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CHAPTER 9

Listening in Interaction: Understanding Projection

Listening in Real Life

Most English as a second language students I teach go on to further study, where they often face difficulties participating in discussions dominated by native speakers. In many cases, they struggle not because they are shy or unable to express their ideas, but because they miss the opportunities to speak: One classmate finishes and another starts in an apparently seamless flow of talk. Knowing not to interrupt, the international student waits patiently. But by the time an opportunity arises, the topic has moved on and the opportunity is lost. At stake here are issues of equity and participation, and to make matters worse, there is often a perception that international students do not contribute enough—particularly galling if grades are awarded for class participation.

I have also witnessed the opposite outcome from a similar underlying cause. In one group discussion among doctoral students, the local (native-English-speaking) student happened to be rather shy and quiet and the two international students more extroverted and talkative. The local student took a back seat in the conversation and when a question was eventually put to her, she was keen to answer. She provided a few words before momentarily pausing to plan her response; the other two students jumped in, cutting off what would have been her main contribution.

Not long before, I had become aware of an approach to interaction—conversation analysis—which provided profound insights into what was happening. Applications of conversation analysis to language teaching were scant, and as a (then) new book by Wong and Waring (now in its second edition, 2021) argued, "of the many aspects of spoken English, turn-taking is perhaps the least tackled in pedagogical materials and classroom instruction, perhaps because it is the least understood" (2021, p. 21).

Later, I found connections with other problems that second language users reported. For instance, my colleague—a highly proficient nonnative English speaker—spoke of

her acute embarrassment in the following situation: During a friendly conversation, a neighbour had asked her to look after their cat while they were away, to which she happily agreed. The neighbour then asked, "Do you like cats?" to which she replied, "No, not really." The neighbour's face dropped. My colleague immediately recognised the neighbour's discomfort at having seemingly imposed a burden. As she came to realise, her neighbour expected a response somewhere between "I don't mind them" and "I love them," and so her unexpected negative answer ought to have been softened.

In a final example, just yesterday (at the time of writing) I told my class an anecdote, which was going well until I got to the end . . . when I got no response at all. My punchline hung awkwardly in the air. Perhaps they didn't get it, or didn't care, but I suspect that the issue was either not recognising I had finished or being unsure how to respond (surprise, concern, or laughter?).

Although seemingly disparate, the four preceding incidents are all linked by the concept of *projection*, which concerns the probable trajectories of a current speaker's turn. As the examples illustrate, it is fundamental to listening within social interaction yet remains little known within the English language teaching (ELT) community. However, the related listening skills are very teachable, and students are typically receptive to the associated teaching practices.

Listening in the Research

Before focusing on projection, it is worth briefly considering the nature of listening in interaction (L-in-I). Interactions include such events as ordinary conversations or chatting, discussions, service encounters, meetings, and so on, which collectively account for the majority of most people's day-to-day listening. Interactions are fundamentally participatory, and so the terms *speaker* and *listener* are understood not as predetermined or otherwise fixed roles, but as temporary statuses, subject to momentary back and forth change. Even when listening to a longer turn (e.g., a story), an interactant will have certain rights and responsibilities to respond. They will, for example, have some rights to query the storyteller (e.g., to seek clarification or challenge certain claims) and will be expected to display their attentiveness, such as through using continuers (*Mhm*; *Uhuh*).

This contrasts with the rather different behaviours occurring in (largely) noninteractional listening. These include contexts like lectures, speeches, and sermons, where listener participation is highly constrained, and contexts involving structurally one-way communication, such as train departure announcements, radio, and television. Although listeners may act on the information they hear (e.g., take lecture notes; move to a train platform), they have little or no power to shape what will be said next.

Although some complexities have been glossed over here (see Ryan, in press), it should be clear that L-in-I is far more commonplace and fundamental to daily life and that noninteractional listening is subsidiary. It is, then, somewhat curious that non-interactive frameworks dominate the teaching of listening (at least as a separate subskill). This holds true even when listening to dialogues, where students are inevitably cast in

the role of eavesdroppers. However, as this chapter aims to show, this oversight can be readily addressed, in part through a focus on *projection*.

The concept of projection contrasts with that of *retrospection*. Retrospection, which typically accounts for virtually all classroom listening-focused activities, involves looking back and relates to an understanding of what has been said till now. It is the focus of all manner of tasks, including comprehension checking, note-taking, and most listener-response approaches. Its overlooked counterpart, projection, involves looking forward and relates to anticipating subsequent actions; it is not to be conflated with the related ELT terms *prediction* (a strategy applied prior to listening for identifying content; e.g., Graham & Santos, 2015) and *anticipation* (predictions made during pauses in listening texts; see Field, 2008, pp. 262–264).

Projection encompasses three major phenomena:

1. anticipating what action (speech act) is underway,

2. anticipating likely completion points, and

3. identifying expectations around responses (Deppermann & Günthner, 2015).

All three phenomena enable interactants to jointly manage the direction of the interaction (rather than simply respond to stimuli). Unlike the focus of conventional listening activities in ELT, which are fundamentally concerned with the meanings of words and clauses, projection also involves reacting to units that are semantically light or even empty, such as fillers and minimal responses (e.g., *uh*, *well*), gestures, and micropauses measurable in tenths of seconds (e.g., Streeck, 1995).

Projecting Actions Underway

Action projections are based on an understanding of how turns are normally sequenced. One fundamental way this occurs is in adjacency pairs, in which one action sets up a "slot" in the next turn for a limited range of response types. For instance, an offer creates a slot to be filled—though not always immediately—by either an acceptance or decline (Sacks, 1995).

In the second slot, indications of a problem in progressing the action are signaled very early on. For instance, in declining an invitation, there will usually be cues at the beginning of the turn, such as signs of hesitation (e.g., pause, *uh*, *we:::ll*) and perhaps the start of other talk (e.g., an explanation). Thus, competent language users will typically get a sense of the direction of a turn based on how it begins. These first moments allow the listener to adjust their expectations before the actual decline is made.

Adjacency pairs can also be extended in various ways. Consider, for example, delicate situations in which people make "big" requests or significant invitations or deliver bad news. Speakers usually avoid simply dropping such information by providing forewarning (*I've got a favour to ask*; *Have you got any plans tomorrow night?*; *I have some bad news*; Sacks, 1995, p. 529). Because these turns foreshadow the speaker's intended actions, they allow the listener time to formulate an interpersonally appropriate response. For instance, hearing "Have you got any plans tomorrow night?" allows the addressee an

opportunity to plan a face-saving excuse or to steer the talk in another direction. There are also ways in which action projection operates in larger stretches of talk, such as the openings and closings of interactions (Wong & Waring, 2021), and certain forms of institutional interaction, such as doctor visits, where interactants mutually perform certain actions in a certain sequence (Robinson, 2013).

It should be clear, then, that listening in interaction is not merely a matter of understanding the semantic meaning of an utterance (as normally practiced in ELT listening), but of interpreting and responding to the action(s) it projects. Thus, for an utterance such as "Have you got any plans tomorrow night?", rather than focusing on the details (e.g., cloze tests), we might usefully ask students "Why did he ask?" and "What's probably going to happen next?"

Projecting Turn Completion or Continuation

In ELT's neglect of projection, perhaps the most readily observable consequences are learner difficulties with turn-taking, with international students often reporting trouble identifying points of entry into group discussions (Ryan & Forrest, 2021). Enfield's (2017) synthesis of recent studies gives a sense of the problem: In ordinary conversation, the gap between speakers is most commonly 0.2 seconds (about the length of time it takes to blink an eye), yet the length of time that it takes to turn a simple idea into speech is 0.6 seconds. Clearly, listeners "must be gearing up to speak well before the other person has finished" (Enfield, 2017, p. 43). To do so, they anticipate the end of the speaker's turn through a combination of prosody, grammar, and action resolution (e.g., the way a punchline completes a joke).

For instance, the approaching end of a turn may coincide with certain pitch movements (e.g., high falling or high rising), trailing off (decreasing pitch, volume, and speed), and completion of the utterance-level grammatical unit (e.g., the sentence stem *She put* is unlikely to be complete until a "what" and a "where" have been mentioned). Perhaps most reliably, turn endings may be detected when an action (e.g., question, story, compliment) is noticeably complete. Such signals provide somewhat unreliable evidence when taken in isolation, but there is greater certainty when multiple signals coincide (Ford & Thompson, 1996).

Expected Responses

The third aspect of projection involves recognising how the speaker is framing their talk, and therefore what kind of responses they will find most acceptable. For instance, a speaker will use specific cues to indicate they are about to share their personal concerns or troubles (Jefferson, 2015). For instance, in response to "How are you?", anything weaker than "Fine" (e.g., "Oh, okay I guess" in a less than chirpy tone) should alert us to the possibility of a problem, and raise the expectation that we show concern and be attentive. Failure to do so will likely cause further distress. Similarly, when a speaker signals the telling of a joke or funny anecdote, the expected response to the punchline will be either appreciation (e.g., laughter) or a groan; failure to provide such a response

is likely to result in either an explanation of the humour or a feeling of embarrassment or confusion, as suggested by my own aforementioned anecdote.

Projection in Language Teaching

As such examples suggest, projection represents a fundamental aspect of listening in interaction, and as illustrated in the introduction, it can prove highly problematic for second language speakers. However, to date there remain few attempts to address it in language teaching (though see Ryan, in press; Ryan & Forrest, 2021; Wong & Waring, 2021). At this point, we might also acknowledge two potential objections to explicitly addressing projection in listening activities. A first objection could be that projection in listening will be addressed through ordinary classroom discourse, especially within communicative teaching approaches. However, such discourse will almost certainly be very limited in scope, with students receiving little exposure to the broad range of interactional phenomena that characterise everyday life. A second objection might be that because participating in an interaction involves being both a listener *and* a speaker, it may be inauthentic to isolate such listening. But from a pedagogical standpoint, it still makes sense to distinguish subskills that can be taught and practiced independently without overcomplication, just as we might distinguish spelling from writing. A specific L-in-I strand allows for tightly focused attention on subskills that may otherwise be overlooked.

As taken up in the following sections (see also Ryan, in press), teachers wishing to incorporate a L-in-I focus must navigate several challenges posed by pedagogical convention and current textbook design. These include the positioning of students as overhearers rather than as interactants (see also Flowerdew & Miller, 2005) and emphasis on the "comprehension approach," with its focus on determining a single correct answer (Field, 2008). Further, as many have commented (e.g., Wong, 2007), textbook dialogues typically stray far from interactional authenticity, and many of the missing elements (such as hesitations and dysfluencies) are ones which play a pivotal role in projection. Addressing such issues in L-in-I requires some rethinking the design of listening texts and activities.

Listening in the Classroom

Projection relates to a varied set of phenomena, for which only some relevant activities can be presented here. Following is a discussion of a few very general principles and pedagogical approaches, followed by two activity types for each of the aforementioned projection types.

Authenticity

A crucial consideration is the authenticity of listening texts in terms of how they model interaction. There are two concerns in particular. Firstly, as numerous researchers have concluded, textbook dialogues tend to present highly idealised representations of

ordinary speech, avoiding so-called "performance variables" such as overlapping speech and hesitations, which are crucial to the conduct of interactions, as will be illustrated in this chapter. Secondly, to simplify texts and embed preselected linguistic and thematic content, listening texts are nearly always tightly scripted, rehearsed, and performed. The trouble is that people tend to have low self-awareness of the pragmatic rules they abide by. For example, when asked how they would give a compliment in a certain situation, people's answers often diverge substantially from real life (Golato, 2003). Unsurprisingly, then, both textbook dialogues (Wong, 2007) and movie dialogues (Ryan & Granville, 2020) tend to diverge from the pragmatics of ordinary interaction.

With this in mind, there are three main possibilities for sourcing authentic texts. One possibility is the use of recordings of naturally occurring conversation. In some cases, it may be feasible to record conversations with willing collaborators, making note of when certain target actions arise. These could be then edited into short, usable texts. The obvious problem, of course, is that this may be rather time-consuming or in other ways impractical (e.g., sound quality). A second option is to work with preselected episodes from the research literature, using transcript data as the basis of recordings; in some cases, conversation analysts (e.g., Emmanuel Schegloff) make available the original recordings that they discuss (though the sound quality may be low). An interesting example of working with such transcript data is presented by Waring (2018). A third option is to script and record sequences of speech with careful attention to the patterns established in the literature. Though potentially requiring more initial planning time, this approach ultimately allows for a great deal of flexibility and freedom (see, e.g., Ryan et al., 2019).

Selecting Texts

Aside from general principles of text selection (language complexity, speed, etc.), there are several further considerations in selecting texts suitable for focusing on projection:

- Suitable texts will nearly always include genuine interactions between two or more speakers.
- Generally, the more interactants, the more complex the task will be.
- Working with projections will likely be a very new type of activity for students. Thus, although I have found students very receptive, it may be advisable to introduce it gradually in brief activities.
- Suitable text lengths can be very short, because relevant activities typically involve intensive turn-by-turn listening: For projecting actions, a useful recording might involve several projections in as little as 15 seconds.

Basic Teaching Sequence

The most basic and flexible teaching approach is captured in the following sequence, upon which many further activities can be developed.

1. Provide any particularly relevant details about the context and relationships between the interactants, focusing particularly on a) how well they know each other and b) whether it is a social, work, or other context.

2. As a general rule, play the sequence turn by turn. It might be appropriate to break up longer turns into smaller units.[1]

3. It is very often helpful to replay a turn (either in isolation or with the preceding utterances).

4. After each turn, ask learners to guess what will come next. There is a delicate balance to be reached between providing feedback on these guesses and opening up space for further guesses.

Embedding an Expectation of Contingency

A further challenge is to shift expectations of there being a single right answer. For interactants, projection is experienced as the link between the present moment, and what has come just before, and what *may* follow. But it is often the case that a planned direction does not actually come to pass, because speakers take into account new information and adapt their plans. For instance, an enquiry that projects an invitation ("Any plans tonight?") might get a response that discourages it ("Yes, dinner with friends"), and so the speaker may abandon the invitation before it is ever articulated. Nevertheless, although the invitation was never made, it was still projected. At other times, the action projection of a turn may be interpreted in more than one way, such as "Are you busy tonight?" potentially leading to an invitation or a request ("Could you babysit the kids?").

Rather than a "right" answer, then, the focus should be on identifying the range of most plausible next turns. At its most basic, in a projection-focused lesson, the students do not preview the (entire) recording. When a recording is played through, its trajectory is established and the outcome becomes fixed. Instead, the recording is played (and replayed) in small sections (usually turn by turn).

Though most language learners respond well to the notion of projecting turns, some evidently prefer the certainties of a definitive answer that is validated in the text. A useful initial step is to introduce an expectation of contingency early on. In the following subsections, I introduce step-by-step instructions for some basic teaching activities focusing on projection.

Projecting Actions

Identifying Presequences

As noted previously, some utterances project a particular action by preparing the way for its occurrence. For instance, "Have you got any dinner plans for Saturday?" is recognizable as potentially leading to an invitation (or perhaps an offer). Before actually

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[1] See Wong & Waring, 2021, for the notion of turn constructional units.

making the invitation, the speaker is checking the addressee's availability through use of a preinvitation. Other well-examined presequences include prerequests, preoffers and preannouncements (Schegloff, 2007).

1. Prepare a recording that illustrates the use of a presequence.

2. Introduce the context. For instance, "two classmates chatting after class has finished for the day."

3. Play the recording turn by turn. After each turn, students work first in pairs and then together as a class in responding to the following questions:

   a. "What did they say?" (ensuring accurate listening)

   b. [Some turns only] "Why?"

   c. "What is the other person going to say?" (encouraging any plausible answers)

4. After hearing the full sequence, it is often beneficial to examine a transcription of the turn by turn elements in more depth.

The following illustrates a suitable dialogue. Even brief interactions such as this can be usefully unpacked in considerable depth.

> *Offer sequence*
> A: How are you getting home?
> B: I was going to call my brother.
> A: Well, I can drop you off.
> B: Oh, are you sure?
> A: Yeah, no problem.
> B: Thanks.
> <div align="center">(Ryan, et al., 2019, p. 23, modified)</div>

Note that although this turns out to be an offer sequence, this is only confirmed in the third line; prior to this, other possibilities existed, including Speaker A making a request ("Can I get a ride with you?").

Following the listening, it may be useful to have pairs or groups focus on the details of key turns, perhaps directing them to notice interesting grammar or vocabulary and guess its purpose. For example, in the first turn, Speaker B uses *was* rather than *is*, thereby indicating contingency and avoiding the implication that this is a confirmed arrangement (cf. "My brother's coming"). These suggest B's openness to receiving A's projected offer.

Listening and Responding to Inferences

One practice when identifying a speaker's course of action involves—in a sense—jumping ahead rather than expecting the speaker to go through the motions of fully articulating it. Consider, for example, the following scenarios, where the (a) versions appear less cooperative:

1(a)

A: Are you using that pen?

B: Nope.

A: Can I borrow it?

B: Sure.

1(b)

A: Are you using that pen?

B: [Hands over the pen]

2(a)

A: Did you go to the lecture?

B: Yeah.

A: Did you take notes?

B: Yep.

A: Can I see them?

B: Sure.

2(b)

A: Did you go to the lecture?

B: Yeah, you wanna see my notes?

A: Thanks.

In these examples, Speaker A's first turn is designed to establish whether the preconditions for what they want have been met: it is pointless (and troublesome) requesting B's lecture notes if they don't exist. In the (b) versions, Speaker B successfully identifies what Speaker A actually wants and acts accordingly prior to the request.

To practice these, a general approach that is readily adaptable for full-class and self-study options, is as follows:

1. Record a collection of such dialogues, perhaps around a particular theme (e.g., phone calls), and for each write the actual response and one or more uncooperative responses. These can be presented in a handout, slideshow, or one of many online interactive media options.

2. Explain that Speaker A wants something. This can be represented by drawing an arrow between a starting point and end point. Speaker B's objective is to help A get to the end point as efficiently as possible.

3. Students listen to the first turn and then work in pairs or groups to select the best response from two or more options.

4. Listen to check the answer. Provide transcripts for review as required.

Projecting Turn Completion or Continuation

Counting and Listing Games

Counting games provide a useful way to sensitise learners to the prosodic patterns that project both turn continuation and completion. In its basic form (see Ryan & Forrest, 2015), the activity involves students listening to the teacher's sequence and competing to provide the next item. For instance, you might start counting "1, 2, 3, 4, 5, 6," and then stop, with students competing to be the first to recognise the opportunity to take a turn and say "7." A good way to conduct this is to have a group of three students standing, with the first one to successfully provide the next number (without interrupting) getting to sit down and a new student standing.

Despite being very simple, with some modifications, the activity provides a way of modeling nearly any conceivable prosodic pattern that projects turn continuation or completion. In the original Ryan and Forrest (2015) article, the patterns were essentially examples of "listing" intonation used when counting (e.g., a series of level tones or slight rises, falls or fall-rise followed by a final sharp pitch movement). But in fact, with a little practice, a much wider variety of prosodic contours can be produced. These can be easily varied by substituting the numbers with longer noun phrases or clauses, such as:

> *For my birthday, I want to get a great big desk for my computer and a dog with*
> *floppy ears and a bike.*

These patterns can easily be accompanied by other resources relevant to turn-taking, such as attention to gaze, body language, and gesture, and to prosodic features beyond intonation, such as in-breath (signaling speaker continuation) and trailing off (a combination of decreasing pitch, volume, and speed signaling turn completion). Once students have come to grips with the basic patterns, the patterns can be combined to include a more complex combination of features.

Snippets

Another very versatile activity for turn-taking is also presented in its simplest form in Ryan and Forrest (2015). It can be used to draw attention to a wide variety of auditory (and when done with video, visual) phenomena and—with simple variations—can be used for practice, diagnostic testing, or metacognition. It can be used to draw attention to phonological patterns, grammatical units, or actions.

The core of the activity is as follows:

- Preteach the concepts of prosodic, grammatical, and action completion.
- Using recordings of naturally occurring speech and audio-editing software (e.g., Audacity; www.audacityteam.org), pre-prepare (1) short snippets of naturally occurring talk and (2) longer versions of each snippet revealing what actually happened next. Some will involve speaker continuation and some speaker transition.
- The students' task (either in pairs or small groups) is to listen and decide whether "the speaker is probably finished" or "probably continuing."
- Students analyse and discuss the relevant cues they noticed.

In planning such activities, it is important to be cognizant of the complexity involved, where a certain feature (e.g., pitch drop) might coincide with turn completion in one instance but not in the next, in which another feature (e.g., action completion) provides the most relevant cue. I have therefore found it important to use fairly clear-cut examples (pre-tested on other proficient English users) and to use naturally occurring speech, which may be far richer in auditory (and/or visual) signals than the scripted speech of textbooks and films.

Identifying Expected Responses

The Best Response: Proceed or Game Over?

Minimal responses, such as *uhuh*, *mm*, *mhm*, *okay*, *oh*, *right*, and *yeah*, are much more interesting than most teachers would assume. Their use varies substantially across languages and cultures (Xudon, 2009), and they can pose substantial trouble for learners. To be used appropriately, the listener should have a sense of what the speaker has just done (e.g., presented interesting new information; paused for confirmation) and of what is required to signal willingness to go along with the talk. (E.g., *mm* merely signals understanding or agreement and may be inadequate when the speaker has announced something newsworthy, for which *oh* or *really?* might be appropriate.) The key work in this area is Gardner (2001), who identifies minimal responses used with four key functions:

- continuers (encouraging the speaker to continue)

- acknowledgement tokens (indicating no problem in comprehension)

- newsmarking (responding to prior utterances as announcements/new information)

- change-of-activity tokens (proposing "a readiness to move out of the current topic or activity in the conversation into another"; Gardner, 2001, p. 52).

Each of these functions can be carried out in different ways with subtly different effects; for instance, when used with falling intonation, both *mm* and *yeah* can indicate acknowledgement, but *yeah* is far more likely to foreshadow a further comment from the listener (Gardner, 2001). The use of a particular expression will also depend on its prosodic articulation. (Try saying aloud differing articulations of *oh* and reflect on their uses.)

The following activity is more complex to plan than the others discussed in this chapter, but if managed well, can be particularly rewarding. The design of the activity is inspired by the "choose your adventure" book format.

- Prepare and record a scripted dialogue in which one speaker does the majority of speaking and the other makes a number of appropriate minimal responses. (See the example in Table 1.)

- Using audio editing software, divide the main recording into a number of shorter files, with the cuts occurring immediately prior to the hearer's (minimal response) turns.

- Also record the listener reciting a list of other minimal responses. Use these as a "wrong" response when paired with turns in the original dialogue (i.e., they should be inappropriate or misaligned with the turn before). In doing so, as far as possible, be careful to ensure that the wrong choice is in fact wrong rather than simply an alternative.

- To the end of these wrong turns, add a "game over" sound (e.g., from a computer/arcade game) using audio editing software. Recordings of such sounds can be readily found on YouTube and elsewhere.

- Relabel the audio files in sequence 1, 2a, 2b, 3a, 3b, and so on, where for example 2a represents the right response and 2b the incorrect response to 1. There will thus be a successful sequence of answers progressing through to the end of the dialogue and a number of wrong answers resulting in "game over," as illustrated in Figure 1.

- Optional: In one version of this, suitable for first introducing this activity type, the author recorded the responses of native speaker informants to hearing wrong uses of, for example, *oh*. Recorded reactions included laughter and comments such as "That's so wrong!" These were then added to the audio track after the "game over" sound, providing additional feedback on student choices.

- One way to conduct this activity in class is to embed the recordings into a slideshow. The first slide contains the beginning of the dialogue and the first pair (*a* and *b* options) of responses. After listening to the start of the dialogue, students then collectively decide which response to make. If the wrong answer is chosen, game over. If the right answer is chosen, proceed to the next slide, which will include the whole recording up to now, followed by two further response choices, and so on.
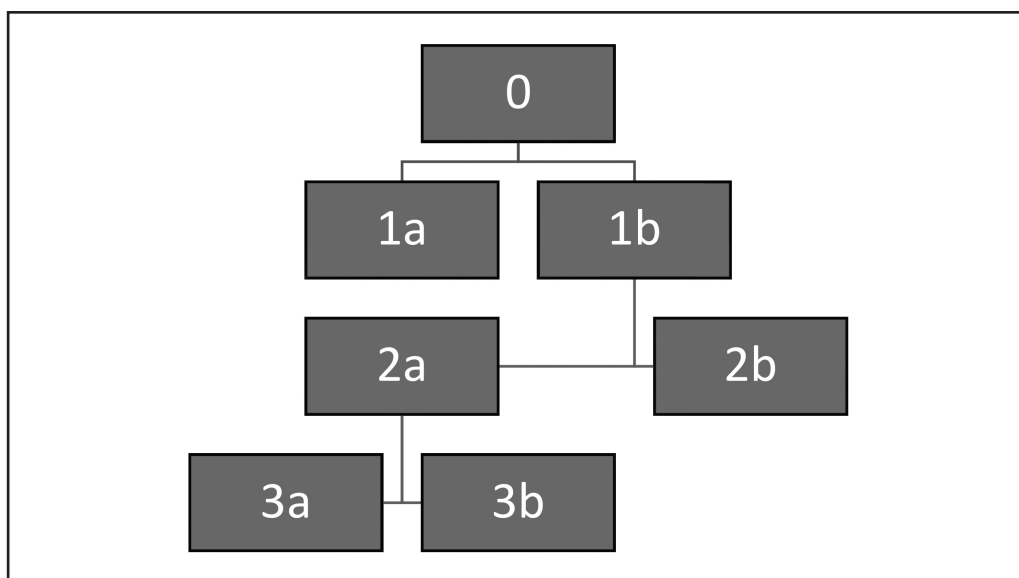
Figure 1. Slide organisation.

Table 1. Proceed or Game Over?

	Full Dialogue With Appropriate Responses	Wrong Responses
0	S1: What've you been doing recently? S2: Um, not much. But I've been watching this series on TV,	
1	S1: Uh-huh, S2: Yeah, *Derry Girls*? S1: Don't know it, S2: Oh, it's sooo funny	S1: Oh.
2	S1: Mm? S2: It's from Northern Ireland and set during the 1980s, I think, during the Troubles,	S1: Is it.
3	S1: Oh, is it? S2: Yeah, it's about a group of girls at a strict Catholic school, one of them— Erin, I think her name is, is the main character, so it kind of follows her more	S1: Oh, great.
4	S1: Mhm S2: And then there's one guy, the cousin of one of the others, and he's the only boy at an all girls' school, so they really give him a hard time,	S1: Oh / I see.
5	S1: Oh really? S2: Yeah, it's so funny. I recommend it.	S1: Yeah.
6	S1: Okay, S2: Apparently it's been really popular in Britain. It's on Netflix if you want to see it.	S1: You're kidding.
7	S1: Great.	S1: Oh.

Explanation of wrong answers:

1. *Oh*, a news receipt discourages further talk on the topic.

2. *Is it*: news receipt; yes/no question with falling intonation discouraging talk.

3. *Oh, great* is an assessment, again discouraging further talk.

4. *Mhm* is a continuer and more appropriate here (where the message seems unfinished) than a news receipt.

5. *Oh really*, a newsmarker, is more appropriate here (for a semipunchline) than *yeah*, which signals receipt of information.

6. *Okay* accepts the recommendation and indicates readiness to move on; *You're kidding* is a newsmarker—inappropriate here when the whole topic was clearly geared toward a recommendation of sorts.

7. Both discourage further talk, but *Great* is an assessment and shows appreciation.

Listening to Conversational Narratives

An unfortunate aspect in the design of many listening tasks (especially when used in assessment, see Field, 2018) is the heavy cognitive demands required by the pen and paper activity, with students often struggling to identify what it is that they are meant to do. This is particularly so for learners with low first-language literacy or otherwise interrupted schooling (Tarone et al., 2009). The following activity type dispenses with pen and paper altogether and maintains a reasonably authentic listening activity. It is based on ideas presented in workshops by Wong (2018) and Forrest (2018).

1. Preteach a small set of relevant minimal responses (e.g., *mhm*, *oh!*) and use choral repetition practice, focusing particularly on intonation.

2. Preteach responses appropriate to the ending of different types of story, (e.g., "That's so lucky!" for a lucky escape or "You poor thing!" for a troubles-telling; see, e.g., Enfield, 2017, pp. 110–117).

3. Prepare (or have students prepare) a conversational narrative, such as an anecdote; ideally this will have stages likely to elicit distinct emotional reactions (e.g., suspense, relief, surprise, laughter, sympathy).

4. This narrative can be either recorded (video or audio only) or recited live, either by you or by students (e.g., in groups). These options each have rather different effects that are worth experimenting with.

5. Prior to beginning, use questions such as the following to establish the purpose of the activity:

   a. How do you feel if
      i. you tell a sad story but the listener doesn't express sympathy?
      ii. you tell your friends some exciting news but they don't respond?

6. Explain to students that they will hear a narrative and that during pauses, they should respond appropriately with the pretaught minimal responses (e.g., *oh!*, *mmm*, and *oh, no*).

7. Further explain that at the end of the story, they need to say something that

   a. signals their understanding that it is complete.

   b. shows appreciation of the meaning of the story in a way that validates the teller's feeling (e.g., "That's so lucky!").

8. Play the recording or recite the anecdote, initially leading by example in producing minimal responses (e.g., *mhm*).

Certain turns, particularly at the conclusion of a sequence, provide an excellent way to gauge student understanding of the gist of events.

   To conclude, presented in this chapter are just a few of the very many options for focusing on projection, which is itself just one crucial aspect of L-in-I. Projection in ELT listening remains largely unexplored territory, and there is considerable scope for action

research exploring its implementation and for a great deal of further materials development in this area.

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