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## **Appendices**



**Appendix A: Ethics documentation - Phase 1**

Information sheets for Phases 2 and 3 are similar to this one. However, they were adjusted to meet their specific goals.

Date: **28-10-2013**

**INFORMATION SHEET**

As part of my doctoral studies in the Department of Linguistics and English Language, I am carrying out a study titled: *Analysing Academic Listening Needs in a Specific Purpose Target Language Use Situation: English as Foreign Language (EFL) Learners Studying English Literature at a Saudi Arabian University*. My study will involve the audio-recordings of some lectures as an example of target discourse that English literature students are exposed to. I am going to transcribe these academic lectures, and will look for particular features that appear in the speech that I have recorded.

I have approached you because you are a lecturer at the English Language and Literature department at King Saud University, and I am interested in providing a description of the language used in lectures of English literature, as I aim to shed light on the linguistic and academic features associated with the spoken mode that can have an influence on students listening comprehension in an academic setting. I would be very grateful if you would agree to take part in my study and allow me to record the lecture delivered by you. If you decided to take part, this would involve arranging to record a live lecture. Your voice on the recorded data will be deleted promptly after it has been transferred to a password protected computer, and in the meantime the recorder will be stored securely.

You are free to withdraw from the study at any time. If you withdraw while the study takes place or until 1 month after the study finishes, I will not use any of the information that you provided. If you withdraw later, the information you shared with me will be used as part of the study. If you choose to not participate in this research, your employment at King Saud University will not be affected in any way. At every stage, your name will remain confidential. The data will be kept securely, in a locked cupboard, and will be used for academic purposes only. This will include PhD thesis and other publications, for example journal articles. Unless you instruct me to do otherwise, in my thesis and other publications I will not use your real name.

If you have any queries about the study, please feel free to contact myself or my course supervisor, Dr Tineke Brunfaut, who can be contacted on [t.brunfaut@lancaster.ac.uk](mailto:t.brunfaut@lancaster.ac.uk) or by phone on 01524 594044. You may also contact the Head of Department, Prof. Elena Semino, on 01524 594176.

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# UNIVERSITY OF LANCASTER

Department of Linguistics and English Language

## Consent Form

Project title: Analysing Academic Listening Needs in a Specific Purpose Target Language Use Situation: English as Foreign Language (EFL) Learners Studying English Literature at a Saudi Arabian University.

1. I have read and had explained to me by **Sahar Alkhelaiwi** the Information Sheet relating to this project.
2. I have had explained to me the purposes of the project and what will be required of me, and any questions have been answered to my satisfaction. I agree to the arrangements described in the Information Sheet in so far as they relate to my participation.
3. I understand that my participation is entirely voluntary and that I have the right to withdraw from the project any time, but no longer than one month after its completion. If I withdraw after this period, the information I have provided will be used for the project.
4. I have received a copy of this Consent Form and of the accompanying Information Sheet.

Name:

Signed:

Date:

## Appendix B: Lecture transcripts

### a) The full transcript of the (The rise of the novel: Richardson & Fielding) British literature lecture considered less interactive

**Lecturer:** Okay, thank you very much. Um I like how you're trying to explain stories and explaining some points but please try to keep your presentations within 15 minutes. Um okay, so today we're going to continue talking about the 18<sup>th</sup> Century um especially the second half of the 18<sup>th</sup> Century and we are going to focus on prose writing um and we're going to specifically talk about the rise of err the novel. Err we already talked about it briefly with Defoe last time but it is really with Richardson and Fielding that we see the, the um the form of the novel developing into its um modern form. Um so just an overview of the things that we have covered so far in terms of prose. Err we have seen that a certain amount of prose fiction had been err produced during the early modern period but these were mainly um either romantic or didactic and even um - and we also have seen some works that show um realism. Um but with the first half of the 18<sup>th</sup> Century we see that emphasis is um - or we, we see the increasing popularity of the biography form which turns biographies or history or historical figures into fictitious narratives. Um and especially with err we see that with Defoe, remember his um Robinson Crusoe or *The Adventures of Robinson Crusoe* and also the *Journal of the Plague Year*. Um we have seen that Defoe rejected all the fantastic conventions of romance and adopted the manner and tone of actual biography and came very ne - very near indeed to the genuine novel. Um but the book does not you know - um the book really says that he was more of an adventure writer or a crime writer than um um a novelist. Even though today we'd really consider him as a novelist but maybe he would be classified under crime novels or adventure novels. Um and so um the book intends that no one, not even Defoe, had yet written a novel of contemporary, social and domestic life and that's really the, the emphasis here, is that a novel portrays or reflect um everyday life. And so even though we said that Defoe's work shows realism, that the thing the events that happened are possible with the novel. We see events that are probable, that can happen in every err day life and so it really reflects ordinary people in a familiar setting and such a novel was produced by Richardson which is *Pamela*. If we want to pinpoint err when the um you know form of the drama really started um that task is going to be difficult and it's actually impossible and also useless to argue about the actual beginnings in England of that kind of prose fiction which we now call the novel. Err but it's quite safe to say that it's firm establishment and assured popularity date from the second half of the 18<sup>th</sup> Century. So really with Richardson and uh may indeed be accounted the greatest achievement of that age. The popularity of the novel coincided with, meaning happened alongside with, and also dependent upon the growth of a varied reading public. So it really depended on a public who is um...varied first of all, so different walks of life, different social classes, different backgrounds err but also who err it's a public who wanted and was interested in reading as well. Err it may be fairly stated that it was with Richardson that prose fiction passed definitely in its modern form and the novel was a sign that literature was beginning to outgrow the limitations of classicism. Remember with the classic um school we have seen how poets and writer really depended on classical err writers as models for their work and so it was very rigid, not err not flexible, so if you want to write an epic you have certain rules that you have to follow. A pastoral poem err had a certain form and we have seen how Pope - you know even the description of nature is taken or copied from the Greek and Latin writers instead of him describing um you know nature of of his country. And so the novel gave writers such freedom um to to write without the limitations of the classic school. Um in the epic and the drama it was impossible that writers reject the authority of antiquity but with the novel that authority can be ignored. And so the novel offered a fresh field in which modern writers were able to work independently so they didn't have the err rules that govern err the, the writing of, of fiction or any um work of literature. We have often said that works of art or of literature reflect the historical and social and political aspects of the age and so you cannot really consider a work of art or a rise of a certain genre without considering those err those those um factors. Um and so we have you know talked about how England or that you know throughout Europe there was

the err a democratic movement where people became aware of you know the ideas of liberty and freedom and the importance of every individual. Um and so the rise of the novel was really a result of that democratic movement in the um you know 18<sup>th</sup> Century and so even writers wanted to, to have the freedom of form um and not be limited or governed by certain rules. And so even though England was still a monarchy the Government um is not going to have um much control by now. Um the comprehensiveness of the novel because it's going to um include again ordinary people in familiar settings. Um it's free movement or it's free treatment of the characters and uh conditions of, of man and especially its sympathetic handling of middle class and low life are evidences of its democratic quality. So just the fact that it deals with every day you know people um is going to be err significant because during the previous period, you know if we look at the age of Pope for example um and if you read some poems and we will look at the um his poem *Eloisa to Abelard* um you will see that it deals with important figures um or its going to satirise the, the, the upper class or the higher classes of society. But here we have um you know the novel dealing with ordinary people um you're going to see every day characters and settings in the novel, and so this reflects the democratic ideal that every individual matters. And so it is not by accident that the novel appeared at a time when the middle classes were gaining social and political power, and we have mentioned this idea before that you know they became err merchants and so they were starting to gain wealth and uh gain you know also hold important err posts at the government as well. Um the form of the novel gives a wider scope than is allowed by the drama err for the treatment of motives, feelings and all the phenomena of the inner life.

**Lecturer:** Why do you think that is? How can the novel give a wider scope in the treatment of feelings, emotions, err psychology...than the drama.

**Student 1:** The entrance of the characters and they discover the characters from their inner thoughts of [unclear].

**Student 2:** To have more err point of views like err yeah err narratively.

**Lecturer:** Yeah so the the fact that it's a narrative form...

**Student 2:** Yeah.

**Lecturer:** ...the idea that you have different points of view...

**Student 2:** From different people.

**Lecturer:** ...or different people speaking...

**Student 2:** Yeah.

**Lecturer:** ...um a character can tell you what he feels or thinks for example.

**Student 2:** [Unclear] think that [unclear] the drama [unclear]...

**Lecturer:** Yeah because again remember that the drama is going to be presented at a theatre and so really the time has to be limited and so you cannot go into much depth, um into characters' thoughts and feelings. But also the drama is limited in the sense that it's going - you, you have to present the action and the dialogue in front of the, the audience and so we rarely see or hear the inner thoughts of a character. Err you know they have the soliloquy, remember the soliloquy where the, the character's left alone on stage to...

**Student 1:** Yeah.

**Student 2:** Speak in his inner thoughts.

**Lecturer:** To speak his inner thoughts to the audience. But how many soliloquys can a writer give right um and so with the um with the novel you're err the writer is going to be able to - either the narrative, err the narrator sorry um is going to you know tell us what he feels and thinks. We can change narratives err or you know err the points of view throughout the novel so we can hear from different characters. Um we can hear the characters' judgement of other characters as well and you know even with the err with the third person, err, err, the omniscient narrator if you remember who is, who is all knowing and so the - you will have a, a narrator that is able to describe everything and anything that happens outside and inside of of a character.

**Student 3:** Miss, can I ask you something?

**Lecturer:** Sure.

**Student 3:** [Unclear] now we have [unclear] and the same story and without a book. Is it the same that we - in the book that we have [unclear]... parts explain more, explain more in the book so - of the same events [unclear] both?

**Lecturer:** I think that's up for debate um depending on how you look at it. But I would argue that a book, that a narrative would give you more details and more depth, in-depth um description of a character, and so imagine you're a - you know you're watching a, a movie and you see that err you know a character is sad for example. One of the actors is sad um you'll only see that, you'll not get a description of it and so you have to understand that the character is sad and you know compare it to err a character in a novel who is describing vividly how he feels and you know wh - what is causing him to be sad. And so I think with a book, with a description err with words um it is um it is more - or it's going to give you more in-depth analysis of the err of the character.

**Student 3:** Not everything's written can be err in the movie.

**Student 2:** Yeah [unclear] in the scenes so...

**Lecturer:** Um that's also um that's also a good point that you cannot - just like the drama, the movie has to be limited in, in, in time and so you cannot you know show all of the scenes or all of the descriptions of, of emotions and of characters. And so those are some of the characteristics of um of the novel. Um let's turn to Richardson who is um, really the book describes him as our first novelist but you know again um it's really hard to define the margins of when a novel was written. Because you know like I said nowadays Defoe and Swift um are all considered as novelists so *Gulliver's Travels* and um *Robinson Crusoe* are, are considered no - novels. And so how did you know Richardson write his novel *Pamela* that we talked about? Err two of his friends who were publishers asked him to prepare for them a little volume of letters in a common style as models for contributors who were unable to indite for themselves. So they wanted him to write letters um that would be set as moral err models for um you know low class people who are unable to write um you know literature themselves. And by this time he had just started um or by the time he'd just started his task of writing these letters he remembered a true story um many years before and he considered the idea of using his - this story that he remembered to write his letters. And that's why if you read um you know whether it's err the *Adventures of Joseph Andrews* by Fielding or *Pamela* by um Richardson you will notice that they are written in - it's like letters that are exchanged between characters and you can see that original design err coming from you know the idea of the err the publishers. And so then the thought occurred to him that such a story if written in an easy and natural manner suitable to the simplicity of it, might possibly introduce a new species of writing. So a new kind of writing um and turn young people into a course of reading different from the pomp and parade of romance writing that tend to promote the cause of religion and virtue. So the result of this task was *Pamela* or the other name as you said was *Virtue Rewarded* I don't know if you mentioned that or not um but again you can see that it's a, it's um it's a play or err it's a novel or a piece of writing written to teach people, so it's didactic err basically.

**All:** Yeah.

**Lecturer:** Err because Richardson was a moralist. So let's look at err this err first novel err closely. So the story or the plot itself is very simple like you said. It tells of a young lady who is err 15 years old. Um she's a ladies maid and the - for a long time she is victimised by the attempts of um the immoral, immoral son of her now dead mistress. And mistress here just means her employer um and so and so like you said he was trying to seduce her um but she successfully resists all his arts and schemes until at length his heart being softened towards her, he makes her his wife. And so that's basically err the err you know the plot of the novel um even though it's very long and the attempts are you know err you know described at length.

**Student 3:** Sometimes it's stupid err she stays on guard when he's trying - she stays at his house, she doesn't [unclear] [laughs].

**Lecturer:** Yeah um right and so that's the idea with Richardson, that it's full of err unimportant details. We're going to talk that err about that in a minute but all of these small and trivial details make up the whole thing. Um and so despite its simplicity of subject it was so fresh in character and interest that it scored an instant and sensational success. So it became very

popular um in England, why? It's not because of the you know moral of the story. It's not because it was didactic, it's because of the treatment or how he treats the characters um and the analysis of motives and feelings for examples.

**Student 2:** Yeah I think people need something like this to read. We didn't have like a lot of things like seducing and tempting because their minds are changing - it's changing so they...

**Lecturer:** Right and, and the ideas that it's showing everyday situations that made it um may be um more and more popular. Um and so really it's mainly interesting from the historical point of view that this novel marks the err beginning of um of the novel so to speak. Um his other novel err *Clarissa* is considered his masterpiece. It gave him a European reputation and it is regarded as one of the greatest of 18<sup>th</sup> Century novels. Let's look at some of the characteristics of his work. So like you said um you know his books are full of unimportant details and they're very, very long. Um they have so many repetitions as well. Um they're written in the form of letters which are exchanged between characters um and this method - because um you know in a letter if you're sending a letter to a friend or a relative you would pour your feelings and thoughts um freely into it. And so this form...

**Student 1:** [Unclear] the letters from - was like a journal for a err journalist [unclear]...

**Lecturer:** Right it's like a diary or a journal um and so this form of writing or this method brings us into intimate touch with the characters themselves um and so if we're going to anly - analyse a character we get into their thoughts and feelings and emotions um and you know their psychology basically. Um but it has some disadvantages because it tends to scatter interest because it's dragging um and leaves us with or you know this form leaves us with a sense of the extreme artificiality of the whole err work. But if we're going to analyse motive and passion you know feelings and thoughts err we can think of Richardson um as having a distinguished place. Again the same idea that his work is built up out of thousands of small and trivial things that you know together make up the whole err novel or work. Um the book contends that his genius was more feminine than masculine and since boyhood he was interested in the women community um in England and that is why he succeeded best in the description of female characters.

**Student 2:** That's why he is more like writing feelings.

**Lecturer:** Yeah if you, if you follow the stereotype that err you know women are governed by their emotions and feelings then you can argue that point um but you can also notice that err his novels are named after, after females as well and so they're the heroines of the novels.

**Student 2:** That's why err when I said it's like a err they have more [unclear] women to [unclear].

**Lecturer:** Yeah the women were starting to hold important positions. They were err starting to have um a social standing as well. Um our second err novelist is Fielding and he is considered the greatest um of them all. Um as you said that he - for 10 years prior to writing um a novel um he was a playwright so he was writing err plays. Um and his first experiment - and the novel was a direct result or a direct reaction to the first experiment of Richardson. Um and Fielding did not share the same enthusiasm England had err of err over um *Pamela* um and so he really was disgusted by the exaggerated sensationalism of um Richardson. And so he took the advantage of the popularity of *Pamela* and make a joke out of it by turning it into burlesque and burlesque like you explained is a form of writing where you um mock a work or you make fun of it or turn it into err comedy. And so this was origin of the *Adventures of Joseph Andrews* and in that novel Henry Fielding reverses the role of Pamela err with Joseph Andrews and um and so we find Joseph is being tempted by his employer, his mistress um and so she is trying to make advances towards him and he is rejecting her like you said. Um this was experimental but it helped Fielding to find his proper way so like you said the first 10 um books or chapters were um about this situation and then the rest of it is about err the the adventures that you explained. Um after that he wrote another novel called *Adventures of Tom Jones* and it is considered the greatest novel of the 18<sup>th</sup> Century because it gives us our fullest and riches - richest pictures, err picture of English life about the middle of the 18<sup>th</sup> Century. Like you explained it you know deals with err men and manners and so it's describing so many characters um and so many um situations or social classes as well. Um and so if we look at his work we see that Fielding was much concerned about the structural principles of err of prose writing. A matter to which

neither Defoe nor Richardson had given much attention, so he's really err or he was really preoccupied with the novel as a literary genre and the principles that govern it. To him the novel was quite as much a form of art as the epic or the drama um he was a social sat - satirist and a moralist as well and so both Richardson and Fielding are moralists but in different ways. Um his purpose was to expose some of the most glaring evils as well public as private which at present infect the country. Um questions, comments. Okay, so that's all for today. Next time we will continue or we'll talk about the um we'll continue talking about the Restoration and the 18<sup>th</sup> Century and also look at Pope's um *Eloisa to Abelard*. You're free to go, thank you.

b) *A part that has been randomly chosen from the (age and gender) sociolinguistics lecture considered more interactive (the lecture is too long to be included fully here)*

- Lecturer: Okay. Let's see, hedges. We're going to discuss hedges. What are hedges? Come on, think. Yes?
- Student(s): Hedges are like terms or sentences [unclear]...
- Lecturer: Not to like?
- Student(s): In the picture [unclear].
- Lecturer: Yes, if you're not sure, okay. Yes, okay, you're close enough, yes.
- Student(s): [Unclear] you are saying something, you go like [unclear]...
- Lecturer: [Unclear] hedges? No.
- Student(s): [Unclear].
- Lecturer: [0:22:00] Uhuh, I'm not sure, what else? You say I'm not sure.
- Student(s): Maybe.
- Lecturer: Maybe.
- Student(s): As far as I know.
- Lecturer: Probably, as far as I know, sort of, to some extent, somewhat, all these, are they exertive?
- Student(s): No.
- Lecturer: It's like I believe it should be. Is it the same? Maybe we should leave.
- Student(s): It's softer.
- Lecturer: Softer, excellent. So basically the effect is to soften, to soften the effect. Women, or let's say - I ruined it, but anyway, who uses this more? Who do you think?
- Student(s): Women.
- Lecturer: Women, of course, because I said so, yes? Not because you knew it. But why? Because again women are softer and you know, they have feelings, are more considerate. What they do basically is that they can't tell the person right in the face you should leave, I believe you're not telling the truth. No, they're going to say maybe there is something else you want to say. Probably it will [0:23:00] take place. I'm not sure that she was here. So basically she doesn't want to make trouble, whereas another guy will say yes, she was here actually, your wife was here. Do you understand?
- Student(s): Yes.
- Lecturer: So this is what hedges are. Who's going to read the definition? Yes, okay.
- Student(s): Hedges are a word or a clause that is meant to be listen and the effect of an impact of an utterance, softness.
- Lecturer: Yes, so basically it is a word or a clause that is meant to listen to make it less what? The effect of the impact or the utterance? The impact of

the utterance can be very harsh and by using these hedges it can be softer, the person would actually feel much more comfortable talking about something or given more information or disclosing more information if used [0:24:00] - yes, go ahead.

Student(s): I think boys are more educated and will likely use these kinds of...

Lecturer: Yes, we would say - but remember we don't have a clear cut - we talk about in general, all right? In general. But what happens is that some men or some women prefer to be straightforward, for example. Some women prefer to be straightforward, but is this the norm?

Student(s): No.

Lecturer: No, it's not. We're talking when we make generalisations, these are actually the majority, do you understand? It doesn't mean that every woman has to use hedges. No, you can't say that. All right? So examples would be, I think, instead of - you know, think of the utterance, I think she's not telling the truth, or I think you're not telling the truth, compare it to you're not telling the truth [0:25:00], of course apart from the high pitched voice. It's a little harsher, right? But I think give some shred of doubt to that person that they are telling the truth. You can defend yourself, do you understand? Whereas when you are being confrontational it's different, do you understand?

Student(s): Yes.

Lecturer: Who uses them more, we said? Yes, you're going to read for me please.

Student(s): Women use hedges more than men because women care more about pursuing a side of the interaction based on mutual agreement and support.

Lecturer: Yes, so basically when we use hedges as females, we feel like there is mutual agreement. Mutual agreement, this is what we see women generally seek in society, mutual agreement. That is why once a woman goes and says I have a headache, the other one, I have a headache too. I have - I feel [0:26:00] sad today. I feel sad too. You see? So basically you say something, she would feel the same, just like you. Why? Because this is how to seek agreement. We want to be in harmony. We want to actually feel that we are part of a whole and not a single individual. Do you understand?

Student(s): Yes.

Lecturer: Okay. Not like the guy, if one guy says I have a car, the other one would say I have two cars, so they challenge. It's not like - when it comes to gender, men are more challenging, but females seek agreement. We're the same, do you understand?

Student(s): Yes.

Lecturer: This is what they say; we're the same, okay, I feel what you feel, I understand what you say. That is why yes, uhuh, uhuh, they are more supportive. Do you understand?

Student(s): Yes.

Lecturer: Okay, the last thing is giving compliments, we're going to discuss compliments today. What is a compliment?

Student(s): Say nice words.

Lecturer: Come on, raise your hand. You don't know what a compliment is? Come on [0:27:00]. You should know what a compliment is. All right, listen.

Student(s): Say something that is nice.

Lecturer: Yes, to say something nice, a compliment [unclear] whatever, so basically you're just saying something nice to another person for a

specific purpose, there are many purposes for that, or many functions for a compliment, all right? So this is basically a compliment. The compliment can be actually given based on - well let's see the definition; a polite expression of praise or admiration, so you actually admire something. You just express your admiration, you tell that person you like this thing and it's actually one of the strategies of positive politeness. They can be directed at - when you make a compliment, this compliment can be [0:28:00] all right.

Student(s):

Behavioural.

Lecturer:

Behaviour, yes.

Student(s):

Style.

Lecturer:

The style, which is the appearance, yes. Sorry?

Student(s):

Some work, some piece of work.

Lecturer:

Yes, work, piece of work, so ability actually, actions, yes. So for appearance would be something like I like your hair today, this is appearance. I like your shirt, I like your skirt. Ability like for example, excellent shot, nice answer, good try. So basically this is all about the actions, your skills and also about possession, things that you have. Lovely car, you have got basically this, a compliment is actually addressed for possession. Now, what do they do? They stress friendliness, you're actually trying to stress your friendliness. You're being friendly. Sometimes you just pass by [0:29:00] someone who you know and you just go and say oh, I like the colour. Why do people say that? Why do we say that?

Student(s):

To be nice.

Student(s):

To be friendly.

Student(s):

To give an opinion.

Lecturer:

Okay, but do I need your opinion?

Student(s):

No.

Lecturer:

I wore that colour and you tell me that you - it's a nice colour.

Student(s):

Trying to begin a conversation maybe.

Lecturer:

Yes, basically we're trying to be friendly to people. So oh, lovely bag, nice colour, lovely smile, you had a [unclear], you actually have a new haircut, new hairdo, do you understand? So basically we do that. What would you expect from a man, pass by a man? Say for example, oh I love your top. Would they say that?

Student(s):

No.

Lecturer:

No. Lovely scarf, where did you get it from?

Student(s):

He would sound awkward.

Lecturer:

He would sound awkward, that's the word. So basically they do not do that, whereas women do it. So these are the differences when it comes to compliments. So basically [0:30:00] if we want to talk about who gives compliments more, it's going to be the - we have two people of course, no one is complimenting themselves, right?

Student(s):

Yes.

Lecturer:

Yes? I think there are. Some people I know, all right. So basically most of the time you would actually have two people; the speaker and the listener, the one who receives the compliment. So the women can be either the speaker or the listener or both. There has to be a woman, there has to be a woman, most likely there has to be a woman involved, if not two, do you understand?

Student(s):

Yes.

Lecturer:

But when it comes from a man to a man, it's rare, culturally speaking, especially here it's not going to be - do you agree?

Student(s): Yes.

Lecturer: Because when we say something it doesn't mean that it's clear cut and we have to believe in it, you can argue. Do you believe so?

Student(s): Yes.

Lecturer: Yes or no?

Student(s): [0:31:00] Yes.

Lecturer: The rest, blank faces, poker faces, neutral, they don't know.

Student(s): Sometimes they [unclear]...

Lecturer: Yes, sometimes. Yes, sometimes but is it the norm?

Student(s): No.

Lecturer: No, so you see, sometimes they do. Yes?

Student(s): [Unclear]...

Lecturer: Well because it's a guy thing, it's not like...

Student(s): I think a boy maybe they will [unclear]... they will ask you oh, how are you?

Lecturer: But the way of giving compliments, sometimes they insult. They use really, really taboo words for giving compliments, they're very harsh. Some women are. Do you agree?

Student(s): Yes.

Lecturer: Okay, right. You see, I am always right. One person who compliments themselves. Okay, so compliments can have different functions. The last time we actually talked about the last point here, functions and compliments, solidarity. Solidarity would be like nice colour, you're passing by a friend, nice colour [0:32:00] and you leave. Each and every one would go her separate way, okay? So it's solidarity. Admiration because you like that thing, you like her bag, you like her hair, so you need to have ultimate admiration.

Student(s): [Unclear]...

Lecturer: To like something, okay? Envy, out of envying someone; oh, she got the full marks, she got the A-plus, do you understand?

Student(s): Yes.

Lecturer: So envy.

Student(s): Like jealousy.

Lecturer: Yes, she's being jealous. Or harassment, it could be harassment. How can a compliment be understood as harassment?

Student(s): What does it mean?

Lecturer: Harassment, you know, like annoying someone, giving them compliments in an annoying way. You're actually being disturbing, you're not feeling comfortable with the compliments. You're not going to say oh, thank you, when you should run away actually.

Student(s): [Unclear] people.

Lecturer: Sorry?

Student(s): [Unclear] people, like nice dress...

Student(s): [0:33:00] No, you had something like [unclear].

Lecturer: What about if a lady is walking in the street and a guy goes oh, nice legs? You see? This is harassment.

Student(s): [Unclear].

Lecturer: No, please listen.

Student(s): My friends, well [unclear].

Lecturer: All right, so this is basically ironic, yes? You're trying to remedy what happened, all right. Well it's not harassment, I don't think it's harassment. Do you know what harassment is?

Student(s): [Unclear] a compliment...

Lecturer: I have to say [unclear]. So basically giving a compliment in a way that is disturbing or annoying, do you understand?

Student(s): Yes.

Lecturer: Any questions?

Student(s): No.

Lecturer: No? Yes?

Student(s): A compliment, is it [0:34:00] something positive or negative?

Lecturer: It depends on the function. Most likely it's going to be positive, but there are cases in which it is actually negative, when that person is harassing someone else. Do you understand?

Student(s): Yes.

Lecturer: Any questions?

Student(s): No.

Lecturer: Yes, they were giving, for example, a compliment to someone they shouldn't, they shouldn't actually say that. Yes?

Student(s): When the [unclear].

Lecturer: Yes, hello, we're not done yet.

Student(s): [Unclear] run away.

Lecturer: Yes, if he's a stranger, especially in the west, yes. All right, we're going to discuss an assignment before you leave. We have two minutes. Did you give it back to me? If you have a question. Sorry?

Student(s): [Unclear]...

Lecturer: Okay. If you don't have a question you can leave. Yes.

## Appendix C: Web VocabProfile output for lexical density

### 1. Teaching techniques

WEB VP OUTPUT FOR FILE: Untitled (30.22 kb)

Words recategorized by user as 1k items (proper nouns etc): NONE (total 0 tokens)

	Families	Types	Tokens	Percent
<b>K1 Words (1-1000):</b>	343	514	5192	87.84%
Function: ...	...	...	(3444)	(58.26%)
Content: ...	...	...	(1748)	(29.57%)
> Anglo-Sax =Not Greco-Lat/Fr Cog: ...	...	...	(930)	(15.73%)
<b>K2 Words (1001-2000):</b>	56	67	160	2.71%
> Anglo-Sax: ...	...	...	(46)	(0.78%)
1k+2k			...	(90.55%)
<b>AWL Words (academic):</b>	60	81	328	5.55%
> Anglo-Sax: ...	...	...	(8)	(0.14%)
<b>Off-List Words:</b>	2	63	231	3.91%
	459+?	725	5911	100%

Current profile	
%	Cumul.
87.84	87.84
2.71	90.55
5.55	96.10
3.91	100.00

Words in text (tokens):	5911
Different words (types):	725
Type-token ratio:	0.12
Tokens per type:	8.15
Lex density (content words/total)	0.42
<hr/>	
<i>Pertaining to onlist only</i>	
Tokens:	5680
Types:	662
Families:	459
Tokens per family:	12.37
Types per family:	1.44
Anglo-Sax Index: (A-Sax tokens + functors / onlist tokens)	%
Greco-Lat/Fr-Cognate Index: (Inverse of above)	%

### 2. 19<sup>th</sup>-century literature

WEB VP OUTPUT FOR FILE: Untitled (26.27 kb)

Words recategorized by user as 1k items (proper nouns etc): NONE (total 0 tokens)

	Families	Types	Tokens	Percent
<b>K1 Words (1-1000):</b>	353	501	4126	82.75%
Function: ...	...	...	(2643)	(53.01%)
Content: ...	...	...	(1483)	(29.74%)
> Anglo-Sax =Not Greco-Lat/Fr Cog: ...	...	...	(877)	(17.59%)
<b>K2 Words (1001-2000):</b>	65	79	201	4.03%
> Anglo-Sax: ...	...	...	(67)	(1.34%)
1k+2k			...	(86.78%)
<b>AWL Words (academic):</b>	42	56	137	2.75%
> Anglo-Sax: ...	...	...	(9)	(0.18%)
<b>Off-List Words:</b>	2	134	522	10.47%
	460+?	770	4986	100%

Current profile	
%	Cumul.
82.75	82.75
4.03	86.78
2.75	89.53
10.47	100.00

Words in text (tokens):	4986
Different words (types):	770
Type-token ratio:	0.15
Tokens per type:	6.48
Lex density (content words/total)	0.47
<hr/>	
<i>Pertaining to onlist only</i>	
Tokens:	4464
Types:	636
Families:	460
Tokens per family:	9.70
Types per family:	1.38
Anglo-Sax Index: (A-Sax tokens + functors / onlist tokens)	%
Greco-Lat/Fr-Cognate Index: (Inverse of above)	%

### 3. Poetry

**WEB VP OUTPUT FOR FILE: Untitled (25.60 kb)**

Words recategorized by user as 1k items (proper nouns etc): NONE (total 0 tokens)

	Families	Types	Tokens	Percent
<b>K1 Words (1-1000):</b>	305	427	4211	81.15%
Function:	...	...	(2905)	(55.98%)
Content:	...	...	(1306)	(25.17%)
> Anglo-Sax =Not Greco-Lat/Fr Cog:	...	...	(930)	(17.92%)
<b>K2 Words (1001-2000):</b>	69	90	296	5.70%
> Anglo-Sax:	...	...	(121)	(2.33%)
1k+2k			...	(86.85%)
<b>AWL Words (academic):</b>	40	50	125	2.41%
> Anglo-Sax:	...	...	(5)	(0.10%)
<b>Off-List Words:</b>	?	109	557	10.73%
	414+?	676	5189	100%

Current profile	
%	Cumul.
81.15	81.15
5.70	86.85
2.41	89.26
10.73	100.00

Words in text (tokens):	5189
Different words (types):	676
Type-token ratio:	0.13
Tokens per type:	7.68
Lex density (content words/total)	0.44

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*Pertaining to onlist only*

Tokens:	4632
Types:	567
Families:	414
Tokens per family:	11.19
Types per family:	1.37
Anglo-Sax Index: <small>(A-Sax tokens + functors / onlist tokens)</small>	%
Greco-Lat/Fr-Cognate Index: <small>(Inverse of above)</small>	%

### 4. Sociolinguistics

**WEB VP OUTPUT FOR FILE: Untitled (17.33 kb)**

Words recategorized by user as 1k items (proper nouns etc): NONE (total 0 tokens)

	Families	Types	Tokens	Percent
<b>K1 Words (1-1000):</b>	255	352	2894	86.80%
Function:	...	...	(1796)	(53.87%)
Content:	...	...	(1098)	(32.93%)
> Anglo-Sax =Not Greco-Lat/Fr Cog:	...	...	(756)	(22.68%)
<b>K2 Words (1001-2000):</b>	55	66	127	3.81%
> Anglo-Sax:	...	...	(45)	(1.35%)
1k+2k			...	(90.61%)
<b>AWL Words (academic):</b>	43	47	126	3.78%
> Anglo-Sax:	...	...	(19)	(0.57%)
<b>Off-List Words:</b>	?	61	187	5.61%
	353+?	526	3334	100%

Current profile	
%	Cumul.
86.80	86.80
3.81	90.61
3.78	94.39
5.61	100.00

Words in text (tokens):	3334
Different words (types):	526
Type-token ratio:	0.16
Tokens per type:	6.34
Lex density (content words/total)	0.46

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*Pertaining to onlist only*

Tokens:	3147
Types:	465
Families:	353
Tokens per family:	8.92
Types per family:	1.32
Anglo-Sax Index: <small>(A-Sax tokens + functors / onlist tokens)</small>	%
Greco-Lat/Fr-Cognate Index: <small>(Inverse of above)</small>	%

## 5. British literature survey

**WEB VP OUTPUT FOR FILE: Untitled (17.19 kb)**

Words recategorized by user as 1k items (proper nouns etc): NONE (total 0 tokens)

	Families	Types	Tokens	Percent
<b>K1 Words (1-1000):</b>	350	488	<b>2863</b>	<b>86.84%</b>
Function:	...	...	(1851)	(56.14%)
Content:	...	...	(1012)	(30.69%)
> Anglo-Sax	...	...	(550)	(16.68%)
=Not Greco-Lat/Fr Cog:	...	...		
<b>K2 Words (1001-2000):</b>	51	61	<b>90</b>	<b>2.73%</b>
> Anglo-Sax:	...	...	(16)	(0.49%)
1k+2k			...	(89.57%)
<b>AWL Words (academic):</b>	58	63	<b>89</b>	<b>2.70%</b>
> Anglo-Sax:	...	...	(3)	(0.09%)
<b>Off-List Words:</b>	?	108	<b>255</b>	<b>7.73%</b>
	459+?	720	3297	100%

Current profile	
%	Cumul.
86.84	86.84
2.73	89.57
2.70	92.27
7.73	100.00

Words in text (tokens):	3297
Different words (types):	720
Type-token ratio:	0.22
Tokens per type:	4.58
Lex density (content words/total)	0.44
<i>Pertaining to onlist only</i>	
Tokens:	3042
Types:	612
Families:	459
Tokens per family:	6.63
Types per family:	1.33
Anglo-Sax Index:	%
<small>(A-Sax tokens + funciors / onlist tokens)</small>	
Greco-Lat/Fr-Cognate Index: <small>(Inverse of above)</small>	%

## Appendix D: Examples of high-, mid-, low-frequency words

### Techniques

Freq. level	Examples
K1	<i>able, after, approach, agree</i>
K2	<i>advantage, behavior, technique, content</i>
K3	<i>column, feedback, tone, questionnaire</i>
K4	<i>acquisition, interact, task, participatory</i>
K5	<i>audio-, passive, terminology, tolerance</i>
K6	<i>abundant, slang, superficial, grammatical</i>
K7	<i>adjective</i>
K8	<i>assimilated, authentic, synonym</i>
K9	<i>linguistic, semester</i>

### 19<sup>th</sup>-Century Literature

Freq. level	Examples
K1	<i>abilities, husband, and, love</i>
K2	<i>affairs, journey, spiritual, verse</i>
K3	<i>passage, passions, mixture, glorious</i>
K4	<i>accordance, novelist, inferior, imply</i>
K5	<i>coherent, hindrance, reconcile, stereotypical</i>
K6	<i>conquest, Islam, rational, weariness</i>
K7	<i>martyrdom, rhetorical, tremble, prose</i>
K8	<i>incompetence, patriarchal, pilgrims</i>
K9	<i>aristocrat, yearning</i>
K10	<i>conquests, extravagance, womanhood, ardently</i>
K11	<i>blundering, chivalry, oblivion, prelude</i>
K12	<i>grandeur, protagonist, Jihad</i>
K13	<i>rapturous, resonant</i>
K15	<i>hairdo, toddled</i>
K16	<i>cygnet</i>
K17	<i>coiffure</i>

### Poetry

Freq. level	Examples
K1	<i>about, does, good, happy</i>
K2	<i>poems, imagery, whereas, sugary</i>
K3	<i>explodes, pauses, rotten, rhyme</i>
K4	<i>eagle, wrinkled, poetry, thematic</i>
K5	<i>majesty, adhere, postponed, segregated</i>
K6	<i>sagging, syllables, syrup, delicious</i>
K7	<i>raisin, deferred, inedible, metaphor</i>
K8	<i>alluding, connotation, italicized, denotations</i>
K9	<i>pimple, pronoun, vowel</i>
K10	<i>consonant, fester, nutrients, majestic</i>
K11	<i>allusion, personification, stanza</i>
K12	<i>shrivels</i>
K13	<i>simile, makeup</i>
K15	<i>alliteration</i>

### Sociolinguistics

Freq. level	Examples
K1	<i>information, instead, all, at</i>
K2	<i>behaviour, awkward, preferential, features</i>
K3	<i>admiration, insult, norm, somewhat</i>
K4	<i>Arabic, gender, confrontational, construct</i>
K5	<i>taboo, harmony, moustache, disclosing</i>
K6	<i>colloquial, syllabic, pronunciation,</i>
K7	<i>feminine, mono</i>
K8	<i>disruptive</i>
K9	<i>linguistics, anatomy</i>
K11	<i>monosyllabic</i>
K15	<i>hairdo</i>

### **British literature survey**

Freq. level	Examples
K1	<i>all, follow, ideas, here</i>
K2	<i>analysis, disadvantages, experiment, popularity</i>
K3	<i>literature, restoration, classicism, comedy</i>
K4	<i>classified, intimate, liberty, novel</i>
K5	<i>vividly, sensational, virtue, contends</i>
K6	<i>biography, immoral, monarchy, pope</i>
K7	<i>feminine, narrative, prose, satirist</i>
K8	<i>pastoral, seduce, preoccupied</i>
K9	<i>playwright</i>
K10	<i>heroines, pomp</i>
K11	<i>antiquity, epic, fictitious</i>
K12	<i>soliloquy</i>
K13	<i>omniscient, outgrow, didactic</i>
K17	<i>burlesque</i>

## Appendix E: Technical vocabulary ranked according to frequency

Word	Freq.	Word	Freq.
Theresa (s)	28	Unwept	2
Compliment (S)	27	Weariness	2
Task-based	21	Actresses	1
Eagle	16	Alternated	1
African-American (S)	15	A-Plus	1
Content-based	13	Ardently	1
Unstressed	11	Ardor	1
Fester	10	Assertive	1
Raisin	10	Audio-lingual	1
Simile (S)	13	Beginner (S)	1
Uhuh	9	Biographies	1
Chivalry	8	Blunder	1
CLT	8	Boyhood	1
Dorothea	8	Broadcast	1
Pilgrimage	8	Capitalising	1
Sags	8	Clarissa	1
Suggestopedia	8	Classicism	1
Blundering	7	Colloquial	1
Iambic	7	Complimenting	1
Pamela	7	Comprehensiveness	1
Thematic	7	Contends	1
Uncles	7	Contributors	1
Avila	6	Cottages	1
Coherence	6	Courage	1
Harlem	6	Craved	1
Martyr	6	Crawling	1
Martyrdom	6	Crusts	1
Moors	6	Cummings	1
Prelude	6	Delicious	1
Stanza	6	Denotations	1
Syrupy	6	Disables	1
Adventures	5	Disapproval	1
ALM	5	Disclosing	1
Arabic	5	Disrupture	1
Consonant	5	DM	1
Foundress	5	Do-gooder	1
Hindrances	5	Dwelt	1
Indefiniteness	5	Envyng	1
Majesty	5	Erupted	1
Alliteration	4	Evidences	1
Child-pilgrimage	4	Extravagance	1
Coiffure	4	Far-resonant	1
Conquests	4	Fawns	1
Cygnets	4	Festering	1
Hairdo	4	Fictitious	1
Honey	4	Foretells	1
Incompetence	4	Formlessness	1
Italicised	4	Fountains	1
Male-dominated	4	Gentleness	1
Oblivion	4	Grammar-translation	1
Rugged	4	Gulliver	1
Supportively	4	Haircut	1
Wide-eyed	4	Hairdos	1
Allusion	3	Harsher	1
Andrews	3	Ill-matched	1
Assonance	3	Indite	1
Brooke	3	Inedible	1

Capitalised	3	Islam	1
considerate	3	Jealousy	1
Disappointment	3	Jewellery	1
Ducklings	3	Lapse	1
Epos	3	Later-born	1
Gender-specific	3	Lessen	1
Helpless-looking	3	Lifelessness	1
Love-stories	3	Linguistic-based	1
Majestic	3	Maid	1
Many-volumed	3	Manners	1
Monosyllabic	3	Meanness	1
Narrator	3	Middlemarch	1
Problem-solving	3	Mid-term	1
Protagonist	3	Misspellings	1
Rhyme	3	Moralists	1
Romances	3	Moustache	1
Spondee	3	Omniscient	1
Stink	3	Open-minded	1
Trochaic	3	Narratively	1
Abelard	2	Outgrow	1
Burlesque	2	Pauses	1
Capitalise (S)	4	Pilgrims	1
Certitude	2	Playwright	1
Chivalrous	2	Pomp	1
Clear-cut	2	Pronoun	1
Disapproved	2	Psychologically	1
Discouraged	2	Punctuation	1
Disruptively	2	Quiz	1
Eloisa	2	Resists	1
Envy	2	Resummarise	1
Frindliness	2	Sank	1
Frustrating	2	Satirist	1
Gender-neutral	2	Satirise	1
Hand-in-hand	2	Scansion	1
Helpless	2	Scrambled	1
Illimitable	2	Seduce	1
In-depth	2	Seducing	1
Jihad	2	Self-glory	1
Long-recognisable	2	Selfless	1
Moralist	2	Selfness	1
Oray-footed	2	Sensationalism	1
Obstacle	2	Shahid	1
Pimple	2	Shred	1
Poems	2	Shrivels	1
Postponed	2	Slang	1
Pre-task	2	Smiled	1
Rapturous	2	Softened	1
Self-despair	2	Softeners	1
Slanted	2	Soliloquys	1
Soared	2	Someway	1
Sobs	2	Stinks	1
Soliloquy	2	Strays	1
Stanzas	2	Sugary	1
Syllabic	2	Swift	1
Syllable	2	Tangled	1
Synonym	2	Tennyson	1
Tremble	2	Thrillers	1
Unattained	2	Toddled	1
		Tragic	1
		Turn-taking	1

		Victimized	1
		Vividly	1
		Vocab	1
		Vowel	1
		Well-known	1
		Wiser	1
		Womanhood	1
			1

**Appendix F:** Formulaic expressions from Simpson-Vlach and Ellis (2010)

<b>n.</b>	<b>Formulaic expression</b>	<b>Frequenc y</b>
1	be able to	3
2	blah blah blah	0
3	this is the	9
4	you know what I mean	0
5	you can see	4
6	trying to figure out	0
7	a little bit about	0
8	does that make sense	0
9	you know what	18
10	the university of Michigan	
11	for those of you who	0
12	do you want me to	0
13	thank you very much	0
14	look at the	13
15	we're gonna talk about	0
16	talk a little bit	0
17	if you look at	0
18	and this is	2
19	if you look at the	0
20	no no no no	0
21	at the end of	1
22	we were talking about	0
23	in ann arbor	0
24	it turns out that	0
25	you need to	1
26	see what I'm saying	0
27	take a look at	0
28	you have a	14
29	might be able to	0
30	at the end	3
31	you want to	3
32	to do with	3
33	nothing to do with	0
34	know what I mean	0
35	you look at	1
36	university of Michigan	0
37	what I'm talking about	0
38	the same thing	0
39	to look at	0
40	the end of	1
41	gonna be able to	0
42	we're talking about	2
43	to figure out what	0

44	so if you	1
45	so this is	8
46	if you want to	2
47	no no no	0
48	if you have	2
49	come up with a	0
50	we talked about	5
51	when you look at	0
52	in order to get	0
53	the end of the	1
54	oh my god	1
55	come up with	4
56	I was gonna say	0
57	and then you	3
58	a kind of	4
59	it doesn't matter	0
60	has to do with	1
61	you can look at	0
62	do you want me	0
63	little bit about	0
64	if you look	0
65	I just wanted to	0
66	you're talking about	0
67	what does that mean	2
68	the best way to	0
69	if you want	2
70	you know what I	0
71	we've talked about	0
72	we'll talk about	1
73	let me just	0
74	I was talking about	0
75	has to be	19
76	to talk about	2
77	it turns out	0
78	those of you who	0
79	you might want to	0
80	first of all	2
81	and so on and so	0
82	there was a	4
83	at the university of	0
84	yes yes yes	1
85	you can see that	2
86	I have a question	0
87	it has to be	1
88	we need to	0
89	what I'm saying	0
90	you want me to	0
91	all sorts of	0
92	as you can see	2
93	to figure out	0
94	keep in mind	0
95	what do you mean	2
96	it looks like	0
97	let's look at	10
98	you look at the	0
99	to make sure	0
100	if you wanted to	0
101	make sure that	0

102	end up with	0
103	and you can see	1
104	came up with	0
105	doesn't have to be	0
106	I mean if you	0
107	you've got a	0
108	gonna talk about	0
109	how many of you	0
110	I mean if	0
111	look at it	1
112	piece of paper	0
113	and so forth	0
114	and you can	2
115	looking at the	1
116	we're gonna talk	0
117	go back to the	0
118	you know what I'm	0
119	that you can	1
120	we're looking at	1
121	what I mean	0
122	do you know what	8
123	how do you know	0
124	you don't need to	0
125	you're looking at	0
126	turns out that	0
127	it could be	1
128	figure out what	0
129	if you've got	0
130	I wanted to	1
131	you could you could	0
132	might be able	0
133	trying to figure	0
134	what you're saying	2
135	we have to	2
136	I'm talking about	0
137	so you can	0
138	this kind of	4
139	don't worry about	0
140	it's gonna be	1
141	if you have a	1
142	wanna talk about	0
143	so you can see	0
144	I want you to	0
145	to look at the	0
146	to each other	1
147	the kind of	2
148	at this point	0
149	one of these	0
150	and if you	1
151	you think about it	0
152	talk about the	2
153	it might be	1
154	for those of you	0
155	to do with the	1
156	I'm not gonna	1
157	was talking about	0
158	have to do with	0
159	tell me what	1

160	look at this	2
161	in a sense	0
162	okay I don't know	0
163	I'll talk about	0
164	you need to do	0
165	do you want	0
166	we talk about	1
167	any questions about	0
168	come back to	0
169	you can see the	0
170	the reason why	0
171	it in terms of	0
172	what I want to	0
173	we looked at	0
174	if you wanna	0
175	take a look	0
176	if you were to	0
177	I'll show you	0
178	talking about the	2
179	that make sense	0
180	this is this is	0
181	how do we	0
182	we were talking	0
183	wanna look at	0
184	you're trying to	1
185	a look at	0
186	if you were	0
187	you're interested in	0
188	to think about	0
189	gonna be able	0
190	by the way	0
191	we look at	2
192	I think this is	0
193	but if you	0
194	at some point	0
195	I'm gonna go	0
196	thank you very	0
197	can look at	0
198	what happens is	1
199	on the board	3
200	um let me	0

**Appendix G: Coding scheme – Part 2 in Phase 1, Phase 2 and Phase 3**

(Codes highlighted in orange appeared in Phase 1, blue in Phase 3)

<b>Input decoding</b>	Identifying the acoustic shape of a word and linking it to its phonetic/phonological representation of words as found in the phonological system of the language being heard (so this also involves attributing pronunciation to words even if their meanings are not known) (Field, 2004a, p.234).  <i>But, in Phase (1), this occurs when a speaker explicitly vocalizes it.</i>
<i>Recognizing prosody (Prosodic prominence)</i>	Occurs when some words or phrases are pronounced with emphasis (with a pitch accent).
<i>Recognizing phonemes</i>	Occurs when a speaker wants listeners to pay attention to a single sound in a word.
<i>Recognizing rhetorical question</i>	Questions answered by the speaker.
<i>Recognizing interrogative questions</i>	Questions that need an answer from someone other than the speaker.
<i>High-pitched tone sentence</i>	Sentences with rising intonation, indicating questions that require a response.
<i>Decoding students' speech</i>	Occurs when a student speaks in class.
<i>Voice tone inferring</i>	Occurs when listeners need to draw inferences from the speaker's tone.
<i>Decoding fast speech</i>	When listeners have difficulty in processing many speeds or tempos of speaking (particularly fast speech).
<i>Understanding different accents</i>	When listeners have difficulty in understanding different English accents, such as British and American, or non-Saudi accents.
<i>Recognising words' pronunciation</i>	When listeners need to identify the correct or appropriate pronunciation of words heard quickly in connected speech, or the pronunciation of specific phonemes.
<i>Listening to single words</i>	When listeners listen to every single word rather than listening to words in groups.
<b>Lexical search</b>	Retrieving a 'lexical entry', from the mental lexicon, containing stored information about a lexical item when it is encountered: a word's form and meaning, such as its phonological (pronunciation) and orthographic (spelling) representation, morphology information (inflectional: a plural for a noun, a past tense for a verb as well derivational information e.g. -ness) (Field, 2004a, pp.151–154).  <i>But, in this phase, this occurs when a speaker explicitly vocalizes it.</i>
<i>Retrieving a word's meaning</i>	Occurs when the speaker says 'What does this word mean?'
<i>Recognizing specific information in the input</i>	Occurs when the names of places, novel or poem titles, characters and dates are mentioned.
<i>Comprehending metaphors</i>	Occurs when a listener needs to understand figurative language, i.e. nonliteral meanings.
<i>Understanding technical words</i>	When listeners have difficulty with understanding linguistic and literary technical words.
<i>Understanding technical definitions</i>	When listeners have difficulty with understanding definitions of linguistic and literary technical words.
<i>Noticing keywords</i>	When listeners have difficulty with extracting keywords as they have a vital meaning they lend to a certain utterance.
<b>Parsing</b>	Assembling a syntactic structure for a group of words according to

	a canonical (SVO) sentence structure while an utterance is still being processed, and then a final decision has to be made as to what has been uttered at the clause level to obtain an abstract, literal interpretation of an idea, i.e. ‘a proposition’ (Field, 2004a, pp.297–300, p.225, Field, 2013).
<i>Incomplete utterances</i>	Occurs when utterances are left abandoned/ unfinished by the speaker.
<i>Comprehending students’ speech despite incorrect grammar</i>	Occurs when a student speaks with grammatically incorrect utterances.
<i>Linking what is heard to syntactic knowledge</i>	When listeners need to or have difficulty with linking information to English syntactic knowledge, particularly during linguistics lectures.
<i>Understanding explicit information, understanding new (unfamiliar) literal information</i>	When listeners have difficulty with understanding explicit information without having to infer, or explicit information conveyed about unfamiliar ideas in a lecture.
<i>Processing complex grammatical structures</i>	When listeners have difficulty with understanding complex grammatical structures.
<i>Weak language proficiency in general</i>	When weak language proficiency negatively affects listening or understanding.
<b>Inferencing</b>	Requiring going beyond explicitly stated information and adding information to the text to establish coherence.
<i>Identifying a speaker’s intention</i>	Occurs when a listener needs to use pragmatic knowledge to interpret the speaker’s intended meaning by going beyond words.
<i>Activating world background knowledge</i>	Occurs when a listener needs to use general information/ world knowledge by matching the linguistic input with what is known about the real world.
<i>Adding recalled information from the same lecture to comprehend another point</i>	Occurs when a listener is required to recall something that was said earlier (in the same lecture) to help them comprehend a new idea.
<i>Recognition of a wrong response</i>	Occurs when a listener needs to recognise that a student’s response is wrong, especially when lecturers do not reject it.
<i>Predicting answers to questions</i>	When listeners have difficulty with answering questions posed by lectures.
<b>Building a mental model</b>	Integrating new information (after a sentence/utterance is elaborated on during inferencing) into a developing mental representation of the text. Also, requiring identifying main ideas, relating ideas to previous ones, distinguishing between major and minor propositions and linking different propositions representing meaning together while continuously building a macrostructure of the text (Khalifa & Weir, 2009, pp.51–52; Field, 2004a, pp.241). Anaphor resolution can also be regarded as part of this process based on Field (2013).
<i>Identifying the topic of a lecture</i>	Occure when lecturers identify the topic in an explicit or implicit way.
<i>Identifying key points</i>	Occurs when a listener needs to recognize the most important points

	in a text.
<i>Recognizing details</i>	Occurs when a listener needs to understand the points supporting key points.
<i>Identifying peripheral, unrelated information</i>	Occurs when a lecturer mentions information that is irrelevant to the topic and perhaps unimportant, but which is brought up.
<i>Using exact repetition</i>	Occurs when a lecture simply repeats two words that are more or less exactly the same.
<i>Recognizing synonyms</i>	Occurs when a lecturer gives another word or phrase (synonym) to mean nearly the same as another word.
<i>Recognizing glosses</i>	Occurs when a lecturer gives an explanation or definition for a term or word.
<i>Recognizing paraphrasing</i>	Occurs when a lecturer expresses the meaning of an idea using different, simpler words to achieve clarity.
<i>Integrating/ connecting two utterances using explicit conjunctions</i>	Conjunctions based on Halliday and Hasan (1976)
<i>Resolving anaphors</i>	Conjunctions based on Halliday and Hasan (1976)
<i>Using speech transitions (discourse structuring)</i>	Occurs when a speaker explicitly informs a listener about the direction they will follow during the lecture.
<i>Recognizing when a speaker gives a personal opinion or evaluates information</i>	Occurs when a lecturer explicitly evaluates the content (disagreement or personal endorsement) ('very important', 'easiest and simplest way') to help the listener weigh the points made.
<i>Recognizing when a speaker gives examples</i>	Occurs when the speaker presents familiar/ concrete examples to explain theoretical concepts.
<i>Identifying similarities and differences in arguments</i>	Occurs when there are different pieces of information, and a listener needs to recognize differences and similarities.
<i>Assessing or making judgements about information in the input</i>	When listeners have difficulty with assessing or judging information in the message so they can isolate important from unimportant information.
<i>Recognising key points presented at the beginning of a lesson</i>	When listeners have difficulty with recognizing key points presented at the beginning of a lecture.
<i>Co-discovering relationships between different ideas</i>	When listeners have difficulty with integrating several different ideas in a lecture.
<b>Creating text-level representation</b>	Creating a discourse-level structure for the whole text just processed (as a final process) by recognizing its propositions in a hierarchical structure so that different parts of the text fit together and propositions are arranged in terms of their centrality to text meaning, so an organized representation of the text including main and supporting points is created (Khalifa & Weir, 2009, pp.52–53).
<i>Creating a discourse structure for a whole text</i>	Previous definition ↑
<i>Recognizing when a speaker recaps prior given information or concludes</i>	Occurs when the speaker summarizes earlier points to ensure the listener has grasped information/ content.
<i>Following a lecture's structure while listening</i>	When listeners have difficulty with recognizing a lecture's organization or structure.
<i>Recognising a lecture's main ideas</i>	When listeners have difficulty with constructing the main points or gist of a lecture that are often implicit.

<b><i>Creating an intertextual representation</i></b>	Requires processing the meaning of a single text with meanings derived from multiple texts (or modals) using the mechanisms of deletion, generation and selection of information to establish 'integrated representations of multiple texts' (Khalifa & Weir, 2009, p.53).
<i>Activating subject-specific knowledge and linking it to the current lecture</i>	Occurs when a listener needs to recall information provided in previous classes (i.e. existing knowledge) to process new expository discourse.
<i>Recall preparatory reading for current lecture</i>	Occurs when listeners are expected to engage in lecturer (and possibly student) talk related to what they read before listening to the lecture.
<i>Connecting clues given on a whiteboard or in slides to the current lecture</i>	Occurring when listeners need to combine what they are listening to with what they read or is being read (by a student or lecturer) on slides or a whiteboard simultaneously.
<i>Connecting to information in a textbook to the current lecture</i>	Occurs when listeners need to combine what they are listening to with what they read or is being read (by a student or lecturer) in their textbook simultaneously.
<i>Understanding interaction</i>	Refers to the amount/extent of contact initiated and maintained by the speaker with their listeners.
<i>Aligning or doing assignments/ exams/ quizzes based on a lecture after listening</i>	When listeners have difficulty with relating information heard in a lecture to assessment activities such as assignments or exams.
<i>Connecting information heard to other materials after listening</i>	When listeners have difficulty with relating information from lectures to other non-assessed activities such as reading references, or engaging in extracurricular activities or deepening understanding of the textbook.
<i>Note-taking</i>	When listeners have difficulty with taking notes efficiently while listening.
<i>Linking information from a lecture to the next lecture(s)</i>	When listeners have difficulty with carrying forward pieces of information and recalling them when needed to better understand subsequent lecture(s).
<i>Integrating information from multiple lectures that are part of the course</i>	When listeners have difficulty with integrating information from different, multiple lectures to build an integrated representation of content knowledge.
<i>Integrating information from other texts while listening</i>	When listeners have difficulty with integrating information from other aural materials, such as videos.
<i>Understanding theoretical knowledge until applying it</i>	When listeners can only understand theoretical content knowledge when it is applied later, not at the same moment.
<b><i>Cognitive listening strategies</i></b>	Based on Goh (2002, p.192)
<i>Transfer and translation</i>	When a lecturer relies on L1 knowledge to facilitate understanding (e.g. translation or transfer).
<i>Fixation</i>	(Focusing attention on understanding a small part of a text)

	<ul style="list-style-type: none"> <li>- Stop to think about the spelling of unfamiliar words</li> <li>- Stop to think about the meaning of words or parts of the input</li> <li>- Memorize/ repeat sounds of unfamiliar words</li> <li>- Memorize words or phrases for later processing</li> </ul>
<i>Inferencing</i>	<p>(Filling in missing information and guessing the meaning of words)</p> <ul style="list-style-type: none"> <li>- Use contextual clues</li> <li>- Use familiar content words</li> <li>- Draw on world knowledge</li> <li>- Apply knowledge about the target language</li> <li>- Use visual aids</li> </ul>
<i>Prediction</i>	<p>(Anticipating content before and during listening)</p> <ul style="list-style-type: none"> <li>- Anticipate general content (global)</li> <li>- Anticipate details while listening (local)</li> </ul>
<i>Elaboration</i>	<p>(Embellishing an interpretation to make it meaningful and complete)</p> <ul style="list-style-type: none"> <li>- Draw on world knowledge</li> <li>- Draw on knowledge about the world</li> </ul>
<b><i>Metacognitive strategies</i></b>	Based on Goh (2002, p.193)
<i>Pre-listening preparation</i>	<p>(Preparing mentally and emotionally for a listening task)</p> <ul style="list-style-type: none"> <li>- Review content</li> <li>- Rehearse the sounds of potential content words</li> <li>- Encourage oneself to relax</li> </ul>
<i>Directed attention</i>	<p>(Monitoring attention and avoiding distractions)</p> <ul style="list-style-type: none"> <li>- Concentrate hard</li> <li>- Continue to listen in spite of difficulty</li> </ul>
<i>Comprehension monitoring</i>	<p>(Checking/confirming understanding <i>while</i> listening)</p> <ul style="list-style-type: none"> <li>- Confirm that comprehension has taken place</li> <li>- Identify words or ideas not understood</li> <li>- Check current interpretation with context of the message</li> <li>- Check current interpretation with prior knowledge</li> </ul>

**Appendix H:** Cross-referencings and conjunctions based on Halliday and Hasan's (1976) list

<b>Cross-Reference items</b>	<b>Techniques</b>	<b>19<sup>th</sup>-century literature</b>	<b>Poetry</b>	<b>Sociolinguistics</b>	<b>British literature</b>
He	7	2	75	8	28
Him	0	2	0	0	10
His	1	3	8	1	27
She	29	105	2	11	7
Her	1	56	2	4	6
Hers	0	0	0	0	0
It	137	33	225	77	70
Its	0	2	3	0	6
They	122	55	24	62	14
Them	53	23	3	15	2
Their	37	30	5	0	6
Theirs	0	0	0	0	0
This	61	73	48	26	16
These	18	15	8	8	3
Here	14	40	24	7	3
That	93	43	109	60	90
Those	0	0	2	0	4
There	31	15	9	15	1
The	275	244	252	107	219
Same	4	7	11	9	5
Identical	0	0	0	0	0
Similar (ly)	0	3	2	0	0
Such	1	7	1	2	3
different	10	9	7	2	9
Other	15	10	2	4	3
Else	3	4	10	4	0
additional	0	0	0	0	0
More	14	7	8	26	13
Less	0	5	0	1	0
As many	0	0	0	0	0
<b>TOTAL</b>	925	793	867	449	572
<b>Conjunction items</b>					
And	103	108	90	46	153
And also	0	0	1	1	4
Nor	0	0	0	0	1
And ...not	0	0	0	0	0
Or	34	52	29	26	44
Or else	1	0	0	0	0
Furthermore	0	0	0	0	0
Add to that	0	0	0	0	0
Alternatively	0	0	0	0	0
By the way	0	0	0	0	0
Incidentally	0	0	0	0	0
That is	4	4	9	7	3
In other words	2	0	1	0	0
Thus	0	0	0	0	0
Likewise	0	0	0	0	0
In the same way	0	0	0	0	0
On the other hand	2	0	0	0	0
By contrast	0	0	0	0	0
Yet	0	2	0	1	1
Though	0	0	0	0	4

Only	10	3	5	2	1
But	34	20	12	17	21
however	1	2	0	0	0
Even so	0	0	0	0	0
All the same	0	0	0	0	0
In fact	0	0	0	0	0
Actually	3	9	1	35	1
conversely	0	0	0	0	0
Instead	0	4	0	1	1
On the contrary	0	0	0	0	0
Rather	2	0	0	0	0
At least	0	1	0	0	0
I mean	2	0	1	0	0
Or rather	0	0	0	0	0
In any/either case	0	0	0	0	0
In any case	0	0	0	0	0
Consequently	0	0	0	0	0
On account of this	0	0	0	0	0
In consequence	0	0	0	0	0
With this in mind	0	0	0	0	0
For	50	48	27	20	15
Because	18	13	21	15	13
It follows	0	0	0	0	0
Arising out of this	0	0	0	0	0
To this end	0	0	0	0	0
In that case	1	0	0	0	0
In such an event	0	0	0	0	0
Under the circumstances	0	1	2	0	0
otherwise	1	0	0	0	0
Under other circumstances	0	0	0	0	0
In this respect	0	0	0	0	0
Apart from this	0	0	0	0	0
In other respects	0	0	0	0	0
Next	13	4	2	0	1
Just then	0	0	0	0	0
Before that	1	1	0	0	1
Hitherto	0	0	0	0	0
In the end	0	0	0	0	0
First	1	8	11	0	7
At first	0	0	0	0	0
Formerly	0	0	0	0	0
Finally	0	0	0	0	0
At once	0	0	0	0	0
Soon	2	0	0	0	0
Next time	0	3	0	0	1
Next day	3	0	0	0	0
Meanwhile	0	3	0	0	0
Until then	0	0	0	0	0
At this moment	0	0	0	0	0
In conclusion	0	0	0	0	0
In the first place	0	0	0	0	0
Up to now	0	0	0	0	0
At this point	0	0	0	0	0
From now on	0	0	0	0	0
To sum up	0	0	0	1	0
Now	16	1	65	3	5

Of course	3	8	1	4	0
Well	3	0	1	0	9
Anyway	1	0	0	1	0
Surely	0	0	0	0	0
After all	0	2	0	0	0
So	77	54	91	57	76
Anyhow	0	0	0	0	0
Then	25	4	7	1	3
Therefore	0	0	0	0	0
<b>TOTAL</b>	440	355	423	238	366

## Appendix I: Example of a stimulated recall transcript

- سحر: Alright now I need you to write like a summary do you want to say يعني تبغين تقولين اurally ولا  
تكتبين الـ summary بناء على فهمك للمحاضره اللي سمعتها.
- طالبة ١: طيب تفرق اذا تكلمت, أحسن!
- سحر: لا عادي بالعكس اللي يريحك يعني حتى لو بالعربي تقولين ايش قالت عادي.
- طالبة ١: طيب بقولها أحسن علشان يعني أفهم .
- سحر: استخدمني الـ notes اللي أنتي كتبتها يعني علشان.
- طالبة ١: طيب, الحين تبيني يعني أقولك القصة وإلا أشرح لك الأشياء.
- سحر: لا, يعني ايش فهمتي يعني ايش قالت بالضبط ايش فهمتي.
- طالبة ١: هي تكلمت عن شخص أسود وكان وقتها عندهم عنصريه يعني كان البيض مثل اللي يتحكمون فيهم أتوقع انه هو كان عامل فامن  
كتر ما يشتغل طلعت له مثل الحبوب ببدينه, انه كل اللي يخطط واحلامه مثل اللي ما راح تتحقق و احلامه  
تدمرت فيه أتوقع مثل اللي شي يحبطه او شي الناس اللي حوالينه يحبطونه هذا اللي فهمته أكثر شي.
- سحر: اوكي طيب واللي كتبتني هناك.
- طالبة ١: اللي هنا كتبتنه مثل الشرح انه هذا.
- سحر: ايه, ايش شرحت ايش قالت.
- طالبة ١: أول شي حتى لو كان بالنهايه؟ هذا السؤال الاساسي هذا كلهم يعني راجعين لذا السؤال, فيه - simile تشبيه- اللي هي like
- سحر: اوكي
- طالبة ١: وهنا بعد اللي .
- سحر: طيب ايش الـ simile بالضبط, ايش قالت؟
- طالبة ١: انه هنا اللي فهمته انه العسل صار مثل يعني صار سكر الى كأنه زجاج, هذا اللي
- سحر: شبهت العسل بايش؟
- طالبة ١: شبهت العسل يعني بالشاي القديم اللي تحول الى زجاج, نسيت.
- سحر: لا ok عادي عادي ok
- طالبة ١: انه هذي (لا اله الا الله) وشلون اقولك يعني توصل لذي.
- سحر: اللي هي, اه الخط الداخ صدك؟
- طالبة ١: ايه, انه ليش هنا سؤال وهنا كملها!
- سحر: اوكي
- طالبة ١: لانه هذي تابعه لذي او انه هذي simile لذي.
- سحر: اللي هي like a raisin in the sun (هيستر لايك اسور)
- طالبة ١: ايه, تقريبا هذي اللي فهمته
- سحر: اوكي
- طالبة ١: أحس اني كنت فاهمه اشياء كثيره بس مادري وين راحت.
- سحر: اه يمكن نسيتي شوي ههههه عادي عادي, طيب بسمه انتي يعني كيف حسيتي بشكل عام الـ lecture كانت difficult ولا easy

- طالبة ١: لا فهمت كل شي .
- سحر: يعني ايش تقييمك لها فهمتي؟ يعني سهله صعبه وسط؟ يعني ايش كانت
- طالبة ١: أحس انها يعني في البدايه يمكن كانت صعبه بس بعدين صارت سهله .
- سحر: Ok طيب ايش اللي خلاها صعبه في البدايه وسهله في النهايه؟
- طالبة ١: صعبه لانه ما يعني اذا هي على شرحها أحس انها ما ادري احس انه انا تعودت انه يشرحون اول شي ال poem يشرحون القصة اول شي انه شخص كان كذا وكذا
- سحر: اوكي
- طالبة ١: بعدين نبدأ نطلع الاشياء الاساسيه اللي مثل الـ simile اللي هذي تو قالتها.
- سحر: (بيرسفكيشن)؟
- طالبة ١: (بيرسفكيشن) وخلص يعني ختمها بهذا الشي مو بالنص.
- سحر: اها ok يعني حسيتي هذا الشي اثر عليك بشكل عام
- طالبة ١: ايه كنت قاعده امشي مع القصة بعدين راحت للـ imiles بعدين رجعت كملت مره ثانيه للاشياء .
- سحر: اها اوكي حسيتي اثر على فهمك يعني؟
- طالبة ١: ايه مثل اللي قطع بعدين رجع مره ثانيه
- سحر: طيب فيه شي انتي مثلا حابه انو نفس الـ lecturer سوته انه بيخليك تفهمينها أكثر بشكل عام؟
- طالبة ١: اللي هو انه وشلون شرحت حياته بالاول احس هذا حلو يعني فهمت انه هو ليش كذا يتكلم هذا هو، يعني شرحت كل sentence تشرحها.
- سحر: اعجبك هذا الشي؟
- طالبة ١: ايه ,
- سحر: Ok ليش أعجبك هذا الشي؟
- طالبة ١: يعني كل شي قالته وشو هو بقصد، عرفتي
- سحر: تعطيك الشرح لها، تعطيك information عن كل ..؟
- طالبة ١: مثل اللي تو بالعسل او شي انه يعني اذا كان العسل مثلا قديم كيف راح بصير شكله
- سحر: Alright, ok الحين بنسمع لـ sections نفس الـ poem نفس القصيده نفسها نفس الـ lecture بمقسمه تقريبا 3 to 5 minutes بناء على هذي الـ sections أسالك أسئله نفس اللي سألتك يعني فا اذا حسيتي انو فيه شي مثلا مافهمتيه يعني خليه ببالك علشان انه تقولين انه ايش كانت المشكله مثلا.
- .....
- سحر: Alright Basma based on the section, لما سمعتي بالمره الاولى مش بالمره الثانيه لأنو دائما المره الثانيه تخلي الواحد يفهم أكثر من المره الأولى.
- طالبة ١: ابييه ابييه
- سحر: فا انتي بناء على المره الاولى كان صعب والاسهل؟ أنتي قلتي في البدايه انو كانت صعبه
- طالبة ١: ايه في اشياء اصلا يعني ماسمعتها بس حسيت اني ماسمعتها بس الحين يعني يوم سمعتها فهمتها
- سحر: ايه بس في الاول الـ first listening على قولتهم ايش الاشياء اللي مثلا مافهمتيها؟
- طالبة ١: أقولك اللي هنا؟

- سحر: نفس المقطع اللي قالته .
- طالبة ١: ايه اول شي مافهمت انه هارلم اصلا كنت احسب انه هو اسمه بس طلع انه city في new York و بعد ايش هارم انه هو city وبنفس الوقت هو اسمه بعد
- سحر: Ok بلا عادي
- طالبة ١: لا , صح علي والا غلط؟
- سحر: هو صح هارلم اتز اسيتي ان نيويورك
- طالبة ١: بس هو مو ؟
- سحر: مين قصدها يعني
- طالبة ١: انه قالت اخر شي انه السود بينهم مشاكل بين البيض و هارلم كان بينهم
- سحر: اها اوكي
- طالبة ١: يعني حتى هو اسمه هارلم
- سحر: اوكي , يا عادي
- طالبة ١: طيب , والورد كنت فاهمتها بس اذا اقولها لك الحين
- سحر: لا انتي قولي ايش الاشياء مثلا تحسي خلتك والله هذا مافهمته انو فيه مثلا نقطه والله مافهمتيه انو ليش انتي مافهمتيها مثلا يعني
- طالبة ١: انو اول شي انه قالت it's not important انه يعني لازم تعرف الاشياء اللي وراء القصة
- سحر: اوكي فا انتي خلاص انو ....
- طالبة ١: ايه خلاص ماركزت بس بعدين استوعبت انها قالت لا انه لازم تركزون بهذي القصيده انه لازم تعرفونها لانه تعرفون وش قصده بالقصيده اذا جاء يتكلم.
- سحر: ابوه اوكي
- طالبة ١: خلاص
- سحر: طيب فيه شي يعني مثلا زي الكلمات اثرت عليك او حسيتي انو ما خلتك تفهمين مره انو مثلا فيه نقطه معينه يعني
- طالبة ١: لا مافيه
- سحر: اوكي طيب تحسي انك فهمتي المقطع هذا كله كامل يعني
- طالبة ١: اية
- سحر: اوكي فيه خاصيه او اسبكت انتي تمنيتي انو البروفيسور او اللاكتشر سوته مثلا بحيث انك انتي والله راح تفهمي اكثر
- طالبة ١: لا
- سحر: اوكي انا راح اسالك نفس هذي الاسئله يعني راح يكون بورينق شوي بعد كل سيكشن
- .....
- سحر: اوكي بسمه ايش رأيك سهل صعب وسط ايش حسيتي؟
- طالبة ١: اول شي مافهمت اللي هو قالته تكلمت عن السؤال الاول بعدين راحت هنا هنا مافهمت بس الباقي فهمته
- سحر: ايش اللي مافهمتيه بالضبط؟
- طالبة ١: مادري هو اول شي سألت هذا السؤال بعدين قالت
- سحر: What happens to the dream ديفرد

- ايوه , بعدين قالت? does it dry up?

- سحر: شرحتها

- طالبة ١: شرحتها بس مافهمت

- سحر: ايش شرحت بالضبط؟

- طالبة ١: ما ادري انا اللي فهمته من اول مره انه احلامه مثل اللي تموت قاعده تموت شوي شوي

- سحر: اوكي,

- طالبة ١: هذا اللي فهمته من اول مره ,بس هذا

- سحر: طيب ايش اللي تحسي خلاك ماتفهمني هذا

- طالبة ١: كيف كذا؟

- سحر: يعني ايش المشكله يعني اللي بالضبط مثلا حسيتي والله اثر على فهمك ما خلاك يعني تفهمين

- طالبة ١: لاني ركزت على السؤال الاول بعدين قالت? does it dry? بعدين قعدت ادورها

- سحر: وبعدين تدورينها من هنا

- طالبة ١: ايه بس انا اعتمدت على فهمي اللي اول مره اللي هي شرحت انه احلامه قاعده تموت

- سحر: طيب فهمتي كل شي قالت؟

- طالبة ١: ايه فهمت

- سحر: يعني في شي مافهمتيه حسيتي انو اثر عليك

- طالبة ١: لا, يعني هي ..... بالقصيده انو هو بيروح من مكان لمكان فا يعني بيصعب شوي شوي الفهم والا الشرح احس حلو

- سحر: ايه, طيب فيه شي حسيتي مثلا انه لو والله ضافته والا قالت والا سوت بيخليك تفهمني اكثر هذا المقطع مثلا؟

- طالبة ١: لا مافيه

- سحر: اوكي

.....  
- سحر: اوكي بسمه صعب والا سهل كان عليك؟

- طالبة ١: هذي مافهمتها

- سحر: ليش حسيتي انك مافهمتها؟

- طالبة ١: لانو احسها قامت تمشي بسرعه يعني قالتها كلها بوقت واحد

- سحر: هي كانت تتكلم بسرعه قصدك؟ والا المعلومات بسرعه وكذا

- طالبة ١: بسرعه انه قالت القصيده كلها بمره وحده وكل ما قالت شي يعني على طول تروح لل ... الثانيه فا مافهمت اللي هي يعني فهمته كله انه كل شي يتكلم عنه عن الدريم حقه

- سحر: اوكي

- طالبة ١: هذا اللي بس فهمت

- سحر: فيه شي اثر عليك مثلا الكلمات شي حسيتي انه انتي لو كنتي عارفه

- طالبة ١: فيه كلمه في البدايه ما فهمتها

- سحر: اللي هي؟

- طالبة ١: اللي اتوقع لا ايه اللي هي دريم ديغيرد
- سحر: اوكي
- طالبة ١: هي الظاهر انه شرحته بس مافهمتها
- سحر: ليش مافهمتها حتى بعد ماشرحت
- طالبة ١: ما يمكن ماني فاهمه الكلمات
- سحر: اوكي طيب فيه شي حابه تقوليه فيه شي مثلا انه برضو لو هي سوته او قائلته بهذي النقطة او السيكشن انو انتي والله راح تفهمي اكثر تمنيتي انه قائلته مثلا؟
- طالبة ١: هي انا بالمقطع كانت تشرح كلمة كلمة بس انا مادري ليش ماانتبهت انه من اول انه شرحت القصيده كله مره وحده بعدين رجعت مره ثانيه تشرح طيب ليش مو من الاول بدأت جمله جمله .
- سحر: اوكي.

.....  
- سحر: Ok Basma agine based on this section كان صعب سهل وسط ؟

- لا فهمت يعني وسط فهمت اشياء وفيه اشياء مافهمتها.
- سحر: ايش الاشياء اللي مافهمتها مثلا
- طالبة ١: نسيت
- سحر: تبغين تسمعينه؟
- طالبة ١: ايه
- سحر: ايه عادي .
- طالبة ١: فهمت كل شي
- سحر: لا شوفي انتي بناء على فهمك الاول على الـ first listening your موش الثانيه لان الواحد لما يسمع اكثر من مره اكيذ اكيذ راح يفهم غير عن المره الاولى في المره الاولى انتي اول مره سمعته lectureكلها كيف فهمتي هذا الشئ بسرعه ؟
- طالبة ١: لا مافهمته مثل اللي يستخدم it كثير انه علشان يخلي الـ dream مره كثير هذي مافهمتها
- سحر: ليش حسيتي انو مافهمتها ؟
- طالبة ١: لاني كنت مركزه على فهم القصة
- سحر: بعدين هي تكلمت عن مثلا
- طالبة ١: ايه بعدين يوم سمعت مره ثانيه لا انتبهت انه لا قاعده تتكلم عن اشياء ثانيه
- سحر: علشان details مثلا حسيتي انك مافهمتهم ؟
- طالبة ١: ايه لانه عرفتي اللي مثلا فيه كلمات اللي هي استخدمتهم
- سحر: (ثيمانيوننكي) قصدك؟
- طالبة ١: ايه هذي هي مافهمتها
- سحر: مافهمتي الفكره نفسها ؟
- طالبة ١: مافهمت الفكره فا علشان كذا
- سحر: ليش حسيتي انك ..... هذي الفكره مثلا ؟

- طالبة ١: لا احس انه الكلمه اول مره تمر علي
- سحر: اوكي وبرضو شي ثاني مثلا انتي حسيتي انه مثلا فيه مشكله مثلا او مو بس مثلا لو فهمتي معناها ممكن انك تفهمين الـ idea بنفسها والا
- طالبة ١: ايه لو كنت عارفته كنت فهمت كل شي بس انه اذا جتك كلمه غريبه احس مثل اللي تتوترين خلاص يعني اترك الباقي
- سحر: يعني تحسين انك الكلمات اللي تجي jnj بعدها ماتسمعينها ؟
- طالبة ١: ايه لانه هي قاعده تشرح على شي ثاني انه it معناها يعني يستخدم اللي قلتيها تو
- سحر: (ثيمانيوننكي )
- طالبة ١: ايوه فا أنا مافهمت هذي الكلمه فا خلاص تركت الشئ هذا
- سحر: طيب اوكي فيه (اسبكت ) تحسين مثلا انو لو الـ lecturer او البروفيسور سوته انتي والله راح تفهمين هذا الـ section تمنيتي انها والله قالت هذا الشئ او شرحت او اعطت شي راح تخليك انو تفهمين الفكره من الكلام اللي قاعده تقوله هي ؟
- طالبة ١: ايه احس انه لو قالت مأدري لو بدأت قالت مادري انا احس انه اول شي قالت انه اساله يستخدم اساله يستخدم it ليش يستخدم it أحس اني كنت مركزه ع الأسئلة فجأة ركزت على الـ it عرفتي
- سحر: فا حسيتي انك مافهمتي هنا ليش قالت كذا و ليش قالت كذا
- طالبة ١: ايه الحين أبي أركز على الأسئلة والا على عرفتي يعني مثلا أقولك ليه
- سحر: حسيتي يعني مثلا المعلومات كثيره
- طالبة ١: لا أحس يعني من سؤال لسؤال يعني مثلا اقولك ليش استخدم اسئله فجأة قولك ليه يستخدم it أحس انه ودك تجاوبين بس بعدين تفكرين ليش يستخدم it
- سحر: ترا عادي خودي راحتك لانو مو الكل يشرح صح يعني اقصد
- طالبة ١: لا احس اني اتفلسف
- سحر: لا لا عادي شوفي ترا فيه يعني المستمع ترا غير عن الـ speaker غير عن المتحدث
- طالبة ١: ايه
- .....
- سحر: اوكي بسمه , كيف سهل صعب وسط ايش رايك؟
- طالبة ١: صعب بصراحة انا عندي مشكله من اول مع هذي الاشياء صراحة اللي هي .... simile ذولي
- سحر: ايه عادي قولي كل اللي تحسين فيه ليش كان صعب يعني ايش حسيتي ؟
- طالبة ١: مادري يمكن هو من القصيده انه طيب يعني هذي الجملة طيب اوكي انا فهمت انه قصده انه يعني من تحت انه هو جالس تحت الشمس فا يصورون أكثر سمار طيب ما طيب احس ايش دخل ماني فاهمه.
- سحر: طيب فاهمه انتي ايش هو..... كان like a raisin in the sun طيب انتي فاهمه ايش raisin؟
- طالبة ١: لا
- سحر: حسيتي انو لو فهمتيها انو ممكن راح تفهمي اكثر؟
- طالبة ١: ايه اكيد
- سحر: طيب ايش تحسي اللي اثر عليك؟
- طالبة ١: يمكن علشانني مو فاهمه , raisin بعدين هنا اوكي احسها من القصيده تكلم عن الاحلام بس بعدين قال يعني هذي simile لهذي احس بعدين قال does it dry up like a raisin in the sun طيب اوكي الحين لو انا مثلا فريتها بقول ان الاحلام اوكي من الكلام انها مثلا تبخرت تحت الشمس او شي زي كذا او انها راحت تحت الشمس

- سحر: اوكي , على شرح الاستاذة نفسها واضح ؟ بالنسبة لل.....
- طالبة ١: لا, اللي فهمته انه اوكي انهم تحت الشمس فايصيرون اكثر darker طبيب بعدين ماعرفت ايش دخلها بالاحلام .
- سحر: اهاا , اوكي , فيه خاصيه او فيه شي مثلا لو ان البروفيسور والله لو سوته انو انتي راح تفهمين هذا المقطع؟
- طالبة ١: لو مثلا مادري أحس لو قالت الاحلام بعدين قالت انه مثلا شخص تحت الشمس احلامه مثلا كذا يعني مادري
- سحر: تشرح اكثر ؟
- طالبة ١: ايه
- سحر: توضح اكثر؟
- طالبة ١: ايه توضح اكثر انا يعني لحد الحين ماني فاهمه
- .....
- سحر: Alright Bassma ايش رايك فيه هالمره سهل صعب وسط؟ حبيتي الـ section بناء على الـ your first listening يعني موش الله
- طالبة ١: شوفي هذا من اول ماسمعته على بالي انه تكلم طالباتها انه عن شخص اللي قالت اسمه انهم دارسين قصيده ثانيه اللي هي
- سحر: (مارتن لوثن) لما تكلمت عن هذا الشخص
- طالبة ١: ايه
- سحر: اوكي, حسيتي انه ايش فيه؟
- طالبة ١: مافهمت اللي حسبتة من اول مره انه هي تكلم طالباتها على اساس انه تذكرون يوم عطيتكم هذا الدرس عن قصيده هذا الشخص هذا اللي انا
- سحر: طيب وفهمتي ايش علاقه هذا الشخص بالـ
- طالبة ١: اتوقع انه رئيسه او او او رئيس الـ city هذا اللي اتوقع
- سحر: اوكي , حسيتي انك فهمتي هذا الـ section والا كيف والا فيه شي أثر على فهمك ؟
- طالبة ١: احسن يعني لو كنت مثلا من طالباتها اتوقع كان فهمت او بفهم هذا الشي بس يمكن علشانني مو معها فا يعني نص ونص فهمت
- سحر: اوكي , تعرفي مين (مارتن لوثن كنج)؟
- طالبة ١: لا
- سحر: اوكي , طيب فيه شي مثلا لو سوته انه انتي والله راح تفهمي اكثر حتى لو ما انتي ماتعرفي هذا الشخص
- طالبة ١: لو ماقلت مثلا يعني لو شخص جديد وقالت هذا الشخص كذا وكذا وعنده قصيده كذا
- سحر: اعطت معلومات اكثر يعني
- طالبة ١: ايه ولو انه مادري انا لحد الحين مو متأكده اذا هو رئيسها او لا فا مادري لو مثلا عادت أحسن انه هو رئيس او انه مثلا كذا
- سحر: يعني أكدت على المعلومات اعطت المعلومات اكثر؟
- طالبة ١: ايه مثلا لو قالت تذكرون هذالك الشخص ان هذا رئيسه او رئيس الستى
- .....
- سحر: Alright Basma كيف كان صعب سهل ايش رايك فيه؟
- طالبة ١: هو صعب الفهم بس فهمته
- سحر: اوكي

- طالبة ١: اللي بديت كذا من مخي أشبك اذا ما اذا يعني ماتلخبطت هي من قبل شرحت الـ simile من قبل شرحته

- سحر: اوكي yes

- طالبة ١: علشان كذا حسيت انه يعني ليش مو الاول ماشرحته مع بعض بعدين من قبل هي قالت انه فيه اسئله كثير أول شي شرحت الاسئله بعدين قامت تشرح القصيده بعدين رجعت مره ثانيه تشرح الخط اللي يوصل الجملة الثانيه

- سحر: اوكي

- طالبة ١: بس بعدين قامت تشرح ترجع مره ثانيه للاشياء الاساسيه اللي هي (بريسفكيشن و سيملي )

- سحر: اوكي , طيب فهمتي كله كامل يعني؟

- طالبة ١: ايه لا فهمت

- سحر: والا حسيتي فيه شي هه مثلا ماخلاك والله تفهمين هذي النقطه بشكل مره perfect

- طالبة ١: لا فهمت كل شي بس (بريسفكيشن) اول شي ماكنت فاهمتها بعدين تذكرت

- سحر: ايش كانت (بريسفكيشن) اللي قالتها؟

- طالبة ١: اللي هي شديتها بالانسان مثل اللي تركض بس هي ماتركض بس اول مره انه ما فهمت الكلمه بس تذكرتها بعدين

- سحر: أي كلمه اللي ما فهمتها؟

- طالبة ١: (بريسفكيشن)

- سحر: اوكي, هذا بالـ first listening فهمتها أو...؟

- طالبة ١: لا ما فهمتها اقولك اول شي ما كنت فهمتها لان كنت ناسيه ذي الكلمه

- سحر: طيب بشكل عام كيف كانت ؟

- طالبة ١: شلون بشكل عام؟ كيف تبين؟

- سحر: سهله صعبه ؟

- طالبة ١: اول مره صعبه اكد بس بعدين يوم صرت اسمعها مره ثانيه الثالثه فهمت

- سحر: اوكي

- طالبة ١: واحس هي نفس القصيده تلخبط مادري ليش احس كذا يعني ينقل من شي لشي

- سحر: اوكي

- طالبة ١: ماهي يعني متصله مع بعض

- سحر: اوكي , والـ vocabulary وهذي الاشياء كانت صعبه سهله؟

- طالبة ١: لا عاديه

- سحر: يعني بالنسبه لك فهمتي التشرح

- طالبة ١: فهمت من اخر شي بس اذا من اول مره ما فهمت بس يوم عدت واعيد واعيد فهمت عرفتي اللي هي

- سحر: بس الكلمات اثرت عليك بالـ first listening مره اثرت والا تحسبن والله ما فهمتي مره ؟

- طالبة ١: ايه لو الكلمات كنت فاهمتها كنت على طول فهمت مثل ديفرد / بريسفكيشن هذولي اللي ماكنت فاهمتهم

- سحر: وبعدين أستنتجتني معانيهم؟

- طالبة ١: ايه وبعدين قمت يعني أوصل فهمت

## **Appendix J: Interview guide**

Students were interviewed using the same guide; the guide was simply rephrased to address them rather than the lectures.

### ***Opening***

Thank you very much for being willing to take part in my study. My name is Sahar Alkhelaiwi and I am a PhD student at Lancaster University in the UK. I am doing a project about what English Language and Literature students need to mentally employ when they listen to academic lectures. I am doing this to improve teaching materials to develop students' listening comprehension skills.

The aim of this interview is to help me understand students' academic listening needs in a target-language situation. I am interested in your experience of students' needs as a lecturer in the English Language and Literature Department at King Saud University.

This interview is organised in three parts. The first part deals with what students need to do mentally to achieve successful listening while listening to lectures. The second part tackles academic listening difficulties amongst students who are doing an English Language and Literature programme. Lastly, we will move on to talk about how students can improve their listening comprehension skills in order to get the most out of their studies in your department.

This interview should take no more than an hour. I hope that you will let me record the interview. Anything you say in this interview will be in complete confidentiality; it will only be used for my project and nobody else will hear it.

Your opinions are very valuable for my project, so please share your ideas, thoughts, experiences and situations with me by answering the questions. This will be very helpful for my project. Are there any questions before we start?

## **Interview Questions (Lecturers)**

### ***Part I Target Listening Needs***

Now, I would like to ask you about what you actually do while delivering a lecture.

1. Okay, you are delivering a lecture in your department and you want every student to derive the most benefit from what you are saying. In your opinion, how do you want your students to listen to your lectures?
2. What are the main objectives of your lectures?

3. In what ways are your lectures useful to your students?
4. How do you want your students to use the information you give them?
5. Please tell me a little bit about what students need to do in order to comprehend your lecture successfully? In other words, what makes a good listener in your class?
6. In general, what do you do to ensure that your students understand your lecture?
7. How would you advise students to prepare mentally for your lectures?
8. Could you tell me about what aspects of your lectures students need to pay attention to while you are speaking?
9. In November 2013, I visited your department and recorded five lectures. As part of my research, I identified several skills students that need in order to comprehend lectures in general. As I mention each of these skills, please state your thoughts about each one.

- Students need to recognise and understand the organisation of a lecture.
- Students need to be able to recognise the central and supporting ideas of each topic discussed, and realise the difference between supporting and central ideas which can be either explicitly or implicitly indicated by the lecturer.
- There are some abstract ideas, such as metaphors, used in lectures. To fully comprehend what is being said by the lecturer, students need to understand both the literal and implied meanings of metaphors.
- Students need to be able to infer English names given in lectures (e.g. characters in a novel, poets, authors and places), dates, numbers and titles of books when lecturers mention these things without introducing them first (for example, by saying: ‘This is the name of a poet’).
- Students need to be able to recognise sounds, such as stress, and intonation in general.
- Students need to be able to recognise such phonological features, especially to understand phonology and morphology lectures.
- Students need to do preparatory reading before coming to class. In this case, listeners are asked to engage in lecturer (and possibly student) talk related to what they have read.
- Lecturers sometimes write on the board whilst talking. Listeners need to connect speech to the written form. The students need to put written input within the context given by the lecturer; students will not understand a word just by reading it alone.

*(Probe questions to use, when needed)*

- In your view, to what degree is this skill needed?
- Do you feel students frequently need to use this skill?
- Can you think of any occasion in your lectures when the skill is particularly needed?

## *Part II Listening Problems*

Now, we will turn to students' listening problems.

1. How much do you think that all students are able to understand your lectures?
2. What have you noticed about students' development in listening skills since lecturing in this department?
3. Inevitably, students achieve a range of scores in an exam.
  - a. Why do you think some students get low grades?
  - b. What do you think may be the reasons for this?
  - c. Do you think problems understanding lectures may play a role in this? Have you noticed listening problems through responses to questions in a) class, b) pop quizzes, c) assignments, d) exams?
  - d. Can you remember any specific occasion when a student did not understand you because she did not listen well?
4. In April 2014, I conducted interviews with seven students (at different study levels and proficiency levels) in this department. They listened to recordings of lectures sourced from this department. They were also given the PowerPoint slides or other visual input that was used during the original lecture. After listening, the students were asked to write a summary of what they had heard. Then, we listened to the lecture again together, but this time with it broken up into sections, and the students were asked to give their thoughts about the experience of processing the lecture when listening to it in its entirety. After listening to each section, I asked them questions so that they had to explain how they had understood that part of the lecture. The data analyses showed several different types of difficulties that students might have encountered when listening to those lectures. Now, I will briefly describe what I have found. For example, I have found that:
  - Some students often understand single points in lectures but are unable to integrate all of the lecture's information to produce a complete and coherent understanding in their mind.

- Importantly, students seemed to lack the general background knowledge needed to understand lectures, especially literature lectures, which very much depend on Western culture. This makes it hard to understand lectures completely.
- Listeners (of both lower and higher proficiencies) generally find that redundancies, such as glosses, synonyms, paraphrasing and repetition used by the lecturer, are annoying. Lecturers tend to use redundancies because they are giving new knowledge, so they repeat and reinforce what they say so that students can better process new information. But, the use of linguistic redundancies has been found to be annoying to students (especially more proficient ones). This irritation can interfere with their concentration, making it harder to distinguish important points, and so negatively affect their understanding of the lecture.
- Some students also experienced some difficulty in understanding other students' speech in class or following a discussion between the lecturer and a student; therefore, they may miss information from these sources.
- The amount of information given might make it difficult for some students to rapidly process it all at once and to be able to remember it later.
- Some students had some difficulty understanding some points given in a lecture because the lecturer used a word that was unfamiliar to them. Sometimes, they still did not understand even when the lecturer gave a synonym, a gloss or paraphrase, because they did not understand those words either. This was especially the case with literary terms and linguistic terminology.
- Students often experienced attention or concentration problems when listening to lengthy lectures.
- Some students were unable to quickly and coherently relate the lecturer's speech with learning materials used (poems/ novels/ textbooks).
- Some students might be unable to recognise the relationship between a lecture and an exam or any future activity. For example, they say that the lecturer did not help them prepare for the exam.

*(Probe questions to use, when needed)*

- Do you recognise this problem? Have you observed this happening in your lectures?
- If so, what did you notice? Can you tell me about a specific situation?
- Why do you think students have this particular problem?

### *Part III Listening Learning Needs*

Now, we will move on to discuss how students can improve their lecture-listening comprehension skills.

1. How much do you think students are aware of **a)** their academic listening ability, and **b)** any academic listening comprehension problems they may have?
2. Do you feel that listening is a skill is something that students would like to improve, or is it something that they sometimes try to avoid? Or is it something they do not feel the need for, as if listening is just taking in sounds?
3. If you were going to give an academic listening course to students from this department, how would you help them improve their oral understanding in lectures? In your opinion what do you think is the greatest listening need that learners have to improve? What should we, as teachers, focus on most? Why do you think this is needed?
4. Generally, what do you think is the best way to teach 'listening'? In other words, what teaching methods appeal to students in this department?

### Personal Background Questionnaire (Lecturers)

You are kindly requested to provide the following information by writing a response in the blanks or ticking (✓) the boxes that apply to you.

1. First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_
2. Email address: \_\_\_\_\_
3. Nationality:  Saudi       Non-Saudi      Please specify: \_\_\_\_\_
4. 1<sup>st</sup> language:  Arabic       Other: \_\_\_\_\_
5. Highest level of formal education completed:  
 Bachelor's degree       Master's degree       Doctoral degree  
 Other(s) \_\_\_\_\_
6. Professional experience:
  - a. \_\_\_\_ Number of years working as a lecturer *in general*.
  - b. \_\_\_\_ Number of years working as a lecturer in the *Department of English Language and Literature at King Saud University*.
7. Number of class hours per week you teach in this department: \_\_\_\_ hours a week
8. Current levels of study you teach:  1<sup>st</sup>  2<sup>nd</sup>  3<sup>rd</sup>  4<sup>th</sup>  5<sup>st</sup>  6<sup>nd</sup>  7<sup>rd</sup>  8<sup>th</sup>
9. Please list the subject courses you are currently teaching in this department:

*Thank you very much for your cooperation!*

## Appendix K: An interview transcript

- Sahar: I'd like to ask you about what you actually do while delivering a lecture. So you are delivering a lecture in your department and you want every student to derive the most benefit from what you are saying. In your opinion how do you want your student to listen to your lecture?
- Lecturer: No, first of all it depends upon the way you adopt while teaching. So sometimes I feel that my students are not really following or - during lectures that take place at a late hour like one to two or two to three. So I try to, use variations.
- Sahar: Okay. In your sound?
- Lecturer: Yeah. So, somehow like adopting a different pitch, dropping down the voice or going a little bit higher to attract their attention. Sometimes I ask them a question and I ask them whether it's true or false to...
- Sahar: Why do you ask these questions?
- Lecturer: Why?
- Sahar: Yes.
- Lecturer: To get their attention. To get them more into what I am saying. Sometimes I feel like they drift away, and it's only natural. When it's a 50 minute lecture you don't expect everyone to be attentive 100 per cent. So when I feel like they are somehow drifting away I try to change the tone; I try to attract their attentions by asking questions and usually I ask a true or false question. Do you think this is correct? What do you think of this situation - not this situation - what do you think of, this particular information? Or for example I ask questions and they answer them and somehow a very irrelevant answer.
- Sahar: Mm, so you know that they are not following.
- Lecturer: Yeah. To attract - to get them into the mood of the lecture.
- Sahar: Mm. Interesting. What are the main objectives of your lectures?
- Lecturer: So this varies from one course to another but mainly since I am teaching literature so the major objectives to give the information, to - the students are expected to - by the end of the semester, not the lecture, the students are supposed to know what romantic poetry is, to know the major characteristics of romantic poetry for example, to analyse romantic poetry. So the students should know all of these things. So the objective is that the student is going to know by the end of the semester all of these things.
- Sahar: Interesting. In what ways are your lectures useful to your students?
- Lecturer: Well, thank you for this question. Some of my students actually joined this department while they wanted another department and I understand they have this predicament. Some of them do not know English very well and they struggle with a literature that is written in another language, especially poetry. So actually I try my best to relate all of the things that they do or the things that we study to their daily life to themselves. I try to focus on the

individual subjective experience and relate it to the courses. And literature usually gives you the room to relate all of these things to their experience.

So by doing this I hope that I am actually helping them to develop certain person traits, to feel that it is the - what they are doing is relevant to their lives and it is also useful.

Sahar: Brilliant. How do you want your students to use the information you give them in lectures?

Lecturer: I don't like to limit what we do in classes to exam papers and grades. So I try to encourage them to do other things like online projects, like extracurricular activities, like - now we are developing a new idea of the human library where the students will go and sit with humans to tell them the information, not like the usual traditional way where they sit and read the book to get the information or go online to find the information. My students...

Sahar: Interesting. Information from lectures?

Lecturer: From lectures and more than that because I ask them to do more than what we did in classes, to add more because if you are repeating what we said in class then you are not adding so much.

Sahar: But the lecture is like the starting point...

Lecturer: Yes.

Sahar: ...in this.

Lecturer: It's the base from which they build or it's the base that they build on. The lecture is the basis of what they are building.

Sahar: Okay. Can you please tell me a little bit about what do students need to do to successfully comprehend your lectures? In other words, what makes a good listener in your class?

Lecturer: Now, again and again, it's the - they have this language barrier as you must have known. So I ask them to read prior to coming to class. They have to read not the - all the texts that we are going to deal but they have to read like class by class. They read the poem, they translate the meanings of the...

Sahar: Into Arabic or...

Lecturer: ...of the difficult words. I tell them if you are interested in translation then go ahead and translate into English and Arabic. If not, you should build your own bank of vocabulary so just go ahead and hit the thesaurus and check for synonyms or just know the new words.

Sahar: Do your students read before coming to classes?

Lecturer: Unfortunately I can say that, barely 25 per cent to 30 per cent of the students read.

Sahar: Is this because they are lazy to do it or...

Lecturer: It's not - I won't say that they are lazy but they do not feel that they can really connect to a literature that is written in another language. I'm talking about the level of the students that I'm teaching now. Previously I had brilliant students who would read and do everything but now, since we are having what I can call the leftovers of the students because we are phasing out the old plan students...

Lecturer: So I have students with very poor GPA level. I keep asking them, reminding them, we do read in class, we have - most of the time we listen to a recitation or watch a video on YouTube. But the thing is they don't really get that motivated.

Sahar: Sorry I have a question about this type of reading that you request, or you ask your students to do before coming to classes. Do you expect them to relate what they read or the recollections of the reading with what they're hearing in your lectures?

Lecturer: I expect them to do that because actually while reading poems the students are expected to figure out the characteristics of romantic poetry. So at the outset of every semester we explain, we give the background or - let me talk about myself. I give them the background, I explain the major features of romantic poetry; then they are supposed to apply to the rest - to the poems that we are going to deal with. So I ask them to read before coming to class because first of all it's written in a language that is not their mother language and also it's poetry. So poetry is usually more complex than prose. So I ask them to read because, my experience taught me that reading before coming to class is very useful and it paves the way for a better understanding. But the students who really read come to me and tell me that they notice the difference and some of them are students with a very low GPA level and they want to do whatever it takes to improve. So they come and tell me we notice the difference and I ask them to read again after the lecture and see the difference. Did you understand it the same way as you understood it the first time? This is how I keep asking them. And with the previous students that I had, they noticed a huge difference. Actually some of them by the end of the semester managed to compose poetry.

Sahar: Oh. Interesting.

Lecturer: Yes. Now my experience with romantic poetry with the previous groups was a very brilliant experience. So this particular group that I'm teaching now is not, - let's say that they have this serious poor level of language.

Sahar: That affects their studies.

Lecturer: Yes.

Sahar: And their understanding...

Lecturer: Yes.

Sahar: ...of lectures. Okay, how would you advise the students to mentally prepare for your lectures?

Lecturer: Oh usually I ask them to - the first thing is to have enough sleep; don't come to classes with a heavy head to use the expression.

Sahar: To concentrate.

Lecturer: Yeah. I also ask them to - or give them a question to think of. It's...

Sahar: Before or...

Lecturer: Before the lecture. So I give them a question to think of. It relates to what we are going to deal with but it's like a hint. I do not give them the thing directly. So it triggers them to think about it and

when they come to class some of them just want to share the information, they are so excited. And the thing is, I keep telling them that with literature there is nothing that's 100 per cent right and 100 per cent wrong, so feel free to express whatever you want to express.

So this is somehow what I ask them to do. It's kind of interesting to ask them to prepare mentally but sometimes you do it without realising that it's something that's mental; it becomes like second nature to you while doing it.

Sahar: Yeah. In general what do you do to ensure that your students understand your lectures? What do you do while lecturing?

Lecturer: So basically, I - we read the poem together after they have read it at home.. Usually we have a recitation of the poem.

Sahar: Interesting.

Lecturer: Sometimes we have a short video that - for example if we have a specific element in the poem that needs to be highlighted I search online and find the most appropriate video and we share it at the beginning of the lecture. Then after reading the poem I go - I talk about the poem in general and I draw their attention to the fact that while we are reading pay attention to the significant parts to - in romantic poetry for example we focus on two things, either we want to find out the role of the poet, what is the poet trying to do here, or the characteristics of romantic poetry.

So I ask them. I explain the poem after talking about the poem in general. I explain it stanza by stanza and at the end of each stanza I ask them is there any feature of romantic poetry, is there anything significant that we can relate to the background. And usually they answer. When I draw their attention to the fact that something is here, then they answer.

Sahar: What about if you don't draw their attention?

Lecturer: Sometimes, but in very rare occasions some students will just ask, do we have transcendentalism here Miss; is it pantheism? So I answer them yes or no, transcendentalism is this and this and I give them an example from a poem that we studied to make it clear in their minds.

Sahar: Brilliant. What aspects of your lectures do you want your student to pay attention to when you're speaking to them?

Lecturer: Can you...

Sahar: Any aspects that you think in your speech that you want your students to focus on while talking? For example you talked about tone and stress: do you stress words, do you stress phrases that you want your students...

Lecturer: Yeah, yeah.

Sahar: This is just an example but definitely the...

Lecturer: I like to do that. At specific occasions like when we are dealing with - or let's say the two lectures before the exam. We keep dealing with specific points so that all lectures before the exam I stress on specific points and we go over them. Also sometimes I'm not so much into linguistics and the intonations and all of

these things but I notice that some points need to be stressed and emphasised. So we...

Sahar: What type of points do you stress?

Lecturer: So you are not talking about - are you interested in the content or what we exactly do?

Sahar: What you do actually.

Lecturer: Okay. So...

Sahar: Which is very much related to content. You cannot separate them, language and content and speech. It's just interwoven together I think.

Lecturer: Yes. So sometimes, when I want to draw their attention to one important point without telling them that this is important, I just stress the point. Like I just say, notice what William Blake said. Then I say the point. So I do it this way and they really pay attention because, when you adopt varying tones or pitches of the tone they know that it's important or when you drop your tone or when you just - some of my students feel like sometimes I [laughs] scream because sometimes I get overexcited, especially with poetry. I get overexcited and at certain points it's like - it's not that I'm screaming. This is my frustration that they are not getting the point behind the poem. So it's like I say, and William Wordsworth is and I go on explaining the point.

Sahar: Interesting. Okay. Do you feel that there are different listening skills that need to be developed by students at different stages of their education in your department, if you teach like different levels? Do you feel like there are specific listening skills, for example listening skills specific to level four, level five, level six, I mean these different stages...

Lecturer: Yes.

Sahar: ...of the department. How?

Lecturer: No, to be honest with you, at the first levels I do not expect the students to grasp what I say at the first time. So I tend to repeat what I say but in different ways. So I just need to maintain this balance between delivering the information and at the same time asking them indirectly to step up to the level they are expected to. So it's - instead of spoon feeding them the information I just tend to say the information in more than one way so that they understand.

When they progress, like when they reach let's say level five, I expect them to understand the points, the vocabulary that I use the first time, they hear the explanation or the vocabulary. I expect them to grasp it at the first time.

With level seven or eight students sometimes finish the sentence before I say what I want to say. They follow closely and they know what is coming because they are really attentive and they finish the sentence before I even utter or say the last word.

Sahar: Brilliant. Okay. In November 2013 I visited your department and recorded five lectures. As part of my research I identified several skills the students need in order to comprehend lectures in general. As I mention each of these skills please state your

thoughts about each one, like is this is a skill that's needed, do you remember any specific occasion or situation that is related to this skill, do you use it a lot or do you want your students to use it a lot sorry. So I think that the students need to recognise and understand the organisation of a lecture, for example a lecture has a topic, has central ideas, supporting details, examples, conclusion. Do you feel like your students need to organise - to recognise such a structure.

Lecturer: Well yes definitely they need to but it actually depends on the group. So if the group has language proficiency then they realise that this is the introduction of the lecture; then we move to the body of the lecture; then we will conclude and restate what we already said. Then they will recognise it but if the group is a poor group they will feel like they are not catching; they do know that this is the introduction for example. Sometimes I start by asking questions about the previous lecture to remind them of what we said. So they just feel like, why, is it something that we are going to be given points for? Is she going to take points for not answering? They do not realise that this is an introduction; this is meant to refresh your mind and to make you remember all of these things.

Sahar: And also to introduce the new lesson if it is related to it.

Lecturer: Yes, they are related to each other.

Sahar: Yeah. And I also noticed that some students cannot differentiate between central ideas and supporting points which I think - I mean, if they recognise this organisation this will help them comprehend the lectures that you give them.

Lecturer: In the past, when I started teaching I used to tell them this is our introduction, we are going to do this and that. Then now we move to the body of the lecture, then I conclude by saying that...

Sahar: You introduced these things?

Lecturer: Yes. I used to. But now I feel like this is kind of outdated; I shouldn't be doing this anymore because they are college students and they are expected to know that this is an introduction, this is a body and this is the conclusion of our lecture.

Sahar: But sometimes if the structure is not clear then the students might not be able to figure it out?

Lecturer: Yeah sometimes if it's not clear. I agree with you.

Sahar: Yeah. Okay. There are some abstract ideas, especially in literature, like metaphors and the students need to be able to recognise or to understand the literal meaning and the implied meanings of metaphors and other things. What do you think about this? To what degree is this skill needed in your lectures?

Lecturer: As a matter of fact they...

Sahar: Abstract ideas.

Lecturer: ... really need to know the abstract ideas and to understand the denotation and the connotation. And also to link all of these things to the main idea, what the poet or the author is trying to delineate or so. So surprisingly I find that my students are really good at grasping the meanings of the figures of speech. Most of

the figures of speech like metaphors, like similes, personification they know the meaning and they are capable of telling me, like, here the speaker is comparing between this and that. And they can relate all of these things together.

But when it comes to the more complex ideas like, let's say transcendentalism, it's like, a very abstract idea to them. They - I kept telling them that this is our world, you go beyond our world and you transcend this world. They know it, they understand it, but when it comes to application, when it comes to applying it to specific poems, they feel that it's somehow confusing.

So what we do to get over this difficulty is that by giving them examples like, I write on the board like...

Sahar: Concrete examples.

Lecturer: Yes. I write on the board we studied this poem, then here we have an example of transcendentalism and they see it for example, the line, and show how the line is an example of this specific abstract idea or concept. Then we go into something else that they confuse with transcendentalism and we compare and contrast what are the different features, what differentiates this from that.

Sahar: So you write on the board...

Lecturer: Yes.

Sahar: ...to show them?

Lecturer: Yes. Sometimes, I write on the board; sometimes I use, like PowerPoint presentations most of the time and actually we have an online forum where the students are free to express their thoughts. Sometimes - actually I feel that it's a good tool of education, where I monitor them but they answer each other's, questions and queries; they exchange thoughts about the course. And it's not something that is graded but they know that it's important because if they miss a class or something they want to know.

Usually it's written in the syllabus that they are given at the beginning of the semester but they prefer like when someone explains to them. Like we covered this and we reached that line so it's kind of interesting.

Sahar: Really. Good. Okay. In literature lectures, I noticed that students need to be able to infer English names given in lectures, like names of poets, of novels. But the thing is that lectures mention them naturally, they don't say for example this is a name of a poet. And if you don't do this, the students might not be able to infer that this is an English name and they just, you know, think that this might be a name of a novel or something. Did you notice this is a problem?

Lecturer: Usually when I refer to a work I assume that they have already dealt with the work as part of the plan. Or if I'm referring to a work that is not part of the curriculum I just say that it's a poem for example, a contemporary poem or this is a contemporary author. But that's true; they need to know, especially since this is

not their own culture, they are not that much well read in English literature. So they need to be told.

But I did not face this problem with the students. I asked them first, do you know for example Robinson Crusoe and they tell me yeah, we know Robinson Crusoe is the first English novel and the rest. But other times I ask them - like yesterday I asked them do you know *The Man He Killed* and they paused. It's a very good group that I asked. So I asked them do you know *The Man He Killed* and they said no. Then I said it's a poem that is written by, and I mentioned the name of the poet, and I talked a little bit about the poem. Then they said yeah we remember, we studied it two semesters ago but we forgot the title.

So sometimes - most of the time I ask them whether they know the name or the title, but you are right. Now I taught my romantic poetry students this semester a poem that invokes John Milton. Despite the fact that we mentioned in class several times that John Milton is an English poet, he is a blind poet and William Wordsworth is invoking him and this is - this shows nostalgia and all of these things.

During the exam the students - I gave them this as a fill in the blanks question. So William Wordsworth invokes and I gave them the blank. They did not - most of them or let's say 90 per cent of the class did not recognise that what I was looking for is the name of the poet. They wrote other romantic things, other things that relate to romanticism, not the name of the poet.

Sahar:

Why? Why do you think this?

Lecturer:

I believe that the reason is that most of the students do not really read the text itself; they rely on the explanation delivered in class and they do not read either before or after. In classes while we read the poem, sometimes they don't feel - or I feel that they are looking at the text but they are not getting it. This is the result of having well deficiency in the level of language. This will affect the comprehension so the student will not differentiate between the proper name and the other given pronouns or names in the poem.

Sahar:

Also names I think are hard sometimes to remember them so this might be a reason for this. Okay. Students need to be able to - we talked about this. Now we will turn to talk about students' listening comprehension problems. How much do you think that all the students are able to understand your lectures?

Lecturer:

Can you please repeat the question?

Sahar:

How much do you think that your students are able to understand your lectures?

Lecturer:

Now most of the times I give my students during the semester an evaluation form and I ask them specific questions. One of them is do you understand the lecture and you have 10 per cent, 20 per cent. So on most of them - and I ask them to - it's an anonymous form.

Sahar:

Okay but I think they are still afraid to do it.

Lecturer: Yes definitely, afraid that I might know the writing or look at the paper. So it's not 100 per cent accurate evaluation but I can definitely say that more than 50 per cent of the students understand the lectures and relate to them. In the - I give them the general comments if they want to add something. Some of them are very honest and they say we understand in class but when we go home we cannot relate what we understood to the book. So the book - you have what we can call a very dry material. During classes and in the slides that I provide them with we try to break parts into smaller parts; we connect things in a different way or let's say try to - to be honest with you, I try to make my literature courses more enjoyable and more vibrant.

For me, when I was a student I hated dry, dull lectures and I hated adopting the same tone from the beginning until the end or adopting the same strategy. For example two weeks ago I took my students out of class, since the weather was really nice. It was a lecture in the open air and it's romantic poetry so they have to relate to nature. I got them very, very old sweets and I asked them does this relate to romantic poetry in any way. They were confused. Then one of them said nostalgia and I said yes, when you were children you used to take or you used to enjoy these sweets. So this incident now will bring back the old feelings.

Somehow I felt like the lecture that we spent outside of the classroom was - it's not that it was more enjoyable, it was - they related to it in a different way. They had a quiz immediately after the lecture and they managed to answer certain questions about the poem that we discussed. So I felt that sometimes boredom is the reason and the repetition of the same thing over and over again could be a reason.

Sahar: Very good. Okay. Have you noticed - what have you noticed about the students' development in listening skills since lecturing in this department? Do you notice that students have improved their listening skills from level one or level three let's say?

Lecturer: No to be honest with you I do not teach the same group of students every semester. But I...

Sahar: Generally do you notice?

Lecturer: Generally speaking I notice that the - now, as you know, we have old plan students and new plan students. The old plan students are actually - do not show any improvement. I taught some of them at level three, I taught them at level five and I taught them at level seven and they kept repeating the same mistakes which means that they are not actually improving or changing and they are not even putting the effort to do anything.

The new plan students actually - they are hard workers and they are very diligent, or let's say most of them, and they improve sometimes. Now it's the reason I have these things here because I talked to my students about it and I said that maybe you know all of these things but you forget them or it's human nature to just know the rule but you don't know the reason behind it or the explanation. So you can pass by and take a look at them or I told

them that they can get it from the bookstore, from [J Reed] bookstore. I asked them if you want to make mine - to take mine and make copies then you are more than welcome. But I'd rather you buy it because it's handy. You see the way it's made; it's very handy, it's very useful and it's going to stay with them for a very long time.

Sahar: I'd love to look at this after the meeting.

Lecturer: Definitely.

Sahar: Inevitably students achieve a range of scores in an exam. Why do you think some students get low grades in an exam?

Lecturer: Okay. Again and again, since it's - since English is not their mother tongue, it's the language barrier. They have this problem with language. Apart from that, students do not know how to deliver their ideas or to organise their ideas. But generally speaking with literature courses I give 60 per cent for the content and 40 per cent for the language. But if the language is affecting the meaning, then the student did not...

Sahar: [Must] not be able to understand what you are saying.

Lecturer: Yeah. Some of them actually do not read the question and start answering something else; they do not read the question. Sometimes I give them a choice, choose one of the following, and they end up answering both or sometimes I ask them to choose four out of six and they just answer two. When I ask them why they just tell me I didn't pay attention, I was so nervous, and the rest of the excuses that they give. But this is a problem. Half of the right answer is to understand the question. So this is a major problem that I face with them.

Sahar: But do you think that problems understanding lectures may play a role in this?

Lecturer: Definitely. Sometimes some of the students do not really understand what we are saying. It's not like 100 per cent the student's problem. Sometimes - for example with me sometimes I use words that are too sophisticated for them.

Sahar: Especially in literature classes. I noticed - I did analysis on one of the lectures and I noticed that there are so many low frequency words in these lectures so I don't blame the students to not understand them because they're very, very - the students encounter them very rarely.

Lecturer: Yeah. So sometimes I use very sophisticated words but it's what the occasion necessitates. So when I use these words I repeat the information and use other words but the students just stop at these words. Now in one of the evaluation forms that I gave my students some of them said they had two problems with the teacher. Sometimes you speak or you are too fast while speaking, and I know this about myself, and sometimes you use advanced words for our level. Now I usually do not want the students to relax their - or to relax the standards of the students; I just want them to step up a little bit more. Sometimes I hold my expectations way too high and use very advanced words. Then I realise when I see the perplexed looks in their eyes, I just switch

and change the word, I use another synonym of the word and I write the word on the board and tell them that it's good for your own bank of vocabulary to know this word or that word.

Sahar: But I noticed that also students sometimes, even when you give explanation or synonyms, they still didn't understand the words that you are saying. So why is that? Why are the students not able to understand even synonyms used?

Lecturer: Sometimes the students are not really motivated. So they are not really motivated. They come for the sake of attendance; they feel like if I'm absent then I will get a D and that's it. But the problem is how to get them motivated is the issue and the challenge. Sometimes you feel that in some courses the students come with let's say a stereotype about the course itself: this is the most difficult course in this level, or the instructor is very hard to deal with, or you won't understand anything with that instructor.

Sahar: Which is not true.

Lecturer: Yes I usually tell them that to generalise an idea is something wrong. Last year and the year before I was the head of the academic advising committee so I kept receiving students who tell me I did not attend any lectures right from the beginning of the semester because I know for a fact that I will not understand anything with this instructor and I'm going to fail. When I asked her why, how come you reached this idea, she said students told me. So it's an issue; it's an issue. It's like the mindset; it's more into the mindset of the students. Believe me, the bad word travels faster than the good word.

Sahar: Yeah you're right. Okay. Do you - have you noticed any listening problems through responses to assignments, quizzes or answers in classes and you said oh maybe because she didn't listen well to me?

Lecturer: Sometimes.

Sahar: Have you noticed any...

Lecturer: Sometimes, especially during exams. Actually I relate this to the fact that the students are nervous so they do not really pay attention. Sometimes during final exams I tell them choose one topic and write an essay about it. Though it's already written, I emphasise the fact that they have to choose or sometimes you don't have to correct the false statements. If we have false statements, do not correct them, just state whether the statement is true or false.

Sahar: What do they do?

Lecturer: Sometimes they correct the statements.

Sahar: Why? Is this because they didn't listen to you well?

Lecturer: Yes. Now I usually write this in bold so it's very clear if - it's going to appear whether they read the questions or not. Unfortunately I find that I have to stress the fact over and over again, then I end up asking myself am I annoying the other students who already understood the thing or not. But still they - I feel that they really need to pay attention to such things.

- Sahar: Okay. Do you feel that there are particular students or groups of students who have listening comprehension problems, like level three students or those who are going to graduate soon? Do you think that there are problems specific to these groups of students?
- Lecturer: I don't think it's a problem that is associated to a specific group, no. The thing - the issue or the problems vary from one group to another and I can just say for example that it's like two students in this group, not the entire group; I cannot generalise it.
- Sahar: Great. In April this year I conducted interviews with seven students from different study levels and proficiency levels in your department. They listened to recordings of lectures sourced from this department; they were also given the PowerPoint slides or other visual input that was used during the original lecture. After listening the students were asked to write a summary of what they heard; then we listened to the lecture again together and this time I asked them - it was divided or it was broken up into sections and then I asked them some specific questions about their experience listening to these lectures because I was interested in their listening comprehension problems when they listen in an academic context.
- Then I was able or the analysis showed over 50 different types of listening comprehension problems that students might have encountered while listening to those lectures. Now I'll briefly describe what I have found. So for example I found that the students often understand single points given in the lecture but are unable to incorporate or gather all the information given by the lecturer to produce a complete and coherent understanding of what has been said in their minds. So I feel like they were not able to see let's say the wood for the trees; they can't see the big picture of what you are saying. So they just understand single points. Even this was - even their summaries showed this. Why do you think this is happening to your students? Do you recognise it as a problem?
- Lecturer: Sometimes students may understand more the points that are emphasised by the instructors and these points are emphasised separately, so they understand them. But when you - when the instructor starts explaining they might drift away or they might find it difficult to relate all of these things together because sometimes they will feel like it's too much information for one lecture.
- Sometimes with my students in criticism I stop after 35 or 40 minutes of the lecture because there is no point of giving them a lecture that they won't understand. But somehow I encountered the opposite in some of the literature courses. I found that the students will usually understand the general picture but will fail to understand specific details or concepts. Sometimes they will not understand some of the concepts.
- Sahar: Maybe because they have a background knowledge about such a topic which helps them to understand the general picture let's say

but they're not able to understand the details that have been said by the lecturer. So I think...

Lecturer: Somehow. But sometimes with the background helps a little with most of the poems. So some of the poems will just deal with the concept of imagination and imagination in romantic poetry differs from one poet to another. So it's somehow apparent that the students understand the poem, what the poem is dealing with, the imagery, the form. So it's like a general picture.

But when it comes to the specific points like the use of imagination, let me give you like subtitles, the use of imagination or nature as a tool that is used by the poet, they do not know how to answer such a thing. While they already know the information but they do not know that it fits under this category. Sometimes you might hear that the students are complaining; I do not know how to answer this question in literature.

So most of the time at the beginning of every semester I give my students guidelines and also it's like we draw a roadmap, how to answer this question. We have like comment on this stanza or this quotation. How do we start writing an essay about a literary topic? How is it different from other things? What kind of information should we incorporate? How should we conclude? How should we cite examples?

But the thing is, as you mentioned, some students fail to - not listen; some students fail to comprehend the importance of this point and the significance of that point. They just end up giving you the irrelevant information, thinking that they just got it right, and they feel confused when you tell them this is irrelevant.

Like one day I asked the students to write about the role of memory in William Wordsworth's poetry. So a student gave me like eight or nine lines about Wordsworth's own personal life. Then she concluded by adding details that are irrelevant about his definition of poetry and the definition of the poet and all of these things. Her writing was sound and good but I told her you are not going to get the grade that is specified for this question because you did not understand the question. You gave me something that's quite irrelevant. She felt that I was wrong and she should get the grade. Do you understand this point? Where they have this contradictory understanding of what they are supposed to be doing and what they did.

Sahar: What about the lecture? Did you focus on those let's say insignificant information? Did you say them in the lectures so the students were - she thought that you were talking about something important, something significant that she should include in an essay?

Lecturer: So at the beginning of every lecture when we deal with a new poet we...

Sahar: You talk about.

Lecturer: Yes we talk about background information, but it's barely one or two slides. Then the rest is devoted to the poem, the theme of the poem, the romantic elements and all of these things. Plus after

each quiz and exam I answered the questions with them and I tell them that - of course anonymously that this is a mistake that was made and how do we correct it, how do we go about it. I tell them that - I write something with them or I just give them copies of a question that was badly answered and I ask them okay, correct it yourselves, what do you think, what should we omit, what should we include. We work on that.

Sometimes I just tell them this shouldn't be included because the core of the question does not ask about his own personal life or any background information. But then again some students just feel that such instructions are beneath their level. They do not pay attention and the result of not paying attention is that they answer in - or they tend to repeat the mistake over and over again.

Sahar: Okay. Maybe they don't understand you then?

Lecturer: Maybe. This takes us back to the...

Sahar: Language problems.

Lecturer: To the language problems, yes.

Sahar: Also I noticed that listeners of both lower and higher proficiencies generally find that redundancy is annoying and they just get annoyed and bored when the lecturer is using - especially those who are higher, higher proficiency listeners. They just say that oh when the lecturer is using like synonyms and when she paraphrases a lot then I just can't follow. So is it something like this?

Lecturer: Yes I noticed this with my students in criticism. Now you know that criticism is a very dry discipline. At the beginning of the semester I had to make sure that they understand the basis because if they do they are going to let's say sail through. So I kept repeating the concepts of Plato and Aristotle and the idea of imitation and everything and I noticed that at one of the lectures the students were very much let's say disinterested. So I said now we will stop, divide into groups and I want you to write me points about Plato and Aristotle. If I see that everyone managed to grasp the concept then we will just move on. They found it a good solution and it appears that they understood the concept.

But my experience with the other students taught me that it's better to repeat at certain points instead of taking for granted that the students already understood the material and facing problems like when you want to apply something that you should have explained in the introduction or in the introductory classes.

Sahar: Brilliant. Okay. Also I noticed that some students also experienced some difficulty in understanding students' speech in the class. So they just can't - they just say I can't understand what they are saying; I can't follow discussions in lectures. Do you recognise this as a problem?

Lecturer: Yes I do. Sometimes they don't understand me as well because they might find my...

Sahar: Sorry, when you speak with someone or...

- Lecturer: Oh when I'm - like I told you, I tend to speak in a fast way. It's my nature but at most or let's say most of the time I tend to slow down. I noticed that some of the students do not really understand what I'm saying to another student because when I answer the questions I answer quickly. So I repeat the question or I ask the student who asked me to repeat the answer. So yes they don't - sometimes they don't understand maybe and since we have non Saudi lecturers students feel that the accent may cause some kind of misunderstanding. Actually some students complained about this; they don't understand. Sometimes in linguistics courses when they are asked to transcribe something, it's kind of tricky because the way you pronounce the word is...
- Sahar: Is critical.
- Lecturer: When you have an accent while speaking it's kind of - it won't be clear for the students.
- Sahar: Yeah because they listen to it.
- Lecturer: Yes. I'm not much of a linguist myself but students kept mentioning some things like that.
- Sahar: Okay. We talked about the amount of information and unfamiliar words like literary terms that are hard to students and then they might not understand the lectures because it contains a lot of unfamiliar words for them. Also what about attention and concentration problems? Lots of students experience difficulty concentrating on such lengthy lectures. Do you recognise this as a problem?
- Lecturer: Yes it is. I wish our lectures were 30 minutes lectures or let's say we break the monotony of the lectures, like sometimes the lecture takes place in the library or outside of the classroom or adopt different techniques like dividing them into groups or peer work. For me as a person I feel that if I go through four or five lectures in a row in the same style I will feel bored. So this is what I try with my students. I try to make them enjoy the lectures, get them into the mood of poetry. This is what I'm trying now.
- With my translation students I do not face this problem. It's true that their language proficiency is not that great but they compensate for that by hard work, by learning the techniques of using the dictionary. Also we have a reward for my translation students. I ask them to choose any short story that is interesting to them and translate it - this is extracurricular work, so it's something that's done for their own benefit, and to make them enjoy translation more. Once they are done I edit the short stories and I publish them in the newspapers.
- We did it twice with two groups and the translations were amazing. Of course I do not encourage only the good students, even the bad students. I do a lot of editing but I am proud of their achievement and what they - the achievement and also the dedication. It's something extra and you are not good in English and still - or you are not good in Arabic and still you volunteer to do it and you deserve the reward.
- Sahar: Do you think that this was useful to them?

Lecturer: Yes.

Sahar: In understanding lectures for example?

Lecturer: Yes.

Sahar: If we can relate it lectures.

Lecturer: Yes definitely.

Sahar: How was this useful, the translation thing?

Lecturer: So they break the short stories into specific parts. So in lectures we are asked to translate narratives. So they keep telling me I faced this problem while translating my short story and I ask them to report the problem and tell me how they solved it. So they adopt solutions that we already mentioned in class. Like sometimes we switch the order of the sentence; sometimes we avoid redundancy; sometimes we break the sentence into smaller sentences, and other solutions. Or sometimes we just transliterate the whole thing and it works.

Sahar: It's really interesting really. I also noticed that some students mentally translate words when you speak?

Lecturer: Definitely.

Sahar: Do you notice this?

Lecturer: I face this problem with students who actually translate the words and think in Arabic. They think in Arabic when they write. They write English following the rules of the Arabic language. So you will end up having a mis-structured sentence and I keep telling them now stop thinking in Arabic; think in English. Or I show them how. So I tell her in English what do we start with first? Do we start with the subject or the verb? Then why are you starting here with let's say the verb or why are you adopting a style that's not - or you are following something that's not related to the English language.

Sahar: This is the influence of the L1 on the L2?

Lecturer: Yes.

Sahar: Okay. Some students...

Sahar: Also I think that students were unable to quickly and coherently relate the lecturer's speech with the learning materials, like a textbook or a poem. They can't follow; they can't relate what you say to the poem.

Lecturer: Yes, unless I drew their attention to the fact that we are speaking about the first stanza, the first or second line; this way they are going to relate. Or sometimes while explaining someone will raise her hand and ask Miss which page is this.

Sahar: Then you know that they are not following.

Lecturer: Yeah.

Sahar: Even when you say these - even when you give these instructions, right?

Lecturer: At the beginning of the lecture I ask them please turn to page this and that and go to this poem for example. Some of them actually do not really pay attention. So somehow they are careless. It's a problem that they come only for attendance sake. So if I'm not here I will be denied from entering the final exam; I will get [unclear] and that's it. This is their concept. They will just say -

and some of my students told me that they have problems with their colleagues who just want to attend for attendance sake, that they keep making fun of them for being hard workers or diligent or they tell them just attend. So this is the attitude they adopt.

So I know that some of the students really don't care and sometimes I feel very, very happy when they ask about the page number or - because they decide to follow.

Sahar: Okay. The last part is about listening learning needs. How much do you think the students are aware of their academic listening abilities and their academic listening comprehension problems? Do you think the students in this department are aware of this, are aware of their abilities and problems understanding lectures?

Lecturer: Well I do not want to generalise but most of the students do not really...

Sahar: Are aware of this?

Lecturer: They are not aware of this and generally speaking the student would rather prefer to say that the instructor is bad or the material is difficult rather than saying that I wasn't paying attention or I did not get this point or that point or - she'd rather not blame herself for this.

But I had students - since I taught here for quite a long period I had students who came to me and one of them actually came to me and said there's nothing wrong with the material, I understand in class, the questions are straightforward, they are not difficult, but I did not study.

Sahar: Okay. Do you feel listening as a skill is something that you would - that students would like to improve or they just want to avoid?

Lecturer: Now is it what they want or what they need?

Sahar: What they want.

Lecturer: Firstly you need to be aware of the problem to want to change. Sometimes I ask them point blank, ladies are you paying attention, do you understand, and they do not - they do not respond. One of them came to me after the lecture and said, Miss, most of the students are too shy to speak in front of the others. I can kind of understand this because it's not their mother tongue and somehow other students will just mock them. So this is the attitude.

Sahar: I know. Okay. If you were going to give an academic listening course to students from this department, how would you help them improve their aural understanding in lectures? In your opinion what do you think is the greatest listening need that students or that learners have to improve? What should we as teachers focus on most to improve their listening skills, but listening in an academic context let's say? If we want to focus on a specific skill that will help them improve their aural understanding?

Lecturer: I believe this needs a bit of thinking. So somehow it's very difficult to focus on one point and leave the others because each one of them completes the other. It's kind of depressing to know

that the major problem is the language barrier. If they were or if they had this language proficiency I would have said that they need to focus more on the delivery of the lecture. Like it needs to be clear, it needs to be well divided, well organised. I'm talking about the instructors. They need to...

Sahar: To be more explicit in using these things.

Lecturer: Yes, not only more explicit. The aim of the lecture is to get the students to understand the material. So I measure my success by the results I see. Sometimes I feel rather disappointed when I see that the students did not get it so I ask them what's the problem. Some of them actually mention some problems, others will just tell you that the material is difficult, the language is difficult. So they need to get motivated to work on that area. But if we want to focus on one specific aspect...

Sahar: A listening course, yes.

Lecturer: I would say the mental preparation. The mental preparation is essentially important.

Sahar: What type of mental preparation?

Lecturer: Like somehow you need to pave the way for the information to prepare the students to understand. Sometimes it's good to expose them to things that relate to the material but not directly. This will stimulate questions; this will make them eager to know more; this will raise their curiosity.

Sahar: I just remember something. That students also seem to lack the background knowledge, especially in literature lectures. For example I remember that one of the students was not able to understand *Harlem*, the poem, and she said I don't know what Harlem is and also I don't know what - or who Martin Luther King is. So do you think that students need to work on this type of knowledge, the general background knowledge?

Lecturer: Yes they have to incorporate something about the poems. That's why I generally prefer that they read the poem and about the poems. Or most of the times, when I explain something like *Harlem* or - I have to tell them at the beginning what Harlem is, what is its significant, why was it chosen.

Sahar: But they still didn't understand, even when you say that it's a city in New York and it's very famous for what has happened between the blacks and the whites, but they still don't understand because they can't - they still don't know this culture, let's say, the western culture.

Lecturer: There is a cultural gap. Definitely there is a cultural gap.

Sahar: Did you notice this as a problem?

Lecturer: Yes definitely. Now I will bring a very funny example. One of my students was doing a presentation. So she said Shakespeare says shall I compare thee to a summer's day. Now I can't see anything beautiful in a summer's day in Riyadh. Now that was a very fantastic point because for us, because we have been in this field for a long time we take it for granted that others will appreciate the beauty of literature and poetry, especially

Shakespeare. But she said I can't see anything beautiful in a summer's day.

Then I drew her attention to the fact that Shakespeare wrote at that time in that place and this place is famous for these things and we went to Google and we Googled some images of the place.

Sahar: That's interesting.

Lecturer: Yeah it's really nice. I like to incorporate technology in education and I actually finished a course with the University of Oregon in creative thinking and critical thinking. It was really nice. I try to implement certain things that I studied. Most of the times I find that they yield good results and sometimes I feel very disappointed because I put so much passion in what I do. I find it somehow disappointing when the students do not actually give you any kind of feedback. You ask them a question and they remain silent all the time.

I try to stimulate them. I sometimes ask them in Arabic. Sometimes I ask them the question in Arabic.

Sahar: I think it is okay to use the L1 in the L2 class.

Lecturer: But for me, from my own perspective I believe that it's - or let's say I tend to use Arabic at very rare occasions because I would rather that they use English all the time instead of relying on Arabic. Sometimes I explain the thing in Arabic and it is still somehow confusing to them and this tells me that there is a serious problem because if Arabic is still confusing to them then what's the problem.

Sahar: Maybe because also they are not getting the Arabic let's say.

Lecturer: But I do not adopt formal Arabic when I explain. Sometimes I just use every day Arabic and still they cannot relate to it. Like I was explaining to them a poem by Coleridge, *Kubla Khan*, and I was telling them that Coleridge loves to adopt shocking images like the - we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is wailing for her demon lover. So I told them do you know what a demon is. They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni.

So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not...

Sahar: Why is this happening?

Lecturer: ...relate to it. But again it was presented in the context of the supernatural images...

Sahar: Imagination...

Lecturer: ...and the employment of a supernatural atmosphere and other things. But still I wish you interviewed me two semesters ago because I had a brilliant group in romantic poetry. It's a very rewarding group. It's a very rewarding group, unlike the group I have here.

Sahar: What is the best way to teach listening in your opinion?

Lecturer: The best way to teach listening. Application, by applying it. Most of the times when I used to be a student and listen in classes we used to put on headphones, listen, then we are asked about what we listened to without giving us specific questions. What do you think of this, what do you think of that. Then we listened to the passage again and we are more attentive when we have specific details to listen to. So it's like you are applying what you already - or it's not only you are applying, it's like you are looking for something that is - you know that it's already there but you need to be attentive all the time to get the information that is required or the information that's needed.

Sahar: Okay. What about running a listening course that teaches the type of listening that a student encounters in their department? So we might for example provide them with real lectures, recorded lectures...

Lecturer: It's like real time experience?

Sahar: Exactly. We teach them how to listen to lectures from this department, because to me academic listening is really different from general listening. So do you think this would be useful to students?

Lecturer: I believe so and I highly recommend giving such lectures. They will be very beneficial to both parties, the student and the instructor.

Sahar: So we teach them how to listen for example to this lecture, how to integrate ideas given in a lecture, what to focus on, what or how to infer let's say and how to use...

Lecturer: Definitely. This is what I was thinking of.

Sahar: ...how to use your background knowledge and how to relate ideas together. So do you think this useful...

Lecturer: Yes I do.

Sahar: ...if we can provide the students for example here in this department?

Lecturer: Yes I do.

Sahar: What about a listening course that focuses or strictly focuses on listening? So we don't teach listening and speaking, we don't integrate listening with other skills like listening and speaking, listening and reading?

Lecturer: I think that it's going to be a little boring for the students.

Sahar: Why?

Lecturer: Because focusing on one thing is going to lead to one result. I think it's going to lead to this result of boredom. The continuous focus on one thing...

Sahar: That's the end of the interview.

## Appendix L: Judgement tasks (Part 1)

### Part I

#### Task booklet

#### JUDGMENT TASK 1:

- a) Please listen to the following excerpt taken from a lecture about 'Age and Gender' from the sociolinguistics course at KS University. Played on the PowerPoint slide.
- b) Whilst listening, you are welcome to read the transcript of this recording (**Part I** booklet). You will also find provided quotations and their codes (**Part I** booklet).
- c) Next, please do judgment task 1 in the **Part II** booklet.

#### The transcript of the lecture (5:19 minutes long)

- Lecturer: All right, so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - that was in linguistics, of course [0:16:00]. What is a minimal pair, since we brought it up?
- Student(s): Two words that have the same meaning.
- Lecturer: Aha Excellent. Same meaning? No.
- Student(s): No, same...
- Lecturer: Same pronunciation, except for one position. Like for example, when you said had and hat, yes?
- Student(s): Yes.
- Lecturer: Okay, all right, but this is minimal responses. What do you think a minimal response is?
- Student(s): Maybe it replies.
- Lecturer: Replies. It's going to be a reply since we have responses, but minimal minimal, like...
- Student(s): Like short.
- Lecturer: Short, excellent, short. Let's see what these are. All right, minimal responses. Who's going to read the definition? I need someone else, come on. Come on, you can't read? You can't see? Come here and read, this is an excuse, come on.
- Student(s): Can I read it here?
- Lecturer: You said you can't see, so all right.
- Student(s): Minimal
- Lecturer: Yes, minimal responses [0:17:00]. They - go ahead.
- Student(s): They are two types of interruption.
- Lecturer: No, no, minimal responses.

Student(s): Yes. They are monosyllabic or terms such as here yeah and huh associated with the cooperative languages.

Lecturer: Okay, so let's take it one by one. They are monosyllabic, monosyllabic. What does mono mean?

Student(s): One.

Lecturer: One. Syllabic, what is syllabic? Taken from syllable. So basically how many syllables do we have?

Student(s): One.

Lecturer: One syllable, okay. Utterance, this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use. So basically you're actually cooperating with the person speaking, so for example, that person is speaking and telling you a story and then you're saying uhuh, uhuh, yes, oh, you see? These are minimal responses [0:18:00]. Why do you do this?

Student(s): Because [unclear].

Lecturer: One hand. Why do we do it? Yes, you. Why do we say uhuh, yes? Yes, to show the person that we're actually- actually following them. So we're actually listening, we're actually following them, we're actually in- interested in what they're saying. Do they show disagreement?

Student(s): No.

Lecturer: No, they show that when you nod actually, you're agreeing with the person, so basically this is all about minimal responses in this particular sense. But who uses minimal responses more?

Student(s): Women.

Lecturer: Women, why?

Student(s): Because they are supportive.

Lecturer: Yes, supportive.

Student(s): They...

Lecturer: Care about details. Why should they do that?

Student(s): Sometimes they have a problem, they want someone who believes them, even if the problem is not big, they just want to say to someone, hum, you...

Lecturer: They just want [0:19:00] to get rid of the situation, so uhuh, uhuh, I listen to you. This is what you mean?

Student(s): Yes. Not rid...

Lecturer: Why, why - okay, all right. We can say that, why? Because women are considerate. Probably they would say uhuh, uhuh, okay, yeah. What do you say? How do you - there is a term actually in colonial Arabic.

Student(s): Tasleek

Lecturer: Yes, yes, okay. So basically - but a man would they have to?

Student(s): No.

Lecturer: No, they would say...

[Over speaking]

Lecturer: Yes, but a female would not say that. She's going to be very bold if she does that, do you understand? Whereas males- males or men, are more actually - more likely to do that. Do you understand?

Student(s): Yes.

Lecturer: Why? Because of the nature, differences in nature. Uh- Remember that women are more supportive, they sympathise when they speak.

Student(s): Women love listening.

Lecturer: Yes and they- they are good listeners.

Student(s): When we say yes and okay [unclear] [0:20:00], they feel like we are listening to them [unclear]...

Lecturer: Okay, imagine that there is a guy speaking, -two guys speaking, a conversation between two guys. Now in this conversation one is speaking. What would the other be doing, most likely?

Student(s): Interrupting.

Lecturer: He either would interrupt or?

Student(s): Listen.

Lecturer: Be silent, excellent. He's going to be- be silent and listening until he has his turn, or if he doesn't have the turn he's going to interrupt directly. This is how men function, this is how gender - do you understand? Whereas women would go like uhuh, uhum, all right, yeah, definitely, oh, really, nice. You see? This is how men and women function in society. Do you understand?

Student(s): Yes.

Lecturer: So who's going to read these to sum up? I need someone new.  
Go ahead.

Student(s): Women use the minimal responses more than.

Lecturer: More, yes [0:21:00].

Student(s): More than men as they support them and they sympathise more with the speaker, men prefer to keep silent until given the turn or choose to interrupt if not

Lecturer: Yes, do you understand?

Student(s): Yes.

### Quotations and codes

Quotations: by Code (alternative view)

■ Add information from the real world to the literal meaning

q1:18 1	Utterance, this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use. So basically you're actually cooperating with the person speaking, so for example, that person is speaking and telling you a story and then you're saying uhuh, uhuh, yes, oh, you see? These are minimal responses	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:21 2	Why do we do it? Yes, you. Why do we say uhuh, yes? Yes, to show the person that we're actually- actually following them. So we're actually listening, we're actually following them, we're act- actually in- interested in what they're saying.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:24 3	Do they show disagreement? No.  No, they show that when you nod actually, you're agreeing with the person, so basically this is all about minimal responses in this particular sense	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:25 4	But who uses minimal responses more? Women.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:26 5	Women, why? Because they are supportive.  Yes, supportive.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:28 6	Why, why - okay, all right. We can say that, why? Because women are considerate. Probably they would say uhuh, uhuh, okay, yeah	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:29 7	Yes, yes, okay. So basically - but a man would they have to? No.  No, they would say...  Yes, but a female would not say that. She's going to be very bold if she does that, do you understand? Whereas males- males or men, are more actually - more likely to do that.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:31 8	Why? Because of the nature, differences in nature. Uh- Remember that women are more supportive, they sympathise when they speak.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:32 9	Okay, imagine that there is a guy speaking, -two guys	Q1: Age and	sahar

speaking, a conversation between two guys. Now in this conversation one is speaking. What would the other be doing, most likely?

Interrupting.

He either would interrupt or? Listen.

Be silent, excellent. He's going to be- be silent and listening until he has his turn, or if he doesn't have the turn he's going to interrupt directly. This is how men function, this is how gender - do you understand? Whereas women would go like uhuh, uhuh, all right, yeah, definitely, oh, really, nice. You see? This is how men and women function in society.

Gender\_Sociolinguistics\_Course.pdf

### ■ Add information recalled from the same lecture to comprehend a point

q1:31 Why? Because of the nature, differences in nature. Uh- Remember that women are more supportive, they sympathise when they speak. 10

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

### ■ Anticipate in real-time the content of a lecturer

q1:5 Okay, all right, but this is minimal responses. What do you think a minimal response is? 11

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:19 Why do you do this? 12

Because [unclear].

One hand. Why do we do it? Yes, you. Why do we say uhuh, yes?

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:24 Do they show disagreement? 13

No.

No, they show that when you nod actually, you're agreeing with the person, so basically this is all about minimal responses in this particular sense

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:25 But who uses minimal responses more? 14

Women.

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:26 Women, why? 15

Because they are supportive.

Yes, supportive.

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:29  
16 Yes, yes, okay. So basically - but a man would they have to? No. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

No, they would say...

Yes, but a female would not say that. She's going to be very bold if she does that, do you understand? Whereas males- males or men, are more actually - more likely to do that.

### Benefiting from paraphrase

q1:17 it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use. So basically you're actually cooperating with the person speaking, Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:22  
18 Yes, to show the person that we're actually- actually following them. So we're actually listening, we're actually following them, we're act- actually in- interested in what they're saying. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:34  
19 Be silent, excellent. He's going to be- be silent and listening until he has his turn Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

### Comprehend that a student's answer is wrong

q1:4  
20 What is a minimal pair, since we brought it up? Two words that have the same meaning. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Aha Excellent. Same meaning? No.

q1:27  
21 Sometimes they have a problem, they want someone who believes them, even if the problem is not big, they just want to say to someone, hum, you...

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

### Connect to information given in PowerPoint slides

q1:5  
22 Okay, all right, but this is minimal responses. What do you think a minimal response is? Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:9  
23 Yes. They are monosyllabic or terms such as here yeah and huh associated with the cooperative languages. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:10  
24 Okay, so let's take it one by one. They are monosyllabic, monosyllabic. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:15  
25 Okay, so let's take it one by one. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:35  
26 So who's going to read these to sum up? I need someone new. Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Go ahead.

Women use the minimal responses more than... More, yes [0:21:00].

More than men as they support them and they sympathise more with the speaker, men prefer to keep silent until given the turn or choose to interrupt if not

### ■ Identify a central idea

q1:5  
27 Okay, all right, but this is minimal responses. What do you think a minimal response is? Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

### ■ Identify peripheral information unrelated to the topic

q1:5  
28 so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - that was in linguistics; of course [0:16:00]. What is a minimal pair, since we brought it up? Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Two words that have the same meaning.

Aha Excellent. Same meaning? No.

No, same...

Same pronunciation, except for one position. Like for example, when you said had and hat, yes?

Yes.

### ■ Identify supporting details

q1:37  
29 the definition Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:19  
30 Why do you do this? Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Because [unclear].

One hand. Why do we do it? Yes, you. Why do we say uhuh, yes?

q1:24 31	<u>Do they show disagreement?</u> No.  No, they show that when you nod actually, you're agreeing with the person, so basically this is all about minimal responses in this particular sense	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:25 32	<u>But who uses minimal responses more?</u> Women.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:28 33	<u>Why, why</u> - okay, all right. We can say that, why? Because women are considerate. Probably they would say uhuh, uhuh, okay, yeah	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

### ■ Lexical search

q1:7 34	Replies. It's going to be a reply since we have responses, <u>but minimal minimal</u> , like...  Like short.  Short, excellent, short.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:11 35	They are monosyllabic, monosyllabic. <u>What does mono mean?</u>	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:13 36	Syllabic, <u>what is syllabic?</u> Taken from syllable.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

### ■ Look out for technical terminology

q1:3 37	so let's see what <u>minimal pairs</u> - what about minimal pairs? Sorry, minimal - that was in linguistics, of course [0:16:00]. What is a minimal pair, since we brought it up?  Two words that have the same meaning.  Aha Excellent. Same meaning? No.  No, same...  Same pronunciation, except for one position. Like for example, when you said had and hat, yes?  Yes.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:16 38	<u>Utterance</u> , this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

q1:18  
39 Utterance, this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use. So basically you're actually cooperating with the person speaking, so for example, that person is speaking and telling you a story and then you're saying uhuh, uhuh, yes, oh, you see? These are minimal responses

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:36  
40 Okay, all right, but this is minimal responses. What do you think a minimal response is?

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Maybe it replies.

### ■ Look out for technical terminology definitions/glosses

q1:37  
41 so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - that was in linguistics, of course [0:16:00]. What is a minimal pair, since we brought it up?

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Two words that have the same meaning.

Aha Excellent. Same meaning? No.

No, same...

Same pronunciation, except for one position. Like for example, when you said had and hat, yes?

Yes.

q1:16  
42 Utterance, this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use.

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

q1:9  
43 Yes. They are monosyllabic or terms such as here yeah and huh associated with the cooperative languages.

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

### ■ Pay attention to specific articulated phonemes

q1:37  
44 so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - that was in linguistics, of course [0:16:00]. What is a minimal pair, since we brought it up?

Q1: Age and Gender\_Sociolinguistics\_Course.pdf sahar

Two words that have the same meaning.

Aha Excellent. Same meaning? No.

No, same...

Same pronunciation, except for one position. Like for example, when you said had and hat, yes?

Yes.

## ■ Recognise that the speaker is using a synonym of a word

q1:7 45	Replies. It's going to be a reply since we have responses, but minimal <u>minimal</u> , like...  Like short.  <u>Short</u> , excellent, short.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:12 46	They are monosyllabic, monosyllabic. What does <u>mono</u> mean?  One.  <u>One</u> .	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:30 47	males- <u>males or men</u>	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

## ■ Recognise when a speaker indicates new points

q1:1 48	so <u>let's see what minimal pairs</u> - what about minimal pairs?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:8 49	Okay, all right, <u>but this is minimal responses</u> . What do you think a minimal response is?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:8 50	<u>Let's see what these are</u> . All right, minimal responses. Who's going to read the definition?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

## ■ Recognise when a speaker is making a summary

q1:35 51	So who's going to read these to <u>sum up</u> ? I need someone new.  Go ahead.  Women use the minimal responses more than... More, yes [0:21:00].  More than men as they support them and they sympathise more with the speaker, men prefer to keep silent until given the turn or choose to interrupt if not	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
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## ■ Understand classmates when they talk in English despite their mistakes

q1:27 52	Sometimes they have a problem, they want someone who believes them, even if the problem is not big, they just want to say to someone, hum, you...	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:36 53	Okay, all right, but this is minimal responses. What do you think a minimal response is?  Maybe it replies.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

## ■ Understand the lecturer's examples to get a general idea of something

q1:37 54	so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - that was in linguistics, of course [0:16:00]. What is a minimal pair, since we brought it up?  Two words that have the same meaning.  Aha Excellent. Same meaning? No.  No, same...  Same pronunciation, except for one position. Like for example, when you said <u>had and hat</u> , yes?  Yes.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:16 55	Utterance, this means something that is actually said by a person, it's uttered, such as, examples, <u>yeah and huh</u> or <u>uhuh</u> , associated with cooperative language use.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:18 56	Utterance, this means something that is actually said by a person, it's uttered, such as, examples, yeah and huh or uhuh, associated with cooperative language use. So basically you're actually cooperating with the person speaking, <u>so for example, that person is speaking and telling you a story and then you're saying uhuh, uhuh, yes, oh, you see? These are minimal responses</u>	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:24 57	Do they show disagreement?  No.  No, they show that <u>when you nod actually, you're agreeing with the person</u> , so basically this is all about minimal responses in this particular sense	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:32 58	Okay, <u>imagine</u> that there is a guy speaking, -two guys speaking, a conversation between two guys. Now in this conversation one is speaking. What would the other be doing, most likely?  Interrupting.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

He either would interrupt or? Listen.

Be silent, excellent. He's going to be- be silent and listening until he has his turn, or if he doesn't have the turn he's going to interrupt directly. This is how men function, this is how gender - do you understand? Whereas women would go like uhuh, uhum, all right, yeah, definitely, oh, really, nice. You see? This is how men and women function in society.

## ■ Use general pitch movements to recognise Qs need responses

q1:2 59	What is a minimal pair, since we brought it up?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:11 60	They are monosyllabic, monosyllabic. What does mono mean?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:14 61	So basically how many syllables do we have? One. One syllable, okay.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:19 62	Why do you do this? Because [unclear]. One hand. Why do we do it? Yes, you. Why do we say uhuh, yes?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:23 63	Do they show disagreement?	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:25 64	But who uses minimal responses more? Women.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:26 65	Women, why? Because they are supportive. Yes, supportive.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:29 66	Yes, yes, okay. So basically - but a man would they have to? No. No, they would say... Yes, but a female would not say that. She's going to be very bold if she does that, do you understand? Whereas males- males or men, are more actually - more likely to do that.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:33 67	What would the other be doing, most likely? Interrupting.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

He either would interrupt or? Listen.

### ■ Use general pitch movements to recognise rhetorical Qs

q1:13 68	Syllabic, what is syllabic? Taken from syllable.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:28 69	Why, why - okay, all right. We can say that, why? Because women are considerate. Probably they would say uhuh, uhuh, okay, yeah	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:31 70	Why? Because of the nature, differences in nature. Uh- Remember that women are more supportive, they sympathise when they speak.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

### ■ Use information from previous lessons

q1:3 71	so let's see what minimal pairs - what about minimal pairs? Sorry, minimal - <u>that was in linguistics</u> , of course [0:16:00]. What is a minimal pair, since we brought it up?  Two words that have the same meaning.  Aha Excellent. Same meaning? No.  No, same...  Same pronunciation, except for one position. Like for example, when you said had and hat, yes?  Yes.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
q1:13 72	Syllabic, <u>what is syllabic?</u> Taken from syllable.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar

### ■ Use the morphological characteristics of words

q1:13 73	Syllabic, <u>what is syllabic?</u> Taken from syllable.	Q1: Age and Gender_Sociolinguistics_Course.pdf	sahar
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## Part 1

### JUDGMENT TASK 2:

- a) Please read the following excerpt from a stimulated-recall interview with a first-year student along with quotes and codes related to identifying present needs (**Part I** booklet).
- b) The student listened to this section (played on the PowerPoint slide) from a poetry class. You are also welcome to read the transcript of this recording below (**Part I** booklet).
- c) Next, please do judgment task 2 in the **Part II** booklet.

#### *The transcript of the lecture this student listened to (3:47 minutes long)*

Lecturer: Now today we're going to take a different poem.

Student: Miss the majesty Yes? The majesty?

Lecturer: The majesty. The eagle, the eagle, yes. You have the majesty of the eagle. You all know what majestic means. It means being royalty and being proud, being powerful, okay. Now, remember when I talked to you about poetry, I told you that sometimes cultural context is not important. I told you that you can read a poem without knowing the historical information, okay. That is correct, but for our next poem, we are going to go a bit into cultural information to know the significance and the strength of the words that the writer uses. Go to your pages on 544. 544, okay.

Lecturer: Now the title of this poem is what?

Student(s): *Harlem*.

Lecturer: Do you know what Harem- Harlem is? It's a city in New York, okay. So, what date is it published?

Student(s): 1951

Lecturer: 1951, okay. So the author of this piece, the poet, okay he's an African-American. Now that's not important for us to understand the poem, okay, but to give you some context, okay. So the African-Americans at that time were involved in a civil- in racism in a ci- a civil structure, okay. Um so you have the struggle between

the whites and the African-Americans, okay. They were called blacks at the time, okay. So you had segregated public facilities. You had segregated that means separated, okay. It means you had water fountains that were for whites only and for blacks only. You had buses for whites in the front and blacks in the back. You had restaurants that were for blacks only. You had schools for blacks only. And they were all- were of a of a- lesser condition than- than the whites, okay. So there's a lot of frustration. There is a lot of anger, okay. Now Harlem is this city in New York where the civil rights movement began, okay. That means that the African-Americans were involved in a struggle, in a fight, okay, for freedom, for equality. You know what equality is, to be equal with the whites, okay. So Harlem was the centre of this movement. Harlem was also the place where you had a very big African-American population there, okay.

**The comment made by the student following listening to the above section of the lecture**

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood. ... At the beginning, I did not understand what Harlem is. I thought Harlem is his name, but now I found out that Harlem is a *city in New York*, but I am still not sure! Does 'Harlem' refer to both his name and the city?... Is what I am saying right or wrong? I know it's correct that Harlem is a city in New York, but is he Harlem as well? What I understood is that there were problems at that time between blacks and whites, and Harlem, the one who is talking here, was doing something. Is also his name Harlem?.... When she [the lecturer] said it is not important to understand the events behind the story, I stopped concentrating [listening], but in the second listening, I recognised that she said, except for this poem, you need to understand it [the historical background] to help you understand what the poet means when he speaks [in the poem].

**Quotations and codes**

## Quotations: by Code - Report of all Coded Quotations by Code (plus Comments)

HU: Q2\_stimulatedrecalls\_basma\_listened2\_poetryclass

### ■ Code: Decode known words in rapid speech

Quotation # 1

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood. ...At the beginning, I did not understand what Harlem is. I thought Harlem is his name, but now I found out that Harlem is a city in New York, but I am still not sure! Does 'Harlem' refer to both his name and the city?

Listening to the extract once was not enough for the student to understand it, as she confirmed. Listening a second time helped her recognise words she already knew, such as 'city', 'New York' and 'poet'.

Quotation # 2

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

When she [the lecturer] said it is not important to understand the events behind the story, I stopped concentrating [listening], but in the second listening, I recognised that she said, except for this poem

The lecturer said, 'Now that's NOT important for us to understand the poem, okay, but to give you some context, okay'. This statement seemed to confuse the students, perhaps she missed the adverb 'NOT' in connected speech.

### ■ Code: Generate a bridging inference

Quotation # 3

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood. ...At the beginning, I did not understand what Harlem is. I thought Harlem is his name, but now I found out that Harlem is a city in New York, but I am still not sure! Does 'Harlem' refer to both his name and the city?.

Let's suppose that she heard and understood the utterance 'so the author of this piece, the poet, okay he's an African-American'. She had

to 'add details' to what she has just heard in order to establish links between sentences and create a coherent story. She had to draw on her general or world knowledge to establish coherence. The listener had to infer that the poet talks about Harlem because he's African-American.

### ■ Code: Lack of world (prior) knowledge

Quotation # . 4

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood. ...At the beginning, I did not understand what Harlem is. I thought Harlem is his name, but now I found out that Harlem is a city in New York, but I am still not sure! Does 'Harlem' refer to both his name and the city?... Is what I am saying right or wrong? I know it's correct that Harlem is a city in New York, but is he Harlem as well? What I understood is that there were problems at that time between blacks and whites, and Harlem, the one who is talking here, was doing something. Is also his name Harlem?... When she [the lecturer] said it is not important to understand the events behind the story, I stopped concentrating [listening], but in the second listening, I recognised that she said, except for this poem, you need to understand it [the historical background] to help you understand what the poet means when he speaks [in the poem].

She does not know what Harlem is, which hindered her comprehension. \*\*\*\*\*  
She could partially understand the extract about Harlem (occasional words) while listening to it but could not express the literal meaning of the words heard.

### ■ Code: Low level of confidence in using cognitive compensation strategies

Quotation # . 5

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

.. Is what I am saying right or wrong? I know it's correct that Harlem is a city in New York, but is he Harlem as well?

The listener tried to guess meaning from the context and co-text; however, she did not feel that her interpretations were correct and repeatedly asked if they were.

■ Code: Process the text quickly enough to understand immediately (Slow listening)

Quotation # 6

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood.

Quotation # 7

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

but in the second listening, I recognised that she said, except for this poem, you need to understand it [the historical background] to help you understand what the poet means when he speaks [in the poem].

■ Code: Ripple effect misunderstanding (earlier problem)

Quotation # 8

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

and Harlem, the one who is talking here, was doing something. Is also his name Harlem?

Incorrect identification of the words heard led her to infer a different meaning, perhaps as a result of what was said that she could not decode/parse out.

■ Code: Semantically process a group of words (partial meaning) to combine propositions to understand their semantic relationship

Quotation # 9

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

There are things I did not hear [in the first listening], [that] I felt I did not hear, but now when I re-listened, I understood. ...At the beginning, I did not understand what Harlem is. I thought Harlem is his name, but now I found out that Harlem is a city in New York, but I am still not sure! Does 'Harlem' refer to both his name and the city?... Is what I am saying right or wrong? I know it's correct that Harlem is a city in New York, but is he Harlem as well? What I understood is that there were problems at that time between blacks and whites, and Harlem, the one who is talking here, was doing something. Is also his name Harlem?.... When she [the lecturer] said it is not important to understand the events behind the story, I stopped concentrating [listening], but in the second listening, I recognised that she said, except for this poem, you need to understand it [the historical background] to help you understand what the poet means when he speaks [in the poem].

She does not know what Harlem is, which hindered her comprehension. \*\*\*\*\*  
She could partially understand the extract about Harlem (occasional words) while listening to it but could not express the literal meaning of the words heard.

### ■ Code: Understand complex grammatical structures

Quotation # 10

Source:

Q2a\_stimulated\_recall\_Basma\_listened2\_poetrylecture.docx

What I understood is that there were problems at that time between blacks and whites, and Harlem, the one who is talking here, was doing something. Is also his name Harlem?.

She did not use the words such as 'Harlem was the centre of THIS movement', - 'Harlem was the place WHERE there was a big black population. Perhaps, because it is grammatically complicated.

# Part I

## **JUDGMENT TASK 3:**

- a) Please listen to four excerpts from individual interviews with content lecturers about their academic experiences in this target situation (Played on the PowerPoint slide).
- b) You can also read the transcripts of these excerpts along with quotations and codes in the **Part I** booklet.
- c) Next, please do judgment task 3 in the **Part II** booklet.

### **Question 3a:**

#### **The transcript of the lecturer's comment**

'Lecturer: I find that when I'm explaining a tree, a syntactic tree that, although I'm using English for the entire subject matter, I notice that I do transition, use Arabic transitions. So I will say [spoken in foreign language]. You start with the [CP] from the very top and then you go down. [Spoken in foreign language]. You have to check for the subject lowering. [Spoken in foreign language]. We need to...

Sahar: Why do you use these specific...

Lecturer: Yeah. So I've noticed that in myself pretty - like I noticed it about a semester into my teaching when I first got back. That was really interesting to me, because I had been abroad for a really long time. I had gone months without ever using an Arabic word. To find myself doing this and - I think it connected me to them. It made me one of them.

Sahar: What about the listeners in your class? Do you think that these words are useful to them?

Lecturer: I think it helps them stay with me as I'm moving from one point to another, because in the tree, we are going from the backbone to the phrases to the bigger part, back to the detail. So I need to tell them where I am in my procedure, in my thinking process. I use English transitions as well, but I notice this. The reason I noticed it was because I was reading about - I had come across a paper that talked about using the L1 to teach the L2. I thought, well, how much of it do I do? When I was conscious of what I'm doing during one day, I noticed that it was always those transitions, so never the subject matter but always the transitions. I think maybe I think it helps keep them with me as I'm moving from one point to the next. I'm not really as concerned with them understanding the subject matter as I am concerned with them moving along with me through the subject matter. I want them to note that I'm moving forward, I'm done with this point.'

#### **Quotations and codes**

## Quotations: by Code - Report of all Coded Quotations by Code (plus Comments)

HU: Q3a\_linguistics\_lecturer\_interview

### ■ Code: Listen and retain (remember) what you are listening for/have just listened to

Quotation # : 1

Source:

Q3a\_Linguistics\_lecturer\_interview.docx

So I will say [spoken in foreign language]. You start with the [CP] from the very top and then you go down. [Spoken in foreign language]. You have to check for the subject lowering. [Spoken in foreign language]. We need to..

### ■ Code: Look out for speech transitions (Uttered in Arabic or English)

Quotation # : 2

Source:

Q3a\_Linguistics\_lecturer\_interview.docx

I find that when I'm explaining a tree, a syntactic tree that, although I'm using English for the entire subject matter, I notice that I do transition, use Arabic transitions.

### ■ Code: Make quick connections between ideas (at a local-level)

Quotation # : 3

Source:

Q3a\_Linguistics\_lecturer\_interview.docx

So I will say [spoken in foreign language]. You start with the [CP] from the very top and then you go down. [Spoken in foreign language]. You have to check for the subject lowering. [Spoken in foreign language]. We need to..

### ■ Code: Organise speech in mind

Quotation # : 4

Source:

Q3a\_Linguistics\_lecturer\_interview.docx

because in the tree, we are going from the backbone to the phrases to the bigger part, back to the detail.

**Question 3b:**

**The transcript of the lecturer's comment (00:39 long)**

‘With syntax, we deal with a lot of technical words. So with technical terminology, we usually give a definition. You would do that with first language speakers of English anyway, so that's something you are not doing just because they're English language learners but because – so they're usually good at seeing a new technical term and then the definition and just making that connection, studying it at home and then just being able to use it for the rest of the weeks. So that's it when it comes to technical issues.’

**Quotations and codes**

**Quotations: by Code - Report of all Coded Quotations by Code (plus Comments)**

HU: Q3b\_linguistics\_lecturer\_interview

**■ Code: Look out for technical terminology and extract definitions**

Quotation # 1

Source:

Q3b\_linguistics\_lecturer\_interview.docx

With syntax, we deal with a lot of technical words. So with technical terminology, we usually give a definition

**■ Code: Remember the technical term and make associations with this term and how students can apply it**

Quotation # 2

Source:

Q3b\_linguistics\_lecturer\_interview.docx

seeing a new technical term and then the definition and just making that connection, studying it at home and then just being able to use it for the rest of the weeks

### Question 3c:

#### The transcript of the lecturer's comment

'Yeah. So sometimes I use very sophisticated words but it's what the occasion necessitates. So when I use these words I repeat the information and use other words but the students just stop at these words. Now in one of the evaluation forms that I gave my students some of them said they had two problems with the teacher. Sometimes you speak or you are too fast while speaking, and I know this about myself, and sometimes you use advanced words for our level. Now I usually do not want the students to relax their - or to relax the standards of the students; I just want them to step up a little bit more. Sometimes I hold my expectations way too high and use very advanced words. Then I realise when I see the perplexed looks in their eyes, I just switch and change the word, I use another synonym of the word and I write the word on the board and tell them that it's good for your own bank of vocabulary to know this word or that word.'

#### Quotations and codes

## Quotations: by Code - Report of all Coded Quotations by Code (plus Comments)

HU: Q3c\_literature\_lecturer\_interview

### ■ Code: Multitask well (Reading a written word on board while listening)

Quotation # : 1

Source:

Q3c\_literature\_lecturer\_interview.docx

Then I realise when I see the perplexed looks in their eyes, I just switch and change the word, I use another synonym of the word and I write the word on the board

### ■ Code: Overflow with high level words

Quotation # : 2

Source:

Q3c\_literature\_lecturer\_interview.docx

So sometimes I use very sophisticated words but it's what the occasion necessitates.

### ■ Code: Use redundancy while listening (e.g. synonyms)

Quotation # : 3

Source:

Q3c\_literature\_lecturer\_interview.docx

Then I realise when I see the perplexed looks in their eyes, I just switch and change the word, I use another synonym of the word

### ■ Code: Dealing with speed

Quotation # : 4

Source:

Q3c\_literature\_lecturer\_interview.docx

Now in one of the evaluation forms that I gave my students some of them said they had two problems with the teacher. Sometimes you speak or you are too fast while speaking, and I know this about myself, and sometimes you use advanced words for our level.

### ■ Code: Pull out from an empty reservoir of vocabulary

Quotation # : 5

Source:

Q3c\_literature\_lecturer\_interview.docx

Now in one of the evaluation forms that I gave my students some of them said they had two problems with the teacher. Sometimes you speak or you are too fast while speaking, and I know this about myself, and sometimes you use advanced words for our level.

3d

### Question 3d

#### The transcript of the lecturer's comment

'Lecturer: Like I was explaining to them a poem by Coleridge, Kubla Khan, and I was telling them that Coleridge loves to adopt shocking images like the - we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is wailing for her demon lover. So I told them do you know what a demon is. They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni. So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not...

Sahar: Why is this happening?

Lecturer:...relate to it. But again it was presented in the context of the supernatural images...

Sahar: Imagination...

Lecturer:...and the employment of a supernatural atmosphere and other things.'

#### Quotations and codes

## Quotations: by Code - Report of all Coded Quotations by Code (plus Comments)

HU: Q3d\_literature\_lecturer\_interview

### ■ Code: Interpret new unfamiliar ideas

Quotation # 1

Source:

Q3d\_literature\_lecturer\_interview.docx

Lecturer: Like I was explaining to them a poem by Coleridge, Kubla Khan, and I was telling them that Coleridge loves to adopt shocking images like the - we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is waiting for her demon lover. So I told them do you know what a demon is. They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni. So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not...

Sahar: Why is this happening?

Lecturer:...relate to it. But again it was presented in the context of the supernatural images...

Sahar: Imagination...

Lecturer:...and the employment of a supernatural atmosphere and other things.

### ■ Code: Make a mental image of the things described

Quotation # 2

Source:

Q3d\_literature\_lecturer\_interview.docx

we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is waiting for her demon lover.

### ■ Code: Make quick connections and inference between ideas

Quotation # 3

Source:

Q3d\_literature\_lecturer\_interview.docx

Lecturer: Like I was explaining to them a poem by Coleridge, Kubla Khan, and I was telling them that Coleridge loves to adopt shocking images like the - we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is waiting for her demon lover. So I told them do you know what a demon is. They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni. So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not

■ Code: Overflow with words

Quotation # : 4  
Source:

Q3d\_literature\_lecturer\_interview.docx

So I told them do you know it in Arabic and one of them said yes, jinni.

■ Code: Pick up on English proper nouns (names of poets, characters, places, researchers, titles of novels, plays and poems).

Quotation # : 5  
Source:

Q3d\_literature\_lecturer\_interview.docx

Like I was explaining to them a poem by Coleridge, Kubla Khan, and I was telling them that Coleridge

■ Code: Reactivate and attach old background knowledge (retrieval) to new heard input to understand

Quotation # : 6  
Source:

Q3d\_literature\_lecturer\_interview.docx

Lecturer: Like I was explaining to them a poem by Coleridge, Kubla Khan, and I was telling them that Coleridge loves to adopt shocking images like the - we were going nicely and the poem was going very smooth and the image of nature is a very bright image. Then suddenly we were introduced to the image of a woman who is wailing for her demon lover. So I told them do you know what a demon is. They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni. So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not

■ Code: Relate a word or a term given in the L1 to what the lecturer is talking about in the L2

Quotation # : 7  
Source:

Q3d\_literature\_lecturer\_interview.docx

So I told them do you know it in Arabic and one of them said yes, jinni.

■ Code: Interpret new unfamiliar input

Quotation # : 8  
Source:

Q3d\_literature\_lecturer\_interview.docx

They gave me the blank look that indicates that they don't know. So I told them do you know it in Arabic and one of them said yes, jinni. So after saying this they couldn't understand that this image is an ugly image and it's something that's shocking. They could not...

**Appendix M: Tables of specifications (Part 2)**

**Part II**

**Table of specifications for expert judges about the project entitled: Analysing Academic Listening Needs in A specific-purpose Target Language Use Situation**

**Do the transcript quotes in each set sufficiently measure the concept?**

**Directions:** For each row, *circle Yes or No* in the columns that you believe the transcript quote measure. You can also write any qualitative feedback for each quote individually, or for the excerpt as a whole, at the end of the table.

**JUDGEMENT TASK 1:** How should the average academic listener listen to the excerpt taken from a sociolinguistics course lecture about age and gender?

#	In your view, does the transcript quote represent the following target cognitive listening sub-process need based on the excerpt of a lecture taken from a sociolinguistics course?	Answer		Comment
		Yes	No	
Q1: 1	Add information from the real world	Yes	No	
Q1: 2	Add information from the real world	Yes	No	
Q1: 3	Add information from the real world	Yes	No	
Q1: 4	Add information from the real world	Yes	No	
Q1: 5	Add information from the real world	Yes	No	
Q1: 6	Add information from the real world	Yes	No	
Q1: 7	Add information from the real world	Yes	No	
Q1: 8	Add information from the real world	Yes	No	
Q1: 9	Add information from the real world	Yes	No	
Q1: 10	Add information recalled from the same lecture to comprehend a point	Yes	No	
Q1: 11	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 12	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 13	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 14	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 15	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 16	Anticipate in real-time the content of a lecture	Yes	No	
Q1: 17	Benefit from paraphrase	Yes	No	
Q1: 18	Benefit from paraphrase	Yes	No	
Q1: 19	Benefit from paraphrase	Yes	No	
Q1: 20	Comprehend that a student's answer is wrong	Yes	No	
Q1: 21	Comprehend that a student's answer is wrong	Yes	No	
Q1: 22	Connect to information given in PowerPoint slides	Yes	No	
Q1: 23	Connect to information given in PowerPoint slides	Yes	No	
Q1: 24	Connect to information given in PowerPoint slides	Yes	No	
Q1: 25	Connect to information given in PowerPoint slides	Yes	No	
Q1: 26	Connect to information given in PowerPoint slides	Yes	No	
Q1: 27	Identify a central idea	Yes	No	
Q1: 28	Identify peripheral information unrelated to the topic	Yes	No	
Q1: 29	Identify supporting details	Yes	No	
Q1: 30	Identify supporting details	Yes	No	
Q1: 31	Identify supporting details	Yes	No	
Q1: 32	Identify supporting details	Yes	No	
Q1: 33	Identify supporting details	Yes	No	
Q1: 34	Lexical search	Yes	No	
Q1: 35	Lexical search	Yes	No	
Q1: 36	Lexical search	Yes	No	
Q1: 37	Look out for technical terminology	Yes	No	
Q1: 38	Look out for technical terminology	Yes	No	
Q1: 39	Look out for technical terminology	Yes	No	
Q1: 40	Look out for technical terminology	Yes	No	
Q1: 41	Look out for technical terminology definitions/glosses	Yes	No	
Q1: 42	Look out for technical terminology definitions/glosses	Yes	No	
Q1: 43	Look out for technical terminology definitions/glosses	Yes	No	

Q1: 44	Pay attention to specific articulated phonemes	Yes	No	
Q1: 45	Recognise that a speaker is using a synonym of a word	Yes	No	
Q1: 46	Recognise that a speaker is using a synonym of a word	Yes	No	
Q1: 47	Recognise that a speaker is using a synonym of a word	Yes	No	
Q1: 48	Recognise when a speaker indicates new points	Yes	No	
Q1: 49	Recognise when a speaker indicates new points	Yes	No	
Q1: 50	Recognise when a speaker indicates new points	Yes	No	
Q1: 51	Recognise when a speaker is making a summary	Yes	No	
Q1: 52	Understand classmates when they talk in English despite their mistakes	Yes	No	
Q1: 53	Understand classmates when they talk in English despite their mistakes	Yes	No	
Q1: 54	Understand the lecturer's examples to get a general idea of something	Yes	No	
Q1: 55	Understand the lecturer's examples to get a general idea of something	Yes	No	
Q1: 56	Understand the lecturer's examples to get a general idea of something	Yes	No	
Q1: 57	Understand the lecturer's examples to get a general idea of something	Yes	N	
Q1: 58	Understand the lecturer's examples to get a general idea of something	Yes	No	
Q1: 59	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 60	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 61	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 62	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 63	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 64	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 65	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 66	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 67	Use general pitch movements to recognize Qs need responses	Yes	No	
Q1: 68	Use general pitch movements to recognize rhetorical Qs	Yes	No	
Q1: 69	Use information from previous lessons	Yes	No	
Q1: 70	Use information from previous lessons	Yes	No	
Q1: 71	Use the morphological characteristics of words	Yes	No	

Does this interpretation reflect all of what you think an academic listener in this target-specific situation should do?

Agree      5      4      3      2      1      Disagree

If you disagree, what should be added or taken away?

**JUDGEMENT TASK 2:** What might hinder the academic listener's comprehension while listening to a lecture in this specific-target situation?

#	In your view, does the transcript quote represent the following present cognitive sub-process listening need based on the comment made by a participant (student) after listening to an excerpt from a poetry class?	Answer		Comment
		Yes	No	
Q2a: 1	Decode known words in rapid speech	Yes	No	
Q2a: 2	Decode known words in rapid speech	Yes	No	
Q2a: 3	Lack of world (prior) knowledge	Yes	No	
Q2a: 4	Low level in using cognitive compensation strategies	Yes	No	
Q2a: 5	Process the text quickly enough to understand immediately (slow listening)	Yes	No	
Q2a: 6	Process the text quickly enough to understand immediately (slow listening)	Yes	No	
Q2a: 7	Ripple effect of misunderstanding	Yes	No	
Q2a: 8	Semantically process a group of words (partial meaning)	Yes	No	
Q2a: 9	Understand complex grammatical structures	Yes	No	

Does this interpretation reflect all of what you think might hinder the academic listening comprehension ability of this listener in this target-specific situation?

Agree      5      4      3      2      1      Disagree

If you disagree, what should be added or taken away?

**JUDGEMENT TASK 3:** How should the average academic listener in this target situation listen to lectures for their course, and what might hinder their comprehension based on the perspectives of content lecturers and students provided in individual interviews?

#	In your view, does the transcript quote represent the following target cognitive listening sub-process need based on this comment made by a participant (lecturer)?	Answer		Comment
		Yes	No	
Q3a: 1	Listen and retain (remember) what you are listening for/have just listened to.	Yes	No	
Q3a: 2	Look out for speech transitions (Uttered in Arabic or English)	Yes	No	
Q3a: 3	Make quick connections between ideas (at a local-level)	Yes	No	
Q3a: 4	Organise speech in mind	Yes	No	
<p>Does this interpretation reflect all of what you think an academic listener in this target-specific situation should do?</p> <p style="text-align: center;">Agree      5      4      3      2      1      Disagree</p> <p>If you disagree, what should be added or taken away?</p>				
Q3b: 1	Look out for technical terminology and extract definitions.	Yes	No	
Q3b: 2	Remember the technical term and make associations with the term and how they can apply it.	Yes	No	
<p>Does this interpretation reflect all of what you think an academic listener in this target-specific situation should do?</p> <p style="text-align: center;">Agree      5      4      3      2      1      Disagree</p> <p>If you disagree, what should be added or taken away?</p>				
	In your view, does the quote represent the following target cognitive listening sub-process need based on this comment made by a participant (lecturer)?	Answer		Comment
Q3c: 1	Multitask well (Reading a written word on board while listening)	Yes	No	
Q3c: 2	Overflow with high level words	Yes	No	
Q3c: 3	Use redundancy while listening (e.g. synonyms)	Yes	No	
	In your view, does the quote represent the following	Answer		Comment

	<b>present cognitive sub-process listening need based on the comment made by a participant (lecturer)?</b>			
Q3c: 4	Dealing with speed	Yes	No	
Q3c: 5	Pull out from an empty reservoir of vocabulary	Yes	No	

Does this interpretation reflect all of what you think an academic listener in this target-specific situation should do? What might hinder student comprehension based on what the lecturer has just said?

Agree      5      4      3      2      1      Disagree

If you disagree, what should be added or taken away?

	<b>In your view, does the quote represent the following target cognitive listening sub-process need based on this comment made by a participant (lecturer)?</b>	<b>Answer</b>		<b>Comment</b>
Q3d: 1	Interpret new unfamiliar ideas	Yes	No	
Q3d: 2	Make a mental image of the things described	Yes	No	
Q3d: 3	Make quick connections and inference between ideas	Yes	No	
Q3d: 4	Overflow with words	Yes	No	
Q3d: 5	Pick up on English proper nouns (names of poets, characters, places, researchers, titles of novels, plays and poems.	Yes	No	
Q3d: 6	Reactivate and attach old background (retrieval) to new heard input to understand	Yes	No	
Q3d: 7	Relate a word or a term given in the L1 to what the lecturer is talking about in the L2	Yes	No	
	<b>In your view, does the transcript quote represent the following present cognitive sub-process listening need based on the comment made by a participant (lecturer)?</b>	<b>Answer</b>		<b>Comment</b>
Q3d: 8	Interpret new unfamiliar ideas/input	Yes	No	

Does this interpretation reflect all of what you think an academic listener in this target-specific situation should do? What might hinder student comprehension based on what the lecturer has just said?

Agree      5      4      3      2      1      Disagree

If you disagree, what should be added or taken away?

**Thank you for your time and feedback!**

## Appendix N: Quotes on students' language-learning wants

### Vocabulary

#### Quote/8.1

academic listening ability. (P177/6/2/32)

Vocabulary.

(P177/6/2/32)

### Academic Vocabulary

#### Quote/8.2

I think my problem with academic listening in the university is vocabulary. Lacking vocabulary is my worst nightmare. For me, pronunciation & grammar are not issues for understanding what I hear, but vocabulary is. So it would be great if I have the chance to increase my academic vocabulary in order to develop the listening.

(P164/8/3/30)

#### Quote/8.3

1) a course on how to be able to <sup>pinpoint important</sup> ~~detect~~ keywords when listening  
2) most frequently used academic terminology.

(P192/8/3/37)

#### Quote/8.4

new vocabulary, sophisticated.  
technical terminology

(P184/6/2/34)

#### Quote/8.5

\* We need translation cours in "new plan" because we need more Vocabulary.  
\* Also, we need ~~that~~ listening in literature classes because  ~~alot of its language~~ because the language that we study is old language like Shakespeare & Beowulf.

(P49/7/3/18)

## High-level vocabulary

### Quote/8.6

in vocabulary, the high level vocabulary.

(P78/8/3/20)

### Quote/8.7

high-level vocabulary.

(P190/4/1/36)

## Integrated listening and speaking

### Quote/8.8

We need more speaking and interacting with native speakers.

I think speaking and listening are linked to each other.

The more you speak the more you listen.

(P187/4/1/34)

### Quote/8.9

It should include real participation from a native speaker, it should be all about regular speaking class not a bookish style class. It needs to be very natural speaking class, "chatting"

(P29/6/2/16)

### Quote/8.10

A speaking class would <sup>be</sup> beneficial, where student would speak and listen to each other about different topics. And watching documentaries from different levels of English and different accents.

(P63/8/3/20)

### Quote/8.11

Speaking! For that the more you speak the more you talk to people the more you listen to people.

Also... Communicating with other will help!

**Accents**

**Quote/8.12**

First, the instructor has to be a native speaker because he or she will pronounce the word correctly without <sup>any</sup> mistakes

Second, The course should focus on how the student differentiate between the different accents.

(P149/7/3/28)

**Quote/8.13**

One of the most difficulties I face is listening to an accents that not American or British. So I would like to talk a course which allow me to listen to more than this two.

(P145/7/3/28)

**Quote/8.14**

I think it should focus on the students' ~~alt~~ ability of understanding English accents, and which one is the best one to use in listening classes.

(P101/4/1/22)

**Quote/8.15**

I hope the course would focus more on the pronunciation of some words, especially to when it comes to the way they are pronounced in American and British English.

(P 176/8/3/32)

**Recognising specific sounds**

**Quote/8.16**

The most important thing for me is that the slowing down speed because this will make sounds clearer to me, and how I deal with words that are connected in speech, so I do not confuse and separate words. (P68/6/2/20)

**Quote/8.17**

Phonology, while listening to how the words are pronounced as well as stress, intonation, tone, during phonology class. It will improve the listening skill because you will be aware about these phonological features that will lead to a better understanding.

(P126/8/3/24)

**Accents**

**Quote/8.18**

~~Understand~~ Understand lecturers who  
speak fast, the meaning of difficult words  
and understand different accents.

(P32/4/1/16)

**Quote/8.19**

Expanding or focusing on academic terms in  
other words, vocabulary, and learn how to  
listen and comprehend ~~from~~<sup>to</sup> fast speakers and  
native speakers

(P185/6/2/34)

**Note-taking**

**Quote/8.20**

to know how to write notes and listen to lecture at  
the same time.

(P61/6/2/20)

**Quote/8.21**

Always we need to take notes but it's hard.

(P74/4/1/20)

**Quote/8.22**

academic listening ability? (You can write your answer in Arabic)

At the same time

I need a course to improve my listening skill while I'm writing and taking notes. When I listen to the lecturer I understand very well but I should take notes so I remember. Such courses will help very much.

(P138/7/3/26)

**Concentrating while listening for a long time**

**Quote/8.23**

I need to be able focus for along time.

(P28/6/2/16)

**Quote/8.24**

~~How to~~ ~~connect~~  
How to focus without my mind getting distracted by other things.

(P188/6/2/35)

**Quote/8.25**

I don't think we have a problem with that in this department but if I were to take such a course I would like it to focus on concentration and how do we stay focused for long periods of time.

(P195/6/2/37)

Appendix O: Questionnaire, Phase 5

**Academic Listening Questionnaire<sup>1</sup>**  
**(STUDENTS)**

Dear Participant,

As part of my doctoral studies in the Department of Linguistics and English Language at Lancaster University (UK), I am conducting a study on academic listening needs. This will involve completing an anonymous **questionnaire**, followed by a **listening test**. This will take approximately **one hour and 30 minutes** in total.

This questionnaire focuses on listening comprehension in an academic context. I am interested in finding out your views on listening to lectures as a student in the English Language and Literature department at King Saud University.

If you choose to not participate in this research, your studies at King Saud University will not be affected in any way. At every stage, your name will remain **confidential**. By completing this questionnaire you agree that that your responses may be used in an **anonymized form** for my research purposes and can be assured that they will be **treated in the strictest confidence**.

If you have any queries about the study, please feel free to contact myself or my course supervisor, Dr Tineke Brunfaut, who can be contacted on [t.brunfaut@lancaster.ac.uk](mailto:t.brunfaut@lancaster.ac.uk).

I would be very grateful if you would complete the questionnaire.

Thank you very much for your time and effort!

Yours sincerely,

**Sahar Alkhelaiwi**

s.alkhelaiwi@lancaster.ac.uk

If you would like to take part in the project, please sign and date below:

Signed \_\_\_\_\_ Date \_\_\_\_\_

---

<sup>1</sup> Academic Cognitive Listening Needs Analysis Questionnaire (ACLNAQ)

## Section I: Personal Background Questionnaire

Please answer the following questions by writing responses in the blanks or ticking (✓) the boxes that apply to you.

1. First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_

2. Gender:       Female       Male

3. Age: \_\_\_\_\_ years old

4. Nationality: \_\_\_\_\_

5. Email address: \_\_\_\_\_

6. 1<sup>st</sup> language:     Arabic       Other: \_\_\_\_\_

7. Do you have a parent who is a native speaker of English?

Father       Mother       Both       Neither

8. Are you in regular contact with a native speaker of English?     Yes     No

*If yes, what is your relationship?*

Relative     Tutor     Friend     Other

9. Current level of study:       1<sup>st</sup>       2<sup>nd</sup>       3<sup>rd</sup>       4<sup>th</sup>

5<sup>th</sup>       6<sup>th</sup>       7<sup>th</sup>       8<sup>th</sup>

10. How many years have you been studying English (including before coming to university)?

\_\_\_\_\_ years.

11. Have you spent a long period (at least three months) in an English-speaking country?     Yes     No

*If yes, which country/countries?*

Country 1: \_\_\_\_\_

Country 2: \_\_\_\_\_

More countries: \_\_\_\_\_

*How long did you live there?*

Country 1: \_\_\_\_\_year(s) \_\_\_\_\_month(s)

Country 2: \_\_\_\_\_year(s) \_\_\_\_\_month(s)

More countries: \_\_\_\_\_

*How long ago was it?*

Country 1: \_\_\_\_\_year(s) \_\_\_\_\_month(s)

Country 2: \_\_\_\_\_year(s) \_\_\_\_\_month(s)

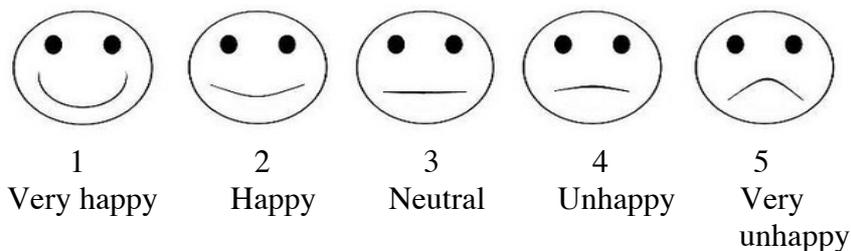
More countries: \_\_\_\_\_

## Section II: Academic Listening Questionnaire

### PART I: *Academic listening development*

Listening in a foreign language and in an academic context may be something we need to learn and can improve.

1. Overall, are you happy with your level of listening comprehension (understanding) when attending your course lectures? Choose the face that best describes how you feel about your academic listening ability.



2. Would you like to improve your academic listening ability?

Yes       No

3. If you were given the opportunity to take a course to develop your academic listening skills, what do you think the course should focus on to help you improve your academic listening ability? (*You can write your answer in Arabic*)

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4. What would you like to gain from an academic listening course?

**a. Put in rank order skills from the list according to their importance. Put a number on each dotted line.**

(1 = will help the most, 2 = will help the second most, 3 = will help the third most)

**I want to improve my language skills by:**

[.....] Increasing my vocabulary.

[.....] Improving my knowledge of grammar.

[.....] Improving my knowledge of how words are pronounced in normal-speed speech.

**b. Choose the THREE most important skills from the list and then put those in rank order according to their importance. Put the number on the dotted line.**

(1 = will help the most, 2 = will help the second most, 3 = will help the third most)

**I want to improve my lecture listening comprehension skills by:**

[.....] Learning how to identify the central ideas and details.

[.....] Increasing my general informational knowledge about the world and people.

[.....] Learning how to concentrate for a long time.

[.....] Improving my ability to integrate information from different sources while listening to the lecturer.

[.....] Improving how I take notes about important ideas.

[.....] Understanding different English accents.

[.....] Improving how I distinguish important from non-important information.

[.....] Learning how to link different ideas together to get a complete overview of the entire lecture.

[.....] Learning to remember most of the information.

**PART II: Academic listening needs and abilities**

When we listen to lectures, we use many different comprehension processes in order to understand what the lecturer is saying in English. *Please circle the appropriate number in column A and the appropriate number in column B. Please circle only ONE number in each of these two columns.*

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
1	Notice words as connected ideas.	1	2	3	4	1	2	3	4
2	Recognize all the words I know that are spoken by the lecturer.	1	2	3	4	1	2	3	4
3	Notice the lecturers' pronunciation of new words.	1	2	3	4	1	2	3	4
4	Understand lecturers who speak (too) fast.	1	2	3	4	1	2	3	4
5	Understand different English accents.	1	2	3	4	1	2	3	4
6	Understand why lecturers emphasize some words or phrases when they talk generally.	1	2	3	4	1	2	3	4
7	Distinguish between phonological features (e.g. stress, intonation, tone) in phonology and phonetics classes.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
8	Quickly understand what the lecturer is talking about in English without translating into Arabic in my mind.	1	2	3	4	1	2	3	4
9	Understand my classmates when they talk in English.	1	2	3	4	1	2	3	4
10	Concentrate for a long time.	1	2	3	4	1	2	3	4
11	Stop concentrating when I feel that the lecturer is repeating things I have already understood or which are not important.	1	2	3	4	1	2	3	4
12	Refocus on the lecture after a lecturer has said something not important or repeated information.	1	2	3	4	1	2	3	4
13	Distinguish between questions that need answers from questions that do not (rhetorical questions).	1	2	3	4	1	2	3	4
14	Understand the meaning of many words in English.	1	2	3	4	1	2	3	4
15	Understand many high-level words.	1	2	3	4	1	2	3	4
16	Use the context of speech to guess the meaning of words I do not know.	1	2	3	4	1	2	3	4
17	Recognize technical terms.	1	2	3	4	1	2	3	4
18	Understand the definitions of technical terms.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
19	Focus on key words.	1	2	3	4	1	2	3	4
20	Recognize that the lecturer is using a synonym of a word I do not know.	1	2	3	4	1	2	3	4
21	Recognize the names of poets, characters, researchers, places, titles of novels, plays and poems.	1	2	3	4	1	2	3	4
22	Identify information about my course, such as due dates and exams given by lecturers.	1	2	3	4	1	2	3	4
23	Relate a word or a term given in Arabic to what the lecturer is saying in English.	1	2	3	4	1	2	3	4
24	Connect words together to make a short, single phrase.	1	2	3	4	1	2	3	4
25	Use the grammatical structure of a new word to help me understand it.	1	2	3	4	1	2	3	4
26	Understand grammatically complex language.	1	2	3	4	1	2	3	4
27	Establish what the lecture will be about from the discussion given at the beginning.	1	2	3	4	1	2	3	4
28	Use my knowledge of the world and its people to help me understand the lecture.	1	2	3	4	1	2	3	4
29	Use my knowledge of the Saudi or Arabic culture to understand ideas or examples conveyed by the lecturer.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
30	Connect a piece of information that was spoken earlier by the lecturer to another point given in the same lecture to understand the other point.	1	2	3	4	1	2	3	4
31	Understand unfamiliar ideas.	1	2	3	4	1	2	3	4
32	Link the literal and metaphorical meanings of ideas.	1	2	3	4	1	2	3	4
33	Transfer grammatical knowledge I already have in Arabic to what the lecturer is talking about in English.	1	2	3	4	1	2	3	4
34	Imagine the things described by the lecturer.	1	2	3	4	1	2	3	4
35	Find links and connections between different ideas.	1	2	3	4	1	2	3	4
36	Work out information that is not explicitly spoken by the lecturer.	1	2	3	4	1	2	3	4
37	Make links mentally to all the points made by the lecturer while listening.	1	2	3	4	1	2	3	4
38	Guess what the lecturer is talking about if the information is not entirely clear to me.	1	2	3	4	1	2	3	4
39	Identify cues given in lectures to indicate something important.	1	2	3	4	1	2	3	4
40	Predict answers to lecturers' questions.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
41	Understand what a lecturer is saying without using my previous knowledge of the topic.	1	2	3	4	1	2	3	4
42	Make judgements about what is important and not important when the lecturer is speaking.	1	2	3	4	1	2	3	4
43	Recognize that another student's answer is wrong.	1	2	3	4	1	2	3	4
44	Completely understand each idea the lecturer is talking about.	1	2	3	4	1	2	3	4
45	Identify the topic of the lecture.	1	2	3	4	1	2	3	4
46	Understand the general idea of a topic.	1	2	3	4	1	2	3	4
47	Understand key points.	1	2	3	4	1	2	3	4
48	Understand details that support key points.	1	2	3	4	1	2	3	4
49	Differentiate between a lecturer presenting main ideas, adding details or paraphrasing.	1	2	3	4	1	2	3	4
50	Identify when the lecturer is moving from one point to another.	1	2	3	4	1	2	3	4
51	Recognize comments made by the lecturer that are not relevant to the topic of the lecture.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
52	Recognize new information.	1	2	3	4	1	2	3	4
53	Realize that not everything said by the lecturer is giving new information.	1	2	3	4	1	2	3	4
54	Quickly recognize similarities and differences between ideas presented during the lecture.	1	2	3	4	1	2	3	4
55	Identify who or what pronouns (he, she, it, they, him, their etc.) refer to when the lecturer uses them.	1	2	3	4	1	2	3	4
56	Understand the lecturer's examples to get the general idea (gist) of something.	1	2	3	4	1	2	3	4
57	Recognize when a lecturer is giving her personal opinion about an idea in a lecture.	1	2	3	4	1	2	3	4
58	Recognize when a lecturer is summarising.	1	2	3	4	1	2	3	4
59	Recognize that key points might be presented in the first half of the lecture.	1	2	3	4	1	2	3	4
60	Understand lectures when there is much discussion and many responses from students in the class.	1	2	3	4	1	2	3	4
61	Review key points, supporting details and the flow of speech at the end of the lecture in order to get a complete overview of the topic.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
62	Understand a lecture that it is structured in a way that I am not familiar with.	1	2	3	4	1	2	3	4
63	Understand a lecture that has no clear organizational style.	1	2	3	4	1	2	3	4
64	Understand large amounts of information given out very quickly by the lecturer.	1	2	3	4	1	2	3	4
65	Recall what I have understood to use in exercises and examples during the lecture.	1	2	3	4	1	2	3	4
66	Remember most of the information given in a lecture at the end of the class.	1	2	3	4	1	2	3	4
67	Have the motivation to listen to and understand my course lectures.	1	2	3	4	1	2	3	4
68	Relax while listening.	1	2	3	4	1	2	3	4
69	Continue to listen when some words or ideas are too difficult to understand.	1	2	3	4	1	2	3	4
70	Recognize that I have problems understanding some ideas in a lecture.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/rarely	Can sometimes	Can usually	Can always
71	Decide whether my understanding of what the lecturer is saying is correct during lectures.	1	2	3	4	1	2	3	4
72	Connect the lecture content with pre-lecture reading tasks during lectures.	1	2	3	4	1	2	3	4
73	Predict the content of the lecture and connect it to what I heard.	1	2	3	4	1	2	3	4
74	Predict the vocabulary that will be used by the lecturer (before the lecture).	1	2	3	4	1	2	3	4
75	Use information from previous lessons to make it easier to understand the current lecture.	1	2	3	4	1	2	3	4
76	Use effective note-taking.	1	2	3	4	1	2	3	4
77	Use the lecturer's body language to understand what she is talking about.	1	2	3	4	1	2	3	4
78	Combine listening to lecture content with information I read in PowerPoint, textbooks or on the whiteboard during the lecture.	1	2	3	4	1	2	3	4

#	Statements	Column A				Column B			
		<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>				<i>At this stage of my studies, when I listen to lectures in English in this department, I ...</i>			
		Do not need to be able to	Rarely need to be able to	Usually need to be able to	Always need to be able to	Can seldom/ rarely	Can sometimes	Can usually	Can always
79	Understand what the lecturer is talking about if key words and ideas are not presented on lecture slides or the whiteboard.	1	2	3	4	1	2	3	4
80	Participate well in class by answering questions posed by the lecturer.	1	2	3	4	1	2	3	4
81	Use ideas I heard in lectures in assignments, exams and presentations.	1	2	3	4	1	2	3	4
82	Combine information I have heard in a lecture with textbooks or other materials to extend my knowledge of the topic after the lecture.	1	2	3	4	1	2	3	4
83	Understand theoretical information presented by the lecturer, but which I haven't used yet in practice, e.g. assignments and exercises.	1	2	3	4	1	2	3	4
84	Learn vocabulary and pronunciation from lecturers.	1	2	3	4	1	2	3	4
85	Conduct extra readings to understand what I hear in the lecture better.	1	2	3	4	1	2	3	4

**Thank you very much for taking the time to complete this questionnaire!**

# Test 1

## LISTENING

### SECTION 1 Questions 1–10

Complete the notes below.

Write **NO MORE THAN THREE WORDS AND/OR A NUMBER** for each answer.

JOB ENQUIRY
<p><i>Example</i></p> <ul style="list-style-type: none"><li>• <b>Work at:</b> ..... a restaurant.....</li></ul>
<ul style="list-style-type: none"><li>• <b>Type of work:</b> 1 .....</li><li>• <b>Number of hours per week:</b> 12 hours</li><li>• <b>Would need work permit</b></li><li>• <b>Work in the:</b> 2 ..... branch</li><li>• <b>Nearest bus stop: next to</b> 3 .....</li><li>• <b>Pay:</b> 4 £ ..... an hour</li><li>• <b>Extra benefits:</b><ul style="list-style-type: none"><li>– a free dinner</li><li>– extra pay when you work on 5 .....</li><li>– transport home when you work 6 .....</li></ul></li><li>• <b>Qualities required:</b><ul style="list-style-type: none"><li>– 7 .....</li><li>– ability to 8 .....</li></ul></li><li>• <b>Interview arranged for:</b> Thursday 9 ..... at 6 p.m.</li><li>• <b>Bring the names of two referees</b></li><li>• <b>Ask for:</b> Samira 10 .....</li></ul>



**SECTION 2**      **Questions 11–20**

Questions 11–16

Complete the notes below.

Write **ONE WORD AND/OR A NUMBER** for each answer.

**SPORTS WORLD**

- a new **11** ..... of an international sports goods company
- located in the shopping centre to the **12** ..... of Bradcaster
- has sports **13** ..... and equipment on floors 1 – 3
- can get you any item within **14** ..... days
- shop specialises in equipment for **15** .....
- has a special section which just sells **16** .....

2

Test 1

Questions 17 and 18

Choose the correct letter, **A**, **B** or **C**.

- 17 A champion athlete will be in the shop
- A on Saturday morning only.
  - B all day Saturday.
  - C for the whole weekend.
- 18 The first person to answer 20 quiz questions correctly will win
- A gym membership.
  - B a video.
  - C a calendar.

Questions 19 and 20

Choose **TWO** letters, **A–E**.

Which **TWO** pieces of information does the speaker give about the fitness test?

- A You need to reserve a place.
- B It is free to account holders.
- C You get advice on how to improve your health.
- D It takes place in a special clinic.
- E It is cheaper this month.

3

**SECTION 3      Questions 21–30**

Choose the correct letter, **A**, **B** or **C**.

**Course Feedback**

- 21 One reason why Spiros felt happy about his marketing presentation was that
- A he was not nervous.
  - B his style was good.
  - C the presentation was the best in his group.
- 22 What surprised Hiroko about the other students' presentations?
- A Their presentations were not interesting.
  - B They found their presentations stressful.
  - C They didn't look at the audience enough.
- 23 After she gave her presentation, Hiroko felt
- A delighted.
  - B dissatisfied.
  - C embarrassed.
- 24 How does Spiros feel about his performance in tutorials?
- A not very happy
  - B really pleased
  - C fairly confident
- 25 Why can the other students participate so easily in discussions?
- A They are polite to each other.
  - B They agree to take turns in speaking.
  - C They know each other well.
- 26 Why is Hiroko feeling more positive about tutorials now?
- A She finds the other students' opinions more interesting.
  - B She is making more of a contribution.
  - C The tutor includes her in the discussion.
- 27 To help her understand lectures, Hiroko
- A consulted reference materials.
  - B had extra tutorials with her lecturers.
  - C borrowed lecture notes from other students.

A

- 28 What does Spiros think of his reading skills?
- A He reads faster than he used to.
  - B It still takes him a long time to read.
  - C He tends to struggle with new vocabulary.
- 29 What is Hiroko's subject area?
- A environmental studies
  - B health education
  - C engineering
- 30 Hiroko thinks that in the reading classes the students should
- A learn more vocabulary.
  - B read more in their own subject areas.
  - C develop better reading strategies.

5

**SECTION 4 Questions 31–40**

Complete the notes below.

Write **NO MORE THAN TWO WORDS** for each answer.

## Mass Strandings of Whales and Dolphins

Mass strandings: situations where groups of whales, dolphins, etc. swim onto the beach and die

Common in areas where the **31** ..... can change quickly

Several other theories:

### Parasites

e.g. some parasites can affect marine animals' **32** ....., which they depend on for navigation

### Toxins

Poisons from **33** ..... or ..... are commonly consumed by whales

e.g. Cape Cod (1988) – whales were killed by saxitoxin

### Accidental Strandings

Animals may follow prey ashore, e.g. Thurston (1995)

Unlikely because the majority of animals were not **34** ..... when they stranded

### Human Activity

**35** ..... from military tests are linked to some recent strandings

The Bahamas (2000) stranding was unusual because the whales

- were all **36** .....
- were not in a **37** .....

(6)

**Group Behaviour**

- More strandings in the most **38** ..... species of whales
- 1994 dolphin stranding – only the **39** ..... was ill

**Further Reading**

*Marine Mammals Ashore* (Connor) – gives information about stranding **40** .....

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## Appendix Q: Factor analyses

### Oblimin Rotated Factor loadings in item set A

	PC1 name?	PC2 name?	PC3 name?	PC4name?	PC5 name?	PC6 name?
Understand the general idea of a topic	<b>.74</b>	.10	-.11	.05	.04	-.08
Differentiate between a lecturer presenting main ideas adding details or paraphrasing	<b>.64</b>	.13	-.04	-.15	.11	.14
Realize that not everything said by the lecturer is giving new information	<b>.63</b>	-.17	.05	.04	-.03	.12
Identify when the lecturer is moving from one point to another	<b>.60</b>	-.06	-.13	.16	.16	.16
Identify the topic of the lecture	<b>.57</b>	.25	-.13	-.12	.09	.08
Quickly recognize similarities and differences between ideas presented during the lecture	<b>.52</b>	.09	.06	-.15	.27	.19
Understand key points	<b>.50</b>	.30	.06	-.05	-.05	-.18
Understand the lecturer s examples to get the general idea gist of something	<b>.49</b>	.02	.19	.29	.04	-.04
Identify who or what pronouns he she it they him their etc refer to when the lecturer uses them	<b>.49</b>	.13	-.07	.33	-.04	-.11
Understand details that support key points	<b>.47</b>	.27	.24	.01	-.19	-.05
Recognize new information	<b>.47</b>	.06	.11	.25	.11	-.23
Concentrate for a long time	<b>.47</b>	-.19	.24	.22	-.01	-.16
Find links and connections between different ideas	<b>.46</b>	.05	-.24	-.05	<b>.40</b>	.03
Understand what the lecturer is talking about if key words and ideas are not presented on lecture slides or the whiteboard	<b>.44</b>	-.07	.23	-.06	.21	.03
Identify cues given in lectures to indicate something important	.34	.09	.19	.11	-.10	.12
Recognize comments made by the lecturer that are not relevant to the topic of the lecture	.33	-.12	.21	.3	-.08	.33
Use ideas I heard in lectures in assignments exams and presentations	-.26	<b>.65</b>	.09	.01	.22	.14
Use information from previous lessons to make it easier to understand the current lecture x	.08	<b>.60</b>	.03	-.02	.27	-.11
Decide whether my understanding of what the lecturer is saying is correct during lectures x	.21	<b>.58</b>	.04	-.05	-.05	.01
Combine listening to lecture content with information I read in PowerPoint textbooks or on the whiteboard during the lecture	.09	<b>.48</b>	-.11	.11	.03	.31
Relax while listening x	.13	<b>.48</b>	-.13	.31	.13	-.21
Predict the content of the lecture and connect it to what I heard x	.14	<b>.47</b>	.19	.11	-.04	.15
Connect the lecture content with pre lecture reading tasks during lectures x	.23	<b>.44</b>	.04	.05	-.03	.19
Have the motivation to listen to and understand my course lectures x	.28	<b>.43</b>	.12	.07	.14	-.27
Review key points supporting details and the flow of speech at the end of the lecture in order to get a complete overview of the topic	.23	<b>.42</b>	.04	.02	.04	.12
Recognize that I have problems understanding some ideas in a lecture x	.06	<b>.37</b>	.24	.27	.03	-.35
Remember most of the information given in a lecture at the end of the class	.09	<b>.36</b>	.25	.03	.27	0
Completely understand each idea the lecturer is talking about	.13	.33	.16	.10	.02	.04
Understand a lecture that has no clear organizational style	-.10	.04	<b>.83</b>	-.04	-.09	.09
Understand a lecture that it is structured in a way that I am not familiar with	-.03	-.01	<b>.8</b>	.05	-.01	.12
Understand large amounts of information given out very quickly by the lecturer	-.02	-.02	<b>.74</b>	-.05	.15	-.12
Continue to listen when some words or ideas are too difficult to understand	.2	.13	<b>.52</b>	-.01	.06	<b>-.36</b>
Guess what the lecturer is talking about if the information is not entirely clear to me	-.11	.17	<b>.39</b>	.19	.16	.02

Recognize when a lecturer is summarising	.20	.15	<b>.29</b>	.24	.01	.22
Understand my classmates when they talk in English	.01	.18	-.11	<b>.68</b>	-.16	.08
Understand many high level words	-.05	-.17	.14	<b>.65</b>	.23	-.04
Imagine the things described by the lecturer	-.03	.13	-.15	<b>.48</b>	.19	-.02
Establish what the lecture will be about from the discussion given at the beginning	.07	.23	-.15	<b>.46</b>	.05	.19
Understand different English accents	.02	.08	.04	<b>.38</b>	.07	.20
Focus on key words	.27	-.11	.19	<b>.37</b>	.11	-.01
Recognize that another student s answer is wrong	.12	.13	.01	.26	.18	.22
Connect a piece of information that was spoken earlier by the lecturer to another point given in the same lecture to understand the other point	-.01	.19	-.11	.07	<b>.71</b>	-.04
Understand unfamiliar ideas	0	-.02	.25	-.04	<b>.60</b>	.15
Make links mentally to all the points made by the lecturer while listening	.11	.20	.04	.02	<b>.49</b>	-.04
Recognize that the lecturer is using a synonym of a word I do not know	.23	-.08	-.05	.31	<b>.47</b>	.12
Use effective note taking	.14	.22	.06	-.1	<b>.44</b>	-.09
Use the context of speech to guess the meaning of words I do not know	.12	-.04	.12	.30	<b>.40</b>	-.30
Recognize that key points might be presented in the first half of the lecture	-.04	.19	.08	.28	-.09	<b>.51</b>
Understand theoretical information presented by the lecturer but which I haven't used yet in practice e.g assignments and exercises	.19	.03	.32	-.22	.18	<b>.49</b>
Link the literal and metaphorical meanings of ideas	-.01	-.04	.05	.16	.34	<b>.43</b>
Understand grammatically complex language	.04	-.14	.23	.35	.12	<b>.43</b>
Understand lectures when there is much discussion and many responses from students in the class	.12	.21	.30	.13	-.12	<b>.41</b>
Participate well in class by answering questions posed by the lecturer	.14	.21	.16	-.08	.18	<b>.39</b>
Recall what I have understood to use in exercises and examples during the lecture	.17	.15	.34	.06	-.05	.35
Recognize when a lecturer is giving her personal opinion about an idea in a lecture	.11	.19	.13	.27	-.16	.33
Predict answers to lecturers questions	.08	.27	.05	.04	.13	.27
<b>Eigenvalue</b>	<b>6.3</b>	<b>4.69</b>	<b>4.14</b>	<b>3.66</b>	<b>3.46</b>	<b>3.01</b>
<b>Percentage of variance explained</b>	<b>11</b>	<b>8</b>	<b>7</b>	<b>7</b>	<b>6</b>	<b>5</b>
<b>Cronbach's Alpha of subscale</b>	<b>.83</b>	<b>.79</b>	<b>.72</b>	<b>.62</b>	<b>.63</b>	<b>.70</b>
<b>Mean score of need of component</b>	<b>3.33</b>	<b>3.20</b>	<b>2.72</b>	<b>3.00</b>	<b>3.13</b>	<b>2.71</b>

\* A factor loading cutoff of 0.364 was selected as appropriate to detect an item significantly loading on a component (Stephens, 2002 (from Field), items above this level are in bold).

### Oblimin Rotated Factor loadings in item set B

	PC1	PC2	PC3	PC4	PC5	PC6
Identify when the lecturer is moving from one point to another	<b>.74</b>	-.07	.09	-.05	.05	.05
Recognize when a lecturer is giving her personal opinion about an idea in a lecture	<b>.65</b>	.18	0	.06	-.27	.05
Recognize comments made by the lecturer that are not relevant to the topic of the lecture	<b>.63</b>	-.06	-.04	.06	.01	.17
Identify who or what pronouns he/ she/ it/ they/ him/ their etc refer to when the lecturer uses them	<b>.56</b>	.22	-.15	-.02	.14	-.05
Realize that not everything said by the lecturer is giving new information	<b>.53</b>	.02	.07	.10	.06	.13
Decide whether my understanding of what the lecturer is saying is correct during lectures	<b>.50</b>	.05	.17	0	.12	.04
Understand the lecturer s examples to get the general idea gist of something	<b>.48</b>	.13	.19	-.18	.34	-.35

Recognize new information	<b>.46</b>	.16	.17	.10	.13	-.10
Connect words together to make a short single phrase	<b>.43</b>	.15	-.22	.18	-.01	.20
Recognize when a lecturer is summarising	<b>.43</b>	.23	.12	.13	-.17	.05
Remember most of the information given in a lecture at the end of the class	.34	.12	.11	.12	.24	-.09
Use effective note taking	.32	-.11	.23	-.01	.04	.25
Understand what the lecturer is talking about if key words and ideas are not presented on lecture slides or the whiteboard	.29	.27	.04	.21	.13	-.15
Understand unfamiliar ideas	.26	.21	-.03	.06	.23	.22
Recognize all the words I know that are spoken by the lecturer	.14	<b>.61</b>	.02	-.24	.07	.11
Notice the lecturers pronunciation of new words	.14	<b>.59</b>	.02	.10	-.05	-.13
Understand the meaning of many words in English	-.07	<b>.57</b>	-.03	.20	.11	-.04
Understand many high level words	.06	<b>.56</b>	-.05	.11	.07	.18
Understand different English accents	.01	<b>.54</b>	.03	.08	.14	.04
Understand grammatically complex language	-.13	<b>.51</b>	.10	.21	.18	.09
Understand lecturers who speak too fast	.05	<b>.51</b>	0	-.05	.04	.24
Quickly understand what the lecturer is talking about in English without translating into Arabic in my mind	.14	<b>.50</b>	.13	.04	.02	-.02
Use the context of speech to guess the meaning of words I do not know	.17	<b>.48</b>	-.04	-.02	-.18	.25
Recognize the names of poets characters researchers places titles of novels plays and poems	.10	<b>.43</b>	.26	-.02	.02	-.14
Continue to listen when some words or ideas are too difficult to understand	-.09	<b>.42</b>	.13	.05	.28	.01
Notice words as connected ideas	.28	<b>.42</b>	-.03	-.25	.01	.34
Link the literal and metaphorical meanings of ideas	-.06	<b>.37</b>	.18	.02	.25	.35
Distinguish between questions that need answers from questions that do not rhetorical questions	.13	.32	.11	-.06	.18	-.07
Concentrate for a long time	.04	.30	.29	.21	-.03	-.2
Recognize that another student s answer is wrong	.22	.29	.07	-.02	.27	.11
Have the motivation to listen to and understand my course lectures	.23	.26	.13	.07	.08	.06
Identify cues given in lectures to indicate something important	.07	-.21	<b>.62</b>	-.11	.02	.33
Focus on key words	-.09	.08	<b>.59</b>	.34	.11	-.1
Understand key points	.09	.09	<b>.54</b>	.09	.12	.09
Understand the definitions of technical terms	-.1	.21	<b>.49</b>	-.21	.11	.15
Understand the general idea of a topic	.31	.10	<b>.48</b>	.03	-.04	-.06
Recognize technical terms	-.17	.31	<b>.44</b>	-.28	.10	.29
Identify the topic of the lecture	.31	.04	<b>.44</b>	.05	-.09	.05
Make judgements about what is important and not important when the lecturer is speaking	.02	.18	<b>.42</b>	.31	-.20	.18
Distinguish between phonological features e g stress intonation tone in phonology and phonetics classes	.14	.30	<b>.40</b>	-.02	-.03	-.14
Recognize that key points might be presented in the first half of the lecture	.13	-.02	<b>.38</b>	.10	.22	.01
Understand why lecturers emphasize some words or phrases when they talk generally	.12	.32	<b>.36</b>	.16	-.27	-.03
Differentiate between a lecturer presenting main ideas adding details or paraphrasing	.26	-.02	.34	.03	.09	.32
Use my knowledge of the world and its people to help me understand the lecture	.16	.12	.31	.12	.17	-.04
Establish what the lecture will be about from the discussion given at the beginning	.26	.16	.30	-.04	0	.23
Combine listening to lecture content with information I read in PowerPoint textbooks or on the whiteboard during the lecture	.21	.04	.30	.26	.06	-.11
Understand details that support key points	.16	.02	.28	.11	.13	.22
Imagine the things described by the lecturer	.21	-.05	.26	.21	-.14	.16
Predict the vocabulary that will be used by the lecturer before the lecture	-.10	-.14	.09	<b>.59</b>	.25	.15
Conduct extra readings to understand what I hear in the lecture better	0	.07	-.09	<b>.51</b>	.12	.19

Use ideas I heard in lectures in assignments exams and presentations	<b>.37</b>	-.12	.01	<b>.48</b>	-.05	.04
Understand what a lecturer is saying without using my previous knowledge of the topic	0	.23	.17	<b>.46</b>	.10	-.13
Guess what the lecturer is talking about if the information is not entirely clear to me	.19	.12	-.04	<b>.44</b>	-.08	.17
Find links and connections between different ideas	.05	.17	.08	<b>.42</b>	0	.14
Understand theoretical information presented by the lecturer but which I haven't used yet in practice e.g. assignments and exercises	-.05	.17	-.11	<b>.42</b>	<b>.42</b>	-.02
Combine information I have heard in a lecture with textbooks or other materials to extend my knowledge of the topic after the lecture	.05	0	.15	<b>.41</b>	.07	.11
Predict answers to lecturers' questions	.24	.21	-.10	<b>.41</b>	.07	.10
Recognize that the lecturer is using a synonym of a word I do not know	.01	.33	.33	<b>.37</b>	-.24	-.09
Use the grammatical structure of a new word to help me understand it	.01	.22	-.04	.33	.21	.08
Review key points supporting details and the flow of speech at the end of the lecture in order to get a complete overview of the topic	.22	-.21	.28	.28	.27	.06
Predict the content of the lecture and connect it to what I heard	.22	-.21	.26	.26	.19	.19
Understand a lecture that has no clear organizational style	-.05	.01	-.03	.13	.7	.12
Understand a lecture that it is structured in a way that I am not familiar with	.07	.19	.06	.13	<b>.56</b>	.01
Understand large amounts of information given out very quickly by the lecturer	-.03	.11	.05	-.06	<b>.49</b>	.26
Completely understand each idea the lecturer is talking about	.29	.12	.22	-.08	<b>.41</b>	-.01
Recall what I have understood to use in exercises and examples during the lecture	.28	-.06	.31	-.09	<b>.38</b>	-.14
Understand lectures when there is much discussion and many responses from students in the class	.23	.06	-.01	.26	.31	-.03
Participate well in class by answering questions posed by the lecturer	.26	.14	-.19	.26	.29	.15
Connect a piece of information that was spoken earlier by the lecturer to another point given in the same lecture to understand the other point	.26	.23	.22	.10	-.28	.21
Work out information that is not explicitly spoken by the lecturer	-.02	.06	.09	.08	.02	<b>.70</b>
Make links mentally to all the points made by the lecturer while listening	.16	.08	.03	.11	.18	<b>.53</b>
Quickly recognize similarities and differences between ideas presented during the lecture	.23	.18	.06	.08	.16	<b>.45</b>
Use information from previous lessons to make it easier to understand the current lecture	.36	0	.10	.21	.03	<b>.42</b>
Connect the lecture content with pre-lecture reading tasks during lectures	.21	.04	.26	.15	.08	.31
<b>Eigenvalue</b>	<b>7.04</b>	<b>6.66</b>	<b>5.63</b>	<b>4.47</b>	<b>3.92</b>	<b>3.83</b>
<b>Percentage of variance explained</b>	<b>10</b>	<b>9</b>	<b>8</b>	<b>6</b>	<b>5</b>	<b>5</b>
<b>Cronbach's Alpha of subscale</b>	<b>0.82</b>	<b>0.84</b>	<b>0.79</b>	<b>0.76</b>	<b>0.69</b>	<b>0.74</b>
<b>Mean score of need of component</b>	<b>3.13</b>	<b>2.67</b>	<b>2.82</b>	<b>2.51</b>	<b>2.38</b>	<b>2.59</b>

\* A factor loading cutoff of 0.364 was selected as appropriate to detect an item significantly loading on a component (Stephens, 2002 (from Field)), items above this level are in bold.