Jack, could you describe to me where you live?
- Jack: I live at Tanimachi Kyu-chome. You know where that is?
- Bob: I know generally where it is. Right in the middle of Osaka City, right?
- Jack: Right, a little bit south, but it's ahh... actually, it's very near Tanimachi-suji and the intersection with Sennichimae.
- Bob: Do you live in an apartment building?
- Jack: Ya, a small apartment building. I think it has, maybe thirty apartments in the whole building. But it... it's a seven...
- Bob: Oh, about the same...
- Jack: Yeah, it's a seven story building.
- Bob: It's... that's about the same size, I think, as Bill's...
- Jack: Probably.
- Bob: building. He said about thirty units. Umm... Could you describe your apartment?
- Jack: Sure. It's a... has one tatami room which we use as a bed room and then for writing, things like that. And then we have a space we use as a living room, that's a western style room.
- Bob: Uh huh.

Jack: And then we have a kitchen - dining area which is a fairly large size... maybe an eight-mat type.

Bob: OK, so you have one Japanese style room. How many mats is that?

Jack: Six.

Bob: Six mats? And then...

Jack: Six mats.

Bob: And then the... a western style room is the... about the same size as...

Jack: Right.

Bob: the Japanese style one?

Jack: It is.

Bob: And then one larger dining room - kitchen area.

Jack: Right, and then the other part of the apartment we have a veranda that's almost the same size as the six mat western style room. Oh actually, and the kitchen together. So it's the whole length of the... of all the rooms. So we have three...

Bob: So you have a long...

Jack: Right.

Bob: porch area.

Jack: Ya...

Bob: Oh, that's nice.

Jack: And it's quite wide so we sit out there and have breakfast and have plants and things like that.

Bob: Can you sit out there in the... Is it open or is it closed in?

Jack: It's... Three quarters of it is covered. It's an overhang from the apartment above.

Bob: Oh, I see but it's a... you... you can't use it much at this time of year, right,...

Jack: No...

Bob: In the middle of the winter?

Jack: we just keep our plants out there, and do the laundry, and hang out the wash and stuff.

Bob: What floor do you live on?

Jack: Sixth floor.

Bob: Do you have any view from your apartment then?

Jack: We have as much of view as one can have in that area of the city.

Bob: There are other apartments...

Jack: Directly in front of us there is an a... small apartment building it's seven or eight floors high. But tuh... to either side, left or right of that building it's wide open so you can see as far as, well, usually the haze is so bad or the pollution is so bad you can't see so far.

Bob: But at least you have some... somewhat of a view.

Jack: Ya, definitely.

Bob: Why... One last question. Why did you decide to live in the city itself and not out in the suburbs?

Jack: Mainly because of... We couldn't find anything far enough into the countryside that we liked and was a reasonable distance. Usually if we found something we liked, it was too far away.

Bob: Too far. And so the...

Jack: Too inconvenient.

Bob: So it was more convenient just living in the city, you thought.

Jack: Right. Cause if we live... we were living in the country before we came here and so we didn't want anything in between city and country. And most of the area between Osaka and Kyoto...

Bob: Yeah, so you wanted...

Jack: Seemed like that.

Bob: You wanted real country and not just suburb and that's impossible around here.

Jack: Yes.

Bob: OK. Thank you, Jack.

I.1: To Bill's Apartment

Madeleine: Bill, how do get from the station to your house?

Bill: Well, let me see... It's not all that difficult. First place, there's only one exit from the station. And so when you come out, you make a hard left and you walk back down along the station, along the tracks. And you go past the first.. uhh.. cross-over, which is a pedestrian cross-over, and you go to the next one, which is also a pedestrian cross-over. And then you keep walking straight away from the tracks.

Madeleine: Wait. Do you cross the tracks?

Bill: Yes, you cross the tracks and just keep walking straight away from... from the tracks for two blocks.

Madeleine: OK.

Bill: And then in the next block, ahh... you'll see this big building - it's a factory - on the left hand side. And then right across the street from that, ahh... three buildings down from the corner, th.. there's a small apartment building. The first two buildings are just private houses. OK? And the entrance is on the... is on the far side away from you as you're walking. And so you... that's on... on your right. That will be on your right.

Madeleine: The entrance is on my right.

Bill: Yeah, and also the building's on your right...

Madeleine: OK.

Bill: the right side of the street. And so you just walk up the stairs to the fourth floor. And my apartment is the first door on your right, on the fourth floor.

Madeleine: OK. Got it. So I go straight... I go straight from the train station along the tracks. Turn left on the second... on the second umm... crossing. Go straight two blocks.

Bill: Right.

Madeleine: And then it's the third building... third building on the third block.

Bill: Ah hah...

Madeleine: I got you.

Bill: On the right.

Madeleine: On the right...

Bill: Uh huh.

Madeleine: across from the factory.

Bill: Right.

Madeleine: And you're on the fourth floor, first door on your right.

Bill: Right.

Madeleine: Got it.

Bill: You got it.

I.2: To the Station

Madeleine: Bill, how do get to the station from here?

Bill:: Well, let me see. Of course, you... when you go out of the apartment building, ahh... you turn left and you walk down to the corner. And then you turn left again, and you walk all the way 'til you cross the tracks.

Madeleine: OK. So you just...

Bill: OK.

Madeleine: go straight...

Bill: It's about two blocks, I think, maybe two and a half blocks.

Madeleine: OK.

Bill: Right. And ah... then just as you cross the tracks, on your right you'll see sort of a.. a.. a walkway down where you can walk down there. But, since this is the first time, instead of taking that way, why don't you go down to the first regular street on your right, and turn right, and then all you have to do is keep just walking straight down along.

Madeleine: OK. So you go down a street with cars.

Bill: Yeah.

Madeleine: The first street with cars.

Bill: Yes.

Madeleine: And go straight. And then you hit the station?

Bill: Well, you just keep walking and walking and finally you'll go under this ahh..., what do you call it, it's a railway overpass. You just keep walking straight along that street. The street curves a little, but not much. And you'll get to this arcade, covered arcade, and you keep walking into the arcade until you get to this ahh... walkway on your right where you can walk down to the station.

Madeleine: OK. Is there a sign?

Bill: No, there's no kind of a sign but it's the only place that looks anything like that, I mean...

Madeleine: OK.

Bill: it's just a big op... sort of a open walkway. And then the... the entrance to the station is on your right, maybe.. a few yards down, after you make that t.. turn.

Madeleine: OK.

Bill: That's... Did I say the right? The left. It's on the left...

Madeleine: Oh...

Bill: the entrance to the station.

Madeleine: Oh. So you turn right, walk down and the station's on your left.

Bill: The st.. entrance is on your left. The station's
 right in front of you.

Madeleine: The entrance is on your left.

Bill: Yeah.

Madeleine: Got it!

Bill: OK. Great.

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J.1: The Copy Machine

Judy: Bill, could you show me how to use the copy machine? I don't really know how to use it.

Bill: Well, it's not that difficult. First you have to turn it on over here. The switch is on the side here.

Judy: Mmm Mhh. This one?

Bill: Yeah.

Judy: Like this?

Bill: Yeah. Just push it on there. And you see all these lights come on and you get a little noise there.

Judy: Mmm mhh.

Bill: And then.. ahh.. the next thing is you lift the cover up here.

Judy: Mmm mhh.

Bill: Go ahead, do it. ... And then you put your paper on the glass...

Judy: Mmm mhh.

Bill: here. And you see the different size sheets, like...

Judy: Oh, yeah, yeah.

Bill: A6, B6, A5, B4, A4.

Judy: Uh huh.

Bill: Probably the ones you'll use most is A4 and B5.

Judy: Mmm mhh.

Bill: Ahh... So you put your sheet down here according to the numbers.

Judy: Uh huh.

Bill: And then you have to make sure that... that the ahh... the right kind of paper is also in here, so you... you just push this button until you get the right size paper. You see, it says B5, A4 and like that.

Judy: This button?

Bill: Yes, just push it.

Judy: Ahhh...

Bill: And you see how it changes?

Judy: Yeah, yeah.

Bill: Keep pushing it...

Judy: Oh, OK.

Bill: And you see it just.. it just runs through all those different size papers.

Judy: And it's got three different size...

Bill: Right...

Judy: trays..

Bill: right...

Judy: at one time.

Bill: right.

Judy: OK.

Bill: Right, yeah. And then if you don't have the tray that you want, ahh.. you have to put the.. the other tray in and just do the same thing.

Judy: Uh huh.

Bill: And then...

Judy: And...

Bill: here...

Judy: Yeah...

Bill: it actually shows you the location of the trays...

Judy: Uh huh.

Bill: as you push the button. You see how it moves?

Judy: Ahhhh.

Bill: This shows you where the trays are.

Judy: Yeah, OK.

Bill: And then here you.. you just push the buttons for how many copies you want.

Judy: Mmm mhh.

Bill: OK?

Judy: So if I want.. like fifteen copies today...

Bill: You push "one", "five". Yeah, right.

Judy: And then which button is the start button?

Bill: This is the start button, the big green one.

Judy: Uh huh.

Bill: The big green one here, yeah.

Judy: OK, and what's the orange button, here?

Bill: This one.. if something goes wrong and you started making copies and you want to cancel it, you push the red button.

Judy: And what's the black one?

Bill: I'm not sure what that is. I'm not sure. Ahh...

Judy: OK.

Bill: but I've never used that. Anyway that's basically all you need to do. And then you need to write the information in this booklet for the school.

Judy: OK.

J.2: The Telephone Card

Bill: Ammm... Say Madeleine, I just bought this card. It looks really nice but I'm not sure how to use it. Seems like a nice convenience but... Do you know how to use these things?

Madeleine: Oh, sure. It's a really pretty one. These are telephone cards and you just...

Bill: Well, I know that!!!

Madeleine: Eh, ha ha ha... Well, the key is to find a green phone.

Bill: Ahh, I see. The... I... The one's with the lights on them? They have the red lights or something on them?

Madeleine: Yeah, yeah. The... It won't work in any other phone, but in the...

Bill: Ah huh.

Madeleine: if you find a green phone, they're wonderful cause you don't have to worry about change.

Bill: Uh huh.

Madeleine: So, what you do is you pick up the receiver on the phone.

Bill: Mm mhh.

Madeleine: And you stick the card in. Watch the arrows so that...

Bill: Mm Mhh.

Madeleine: you follow the arrows.

Bill: Yeah.

Madeleine: Stick the card in and it'll show you how much money you've got in there.

Bill: I see.

Madeleine: How many ten yen coins you have.

Bill: I see.

Madeleine: Yes, see, your card says "one oh five".

Bill: Ah hah.

Madeleine: So you bought it for a thousand yen, right?

Bill: Yes, that's right.

Madeleine: But it's worth one thousand five hundred.

Bill: One thousand...

Madeleine: No!

Bill: five...

Madeleine: Sorry. One thousand fifty.

Bill: I see. So I got five ek... fifty extra yen.

Madeleine: Right.

Bill: Oh, that's great.

Madeleine: It's a bargain.

Bill: Uh huh.

Madeleine: So, you'll see one thousand and fifty when you put it in the...

Bill: Mm mhh.

Madeleine: first time. But it'll... it'll drop down and you can watch the numbers decrease until it goes to zero.

Bill: You mean as you're making your phone call?

Madeleine: That's right.

Bill: I see. So... so everything else is the same. You just dial... after you put the card in, you dial and...

Madeleine: Right.

Bill: Ah huh. I see.

Madeleine: You just... you just put the card in, and then you dial the number, and then it'll work for as long as you've got money.

Bill: And then, if you don't finish up the card, it... the money comes... the card'll come back to you when you hang up?

Madeleine: Right. The card'll come back anyway and it'll still have money on it if you haven't used it up.

Bill: I see.

Madeleine: So you can use it as many times as you want.

Bill: Uh huh.

Madeleine: And then you can save the card afterwards for your collection.

Bill: That's really neat. Thanks a lot.

K.1: Emilie's Plans

Bill: Say, Emilie, ahh... what are you going to do this weekend?

Emilie: This weekend? I'm going to go to Guanajuato with a friend.

Bill: Oh, I see. Ahh... What are you doing? Are you going all day Saturday and Sunday or...

Emilie: Yes, I think so. We'll leave Saturday morning and stay all day and then stay over Saturday night and come back Sunday morning.

Bill: Come back Sunday morning.

Emilie: Yeah.

Bill: I see. Well, that sounds like a pretty good trip. I've heard Guanajuato is a nice place.

Emilie: Yeah. I... I hope so. I hope so. Many things to see.

Bill: Right, right. Well, have a good time.

Emilie: Oh, thank you very much.

K.2: Deborah's Plans

Bill: Debbie, tomorrow's Fourth of July. You're not coming to work tomorrow, are you?

Deborah: No, I'm not.

Bill: Ahh... So, wha... what are you planning to do? Are you going to be with your family?

Deborah: Yes. We're having a big family picnic ah... with friends, as a matter of fact, two hundred friends.

Bill: Two hundred friends!

Deborah: Two hundred friends, at... at one of our dear friend's homes. And there'll be swimming, and hot dogs, and fireworks, and games all day long.

Bill: Ahh... So this... this is something you do every year?

Deborah: Right. We...

Bill: I see.

Deborah: do it every year.

Bill: So you have... you have a... a big picnic at... This friend's home must be just humongous to take...

Deborah: Well, everybody's...

Bill: that many people.

Deborah: outside.

Bill: Ah hah.

Deborah: So, yes, it's... it is spread out, has a large swimming pool, and there'll be volleyball, and bachi an Italian...

Bill: Bachi?

Deborah: game.

Bill: I don't know what bachi is.

Deborah: It's a... an Italian bowling game...

Bill: I see.

Deborah: that you play on the grass.

Bill: Uh huh.

Deborah: And uh... there'll be fireworks and balloons, red, white and balloons...

Bill: Uh huh.

Deborah: and it's just a lot of fun.

Bill: Yeah. Do you... what... I... I mean, are they really, really great fireworks, or..?

Deborah: Yes, we send away for them. Ahh...

Bill: Oh, really!

Deborah: and it's out in the country so it's not next to anybody else and as soon as dark comes, fireworks go on and on. We've bottle rockets, and...

Bill: That's incredible.

Deborah: lights...

Bill: Yeah.

Deborah: of all kinds of fireworks.

Bill: So what's your favorite activity on the Fourth of July?

Deborah: Being part of that...

Bill: The whole thing.

Deborah: festive ahh...

Bill: Seeing everybody.

Deborah: Right.

Bill: Yeah, yeah.

Deborah: Situation.

Bill: Well, that's great. I hope you have a good time.

Deborah: I sure will.

Bill: The weather's supposed to be great.

Deborah: It will be.

Bill: Good.

K.3: Judy's Plans

Bill: Say, Judy, ahhh.. what are you going to do this weekend?

Judy: Oh, I've got something really interesting going. A friend of mine from church called me, and he has an extra ticket to an exhibition tennis match.

Bill: A tennis match?!

Judy: Yeah.

Bill: I see.

Judy: At ummm... Osaka-jo hall.

Bill: Osaka-jo. I see.

Judy: Yeah, yeah.

Bill: Oh, really. Is it.. is it like professional tennis or..?

Judy: Yeah, it's professional women's tennis.

Bill: Women's tennis.

Judy: Chris Evert Lloyd...

Bill: Chri...

Judy: and Lisa Bonder. There both Americans.

Bill: Yeah. I know Chris Evert Lloyd. She's very well known.

Judy: Yeah.

Bill: I don't. I don't know the other one.

Judy: Yeah. Ummm.

Bill: What was her name?

Judy: Lisa Bonder.

Bill: Lisa Bonder.

Judy: I think she's ranked about.. mmm.. maybe in the top one hundred.

Bill: Mmm.

Judy: Probably in the.. in the lower fifty but in the top one hundred.

Bill: Yeah. She may be newer too. I.. I know the old names but...

Judy: Yeah, yeah, she is.

Bill: not the new ones, I haven't followed it recently.

Judy: And have you heard of Carling Bassett.

Bill: No, I haven't.

Judy: She's a Canadian player...

Bill: Uh huh.

Judy: who is umm.. one of the up and coming young superstar types.

Bill: Yeah.

Judy: She's like seventeen or eighteen I think. And then also Manuela Maleeva or Maleva.

Bill: Mh hmm.

Judy: She's Eastern European, I'm not sure.

Bill: Yeah, yeah.

Judy: And it's a four women competition.

Bill: Sounds good.

Judy: Yeah, I'm...

Bill: Do you play tennis yourself?

Judy: I have played. I haven't played so much in Japan but I want to start again. I have a new tennis racket.

Bill: Oh, great!

Judy: Yeah, yeah.

Bill: Well, that sounds great...

Judy: Do you play?

Bill: I hope you have a good time. ... A little bit but not so much anymore. I used to.

Judy: Yeah, yeah. Oh, I'm looking forward to it.

Bill: Yeah.

Judy: But I don't know how long it is. So, we'll see. It'll be interesting.

Bill: Yeah. Well, I hope you have a good time.

Judy: Oh, thanks.

Bill: Yeah.

Judy: You too.

Bill: Yeah, OK.

L.1: Emilie's Weekend

Bill: Hi, Emilie. What did you do this weekend?

Emilie: Oh, Bill. I went to San Miguel de Allende on Saturday morning with a friend.

Bill: Oh, really?

Emilie: Yeah.

Bill: I've heard about that place. Is it nice?

Emilie: Oh, yeah. It's a very nice small town with many, many shops.

Bill: Shops? What kind of shops?

Emilie: Oh, you know, for clothes and blankets and pottery and jewelry. You know, li... things that you like to buy, you know, for other people, gifts.

Bill: You mean, sort of like Mexican handicrafts?

Emilie: Yes, I guess so, uh huh, Mexican handicrafts, yeah.

Bill: Uh, how far away is it?

Emilie: Well, we got on the bus, I think about nine-thirty and we were there about... before eleven. Maybe about an hour and fifteen minutes, I'm not quite sure but...

Bill: Uh huh.

Emilie: it wasn't too far.

Bill: I see. Did you... did you come back the same day or ...

Emilie: No, no, we decided that we would stay the day and look around and just take our time and so we stayed there Saturday night and came back to Queretaro on Sunday morning.

Bill: I see. Was... Is... is this town... with... does it have a lot of Mexican flavor? Did you... I mean...

Emilie: Oh, yeah. Oh certainly but it... it's very interesting that um... you have the... the Mexican as... flavor as you say. You know, the local people and then of course you have a lot of tourists.

Bill: Oh, there are a lot of tourists there?

Emilie: Like us. Yeah. Oh, yeah.

Bill: Oh, really?!

Emilie: Lot of Europeans.

Bill: Are there any nice restaurants or anything like that there?

Emilie: Oh, absolutely, absolutely. We ate in a couple of very nice places.

Bill: I see.

Emilie: Yeah.

Bill: So you really enjoyed yourself?

Emilie: Oh, yeah, yeah. It was a great time.

L.2: Madeleine's Weekend

Bill: Hi, Madeleine. Say, what did you do this weekend?

Madeleine: Oh, hi, Bill. Oh, I... I went to a festival in my neighborhood.

Bill: A festival? Uh.. like uhh... the Odori festival?

Madeleine: No, not really. It's a special festival called Hoshikudari and... It was at my... There's a big temple near my house called Nakayama.

Bill: Uh huh. I see. Mmmm.

Madeleine: And uhh... it was really nice. There was lots of booths and foods,...

Bill: Ah hah hah.

Madeleine: really good foods. And...

Bill: What sort of foods?

Madeleine: Ahh... Let's see, they had, I don't know, okonomiyaki...

Bill: Mmmm.

Madeleine: and they had lots of sweets and, you know, kakigori, the ice deserts.

Bill: You mean the shaved ice type stuff?

Madeleine: Right.

Bill: Yeah, yeah.

Madeleine: Eahh. Tsh! God! Everything was just delicious.

Bill: Uh huh.

Madeleine: So I ate a lot, and I looked at all the booths.

Bill: What were... what were the booths, anyway?

Madeleine: Ahh.. you could catch fish with this...

Bill: Ahh, yeah...

Madeleine: little paper net.

Bill: yeah, yeah, yeah.

Madeleine: Yeah. And they were selling lots of trinkets...

Oh! Saw these two little girls in beautiful
summer kimomo.

Bill: Mm mhh.

Madeleine: And they had these ahh... little light antennas on
their heads.

Bill: Hah, hah.

Madeleine: It was so cute!

Bill: Like space... space monsters.

Madeleine: Yeah..ah.

Bill: Japanese space...

Madeleine: Yeah.

Bill: That's funny.

Madeleine: Yeah, so, it was great. And then apparently at
the end they have a wave of people walking down
the hill and it...

Bill: Oh.

Madeleine: must be very nice but I didn't stay 'cause it got
too crowded.

Bill: I see. Yeah, those things can really be crowded.

Madeleine: Yeah.

Bill: But anyway it sounded like fun.

Madeleine: Oh, it was nice.

Bill: Yeah.

L.3: Mary's Weekend

Bill: Hi, Mary. How was your weekend?

Mary: Oh, it was great!

Bill: What did you do?

Mary: Ahh, well, Sunday... You know how nice it was Sunday?

Bill: Yeah.

Mary: Ahmm... a friend of mine's husband was celebrating his birthday so!..

Bill: Ah hah.

Mary: we took... umm... those little tea cakes and we went hiking up in the mountains.

Bill: Tea cakes?

Mary: Oh, you... you know, those things they use at the tea ceremony.

Bill: Oh, I see. The really sweet things?

Mary: Yeah, with the red beans inside.

Bill: Red... red beans in. Yeah. And you went hiking up in the mountains.

Mary: Yeah.

Bill: Where did you go?

Mary: Umm... we hiked from Shioya...

Bill: Shioya, uh huh.

Mary: to Suma.

Bill: To Suma.

Mary: But we took the long way, definitely.

Bill: Oh, really? How long did that take you?

Mary: Uhh... two and a half hours.

Bill: Two and a half hours? Oh, that... that's a nice hike on a nice day.

Mary: It was beautiful weather.

Bill: Wasn't it cold, though?

Mary: No, it was... it wasn't too windy.

Bill: Uh huh.

Mary: Usually the wind's the problem.

Bill: Mh hmm. Well, sounds like a really great weekend.

Mary: Yeah, it was really nice.

Bill: Fantastic. Well, see you around.

Mary: Yeah. Bye, bye.

M.1: Deborah's Hobby

Bill: Say, Deborah, what do you do in your free time?
Do you... do you have any free time? Ahh...

Deborah: I try to make some free time.

Bill: I see.

Deborah: Ahh... Other than sports activities, ahh... a quiet free time activity, I write.

Bill: You write?! That's a very unu... You mean, writing is your hobby?

Deborah: Yes, it is.

Bill: That's very unusual. Ahh... I've never heard of anybody who writes as a hobby before. I... I have a lot of trouble with writing. Maybe you should teach me how to write.

Deborah: Well, I... I... I write just for sheer enjoyment of it.

Bill: Ah hah.

Deborah: Right now I'm working on a paperback novel, ah... a spy - romance story.

Bill: Really! That's fantastic. Spy - romance. A lot of... a lot of mystery and a lot of ah... intrigue and a lot of ah... good juicy love scenes and things like that?

Deborah: Exactly.

Bill: Oh, fantastic, fantastic. Well, ahh..., uh... Do you think you'll get it published eh... soon or..?

Deborah: Well, that's my plan.

Bill: Ah hah.

Deborah: I've got over a hundred pages typed. Ahh...

Bill: A hundred pages. Mh hmm.

Deborah: I'm two thirds of my way through...

Bill: Mh hmm.

Deborah: this novel and uh... I hope when it is complete, uh... that maybe, perhaps somebody will publish it.

Bill: Well, that sounds... sounds great. Er... I tell you, if you ever do get it published, I'd like to read it. So please let me know.

Deborah: Oh, I would love to.

Bill: Let me know if you do get it published.

Deborah: I'll give you a copy, signed copy.

Bill: Well, thank you very much. I...

Deborah: You're welcome.

Bill: appreciate that. Yeah.

M.2: Bicycles

Madeleine: Do you have a bike, Bill?

Bill: Yeah, as a matter of fact, I've got a.. a.. a ten speed. It's pretty old. It's about ten years old. I got it when I first ahh... got to Japan, actually.

Madeleine: Ahh. Oh, I just got one last fall. I got a.. an eighteen speed.

Bill: Oh, nice one. •

Madeleine: Yeah, well...

Bill: Is it really light?

Madeleine: Ya, it's really light. It's about eleven kilograms, I think.

Bill: Oh, really!

Madeleine: Yeah.

Bill: Oh, wow! I'd love a new bike but I don't think I'll be getting one soon. Was it expensive?

Madeleine: Yeah, it was kind of expensive but I had the money at the time so I thought, "Why not?". It's.. it's much more comfortable than my shopping bike which doesn't fit and...

Bill: Ahh. Must be nice though. Must be nice.

Madeleine: It's very nice. But I found that eighteen gears is probably about three too many.

Bill: Uh huh. Yeah, I would think.. I would think about that. If I were to get a new one, I'd like, maybe, twelve or maximum fifteen, I think.

Madeleine: Yeah. I think fifteen would be good because it's just too hard to shift in eighteen.

Bill: Yeah.

Madeleine: But ah.. it's.. it is really good. And you can go up hill and you can go down hill, you can do anything with those. It's all...

Bill: Uh huh. Do you...

Madeleine: So...

Bill: do you ride a lot?

Madeleine: Nah, not recently but I like to take little bike trips on the weekends.

Bill: Mm mhh. Mh mhh.

Madeleine: What about you?

Bill: Well, I... actually I've been riding quite a bit. Ahh... because I'm not too far away from the Yodogawa river... the.. huh.. the Yodo river. And so I ride up one side and down the other, and my.. my standard ah.. route recently has been to ride all the way from where I live, which is near Awaji, all the way up to the bridge between Hirakata and ah.. Takatsuki. And then come around back. It must be oh, twenty, thirty kilometers, I would say.

Madeleine: That's quite a ride.

Bill: It's fun. It's a.. it's a lot of fun. It's..
it's mostly flat, though, so it's not hard.

Madeleine: Oh, but I enjoy riding flat 'cause then you don't
have to worry about the gears anyway.

Bill: Yeah. The only thing to worry about is sometimes
it's windy and so you have to ride against the
wind.

Madeleine: Ehhh.

Bill: But ahh... it's.. it's fun.

M.3: Volleyball and Japanese

Mary: Oh, I'm really stiff!

Bill: Mary! What's the matter?

Mary: Well, you know I play volleyball at the YMCA?

Bill: Oh, yeah, yeah.

Mary: Saturday night's workout was really tough.

Bill: Oh, really? I see. Do you practice everyday?

Mary: No, no, not everyday.

Bill: Uh huh.

Mary: Uhh... just Wednesday and Saturday nights.

Bill: Mm... Wednesday and Saturday. And do you... you play other teams, of course.

Mary: Umm... lately, no.

Bill: Ah hah.

Mary: Most of the games run from about April, I guess...

Bill: Mh hmm.

Mary: to September - October.

Bill: I see.

Mary: We don't have games in the winter.

Bill: I see. And your team must be all... all gaijin... all foreigners, right?

Mary: No, no, no, I'm the only gaijin.

Bill: You're the only foreigner!?

Mary: Yeah.

Bill: Well!

Mary: Ummm...

Bill: Must be good for your Japanese.

Mary: Yes, it is.

Bill: Yeah.

Mary: Ahh... they yell at me and I learn.

Bill: You learn Japanese that way. That's called the practical method.

Mary: Yeah. It is really difficult because they try very hard to explain important things to me...

Bill: Mh hmm.

Mary: and I just don't get it.

Bill: Mh hmm. Yeah. Well, I'd like to come see one of your games sometime.

Mary: Oh, you're welcome.

Bill: It would be interesting...

Mary: You're welcome...

Bill: yeah.

Mary: to come watch.

Bill: I...

Mary: We need all the support we can get.

Bill: OK. I'll do it. Thanks a lots.

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