

La comprensión auditiva en lengua extranjera en la radio

Foreign language listening comprehension on radio

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Resumen

La comprensión auditiva a través de la radio en el proyecto *En el aire: un curso de español para extranjeros*, de la Universidad Autónoma del Carmen, tiene particularidades especiales por los recursos que ofrecen el lenguaje y los efectos sonoros de la multimedia. Al ser la radio un medio de transmisión unisensorial, la base sobre la que se asientan las grabaciones en este medio es el guion. La metodología del proyecto se basa en un estudio de tipo cualitativo, centrado en el método de Investigación Basada en Diseño, cuyo objetivo es el diseño y exploración de innovaciones educativas a nivel didáctico y organizativo, considerando las herramientas tecnológicas. El método empleado es el nocional funcional para enseñanza de los contenidos en lengua española. En estos momentos nos encontramos en la fase de producción de los guiones para la validación de estos y la puesta en el aire.

Palabras clave: comprensión auditiva, la radio, enseñanza de español a extranjeros, guion radiofónico.

Abstract

Listening through the radio in the project *In the air: a course of Spanish for foreigners through the radio*, of the Autonomous University of Carmen, It has special characteristics for resources that offer language and sound effects of multimedia. The radio as a means of transmitting unisensory, the basis on which sit the recordings in this environment is the script. The project methodology is based on a qualitative study, focused on the method of Research-Based Design, whose objective is the design and exploration of innovative education level educational and organizational, whereas the technological tools. The method used is the notional functional for teaching of the Spanish language content. Currently we are in the phase of production of scripts for the validation of these and putting into the air.

Key words: listening, radio, teaching Spanish to foreigners, radio script.

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Introduction

Teach a foreign language, in our case specific Spanish, is to meet a communicative and functional framework. The student should be aware that studied will be part of your active vocabulary in everyday communication. This is the aim of the project *In the air: a course of Spanish for foreigners through the radio* of the Autonomous University of Carmen, Mexico. Professors of the Autonomous University of Carmen designed this project of Spanish teaching using the radio and information and communication technologies to provide an opportunity for foreign specialists from different areas that have been established on the island due to the rise of foreign companies that perform work related to the oil industry.

In the Mexican context, the radio has been a vehicle for transmitting culture and the teaching of elementary education; for example, they are cases of the Radiophonic Schools of Sierra Tarahumara in Chihuahua; School Radio Huayacocotla and Cultural School Radio Teocelo Campesina, which have spread Spanish classes and math in support of literacy. Además, la Secretaría de Educación Pública (1981), inició una campaña de radioalfabetización, y más tarde, el Instituto Nacional de Educación para Adultos también instituyó un programa similar (Diez et al., 2014). No obstante lo anterior, aún no se cuenta con experiencia en la enseñanza de lenguas extranjeras a nativos o foráneos en el país.

As a result, it is relevant to implementing a course of Spanish for foreigners within the modality of educational radio because it complies with the requirements: listener follows a plan of studies planned, designed and approved by an educational institution, and be assessed their competition by that institution (Arteaga, 2011).

Thus, listening, one of the four incoming speech skills, plays the role of greater importance in this course. However, this ability has been one of the most overlooked throughout the teaching of languages to be considered by some specialists as little relevant due to its apparent passivity and its condition of dependence of oral expression in the teaching-learning process.

Cassany (1994) for more than 45% of human communication is on what they heard from others; 30% speech; 16% in reading and only 9% in writing. This indicates that listening is the ability to more developed and, therefore, that more needs to be strengthened to create the phonematic ear (Antich, 1999), in other words, the recognition of the system of sounds of a foreign language, as well as the identification of the meaning of each element of the system of the language. Only in this way the student can hear properly.

Objective

Develop listening comprehension course in the air: a Spanish course for foreigners, from the Autonomous University of Carmen, from the combination offering all the resources of the Spanish language and sound effects from the radio, in order to develop communicative competence in the basic level of foreigners living in the region.

Methodology

The methodology used in the project is focused on the method Based Design Research, which aims to design and exploration of educational innovations in teaching and organizational level, considering technological tools (Bell, 2004). And they talked about it in the chapter on the overall project, which can be consulted (Diez, et al., 2014).

Several steps are followed: exploratory scenarios identification and characterization of participants, which were already completed; now we are in the mode setting and the development of learning environments, supported by ICT, in this case the radio, for

constructive meaningful learning. From a linguistic point of view we rely on the notional-functional method of teaching foreign languages.

The notional-functional method, as one of the first variants of the communicative approach in teaching foreign languages, has as its central axis the linguistic function; the most important is what we do with the language: for example, hello, goodbye, apologizing, asking for information. Therefore, the main thing is to introduce this feature in a context and a communicative situation (Santos, 1999). The radio, with sound resources you have, you can offer foreign students these notions to carry out their communicative competence in the Spanish language during the time they are in town or traveling through the region.

Listening comprehension in foreign language

It is understood as listening to:

“Active process in which meaning is constructed through a complex interaction between the characteristics of input, the types of declarative knowledge that are required to understand and use strategic processes to promote understanding”
(Martín, 2012, p. 1).

For this speaking skills can be developed effectively in the early stages of learning, students must hear the correct pronunciation, clearly, as close to the standard followed, and be very precise linguistic goal of each subject for your attention is not diverted and the desired goal is achieved.

There are several processes involved in the development of listening comprehension:

- auditory perception of linguistic signs,
- identifying what is heard with the reference standard is already known,
- decoding of the sign,
- establishment of the concepts from its grammatical form,
- understanding of content and
- self.

Such processes should be performed instantaneously. If we can in this way, we can say that the student has developed this skill correctly.

Listening comprehension for foreign language students must have certain conditions that ensure the expected achievement among these is the time when the text was made for the hearing (the speed with which the spoken chain and breaks that occurs performed); frequency of listening material; the length and quality of the recording. These conditions are taken into account in the development of our project for the use of technology in our case, the radio requires properly met.

Radio and listening comprehension in a foreign language

Audiovisual media each have their own language and through them recreate environments, situations, characters, noises and sounds that allow the listener to a meaningful experience.

Radio is a medium of unisensory communication feature that determines its language as it is the constant combination of five sound resources present in all communication-transmission on the radio: the word, music, sound effects (ambient sound: noise music, human voice, etc.), silence and sound atmosphere (Asinsten, 2002).

It is very important benefit offered by languages and digital sound processes and inspire imaginative thinking of foreign students from what they hear; hence the importance of the voice that is used, which must be clear, with good timbre and emotional, able to evoke feelings in the person listening.

The sound effects are also known as special effects, as long as consciously employed to represent a referential objective reality: the sound of a door is opened or closed, the chimes of a clock footsteps approaching or moving away, the birdsong, among many others.

Based on seating radio recordings is the script. With this plan the daily story, the characters involved in the dialogue or monologue, who will take care of them, speaking time of each one, the background music or musical curtains, the atmosphere, the style of the characters , special effects, the atmosphere, the silence and all elements necessary for the communicative situation under study.

This requires full identification of the public who will be targeted, which in our case are foreign students. The course consists of 8 modules, 13 points and 20 radio scripts, which can be seen in the table below, with intentions and communicative functions for the basic level

and the corresponding linguistic content in Spanish. These functions and contents were checked against the Common European Framework for teaching foreign languages.

Table 1 shows the communicative functions with the linguistic content of the scripts recorded by module and drive.

Table 1. Breakdown of the functions and content of the course by dashes.

Módulo	Unidad	Funciones comunicativas	Contenidos lingüísticos	Guiones
I	1	Presentarse, darse a conocer, saludar y despedirse.	El alfabeto español. Verbos ser y estar. Pronombres personales y posesivos.	2
	2	Expresar nacionalidad y profesión.	Los gentilicios: marcas de género. Pronombres y adverbios interrogativos. Verbos terminados en -ar y -er en presente indicativo.	2
II	3	La familia. Describir personas.	Los pronombres demostrativos. Vocabulario sobre la familia. Los adjetivos. Concordancias.	1
	4	Expresar localización en el entorno. Expresar asombro, alegría, duda.	Adverbios de lugar. El verbo haber como impersonal. La exclamación. Verbos en -er, -ir en indicativo.	1
	5	Orientar y pedir ayuda en localizaciones y direcciones.	Verbos en imperativo. Apócope de los verbos.	1
III	6	Expresar acuerdo y desacuerdo en actividades diarias.	Verbos reflexivos. Formas de pronombre personal. Días de la semana, horas, meses del año.	1
IV	7	Expresar gustos y preferencias. Solicitar servicios.	Verbos para expresar estas funciones. Vocabulario sobre bebidas y comidas.	2
	8	Solicitar servicios en tiendas y supermercados.	Poder y Querer + infinitivo. La comparación. Vocabulario de vestidos y dinero.	1
	9	Invitaciones sociales. Aceptación y rechazo. Agradecimientos y excusas.	Estructuras para invitar, rechazar, aceptar. Vocabulario relativo a actividades sociales.	2
V	10	Expresar dolor, malestar. Sugerir, recomendar.	Las partes del cuerpo humano. Vocabulario y estructuras sobre enfermedades, malestares.	2
VI	11	Expresar sobre hechos pasados recientes.	Verbos y estructuras en pretérito de indicativo.	2
VII	12	Expresar intención, deseo, voluntad.	Planear acciones futuras. Verbos regulares conocidos en futuro.	1
VIII	13	Estado de ánimo y actividades según el tiempo atmosférico.	Verbos y oraciones impersonales en presente, pretérito y futuro.	2

Hearing capsules scripts within 5 minutes will be transmitted in three different times of day, for three days a week, depending on the complexity of the module; however, functions and contents of each unit are reinforced and exercised on the website designed for this course.

Next, Table 2 shows the dialogues and radio resources for the indent 1 of the first unit.

Table 2 shows the initial part of the script of the unit 1.

Control	Diálogos	Tiempo
Música de inicio del programa: <i>La Bamba</i> .	Locutor: Buenos días. Hoy comienza el curso de español: <i>En el aire</i> de la Universidad Autónoma del Carmen. Bienvenidos todos los estudiantes extranjeros.	1min
Pasos, ruido de personas que caminan, ríen y platican en voz baja.	Narrador: PRESENTACIONES. Por la mañana, se conocen José y Henry.	2min
Sonido de toque de una puerta suavemente, sonido de alguien que abre la puerta y cierra a continuación.	Diálogo 1 Jefe de Depto. de Movilidad: Buenos días, José.	
Pasos que se acercan cada vez más fuertes. Voces con tono de amabilidad.	José: Buenos días. Jefe de Depto. de Movilidad: José, él es Henry. Henry: ¡Mucho gusto en conocerte! José: Mucho gusto. ¿De dónde eres? Henry: Soy de Ohio. José: Bienvenido a Ciudad del Carmen. Henry: ¡Gracias!	
Cortina musical Bip BIP Bip Bip	Locutor: Repite después del Bip. Buenos días. José, él es Henry. ¡Mucho gusto en conocerte! ¿De dónde eres? Soy de Ohio.	2min

Bip	Bienvenido a Ciudad del Carmen.	
Bip	¡Gracias!	
Bip		

The possibilities or functions that can be used to greet, introduce, request services, including speech acts can be varied, so that the same function can be expressed through different linguistic structures (Abio, 2011). This allows repertoire from such notions, students select the appropriate corresponding to the communicative situation, as the context in which you are immersed, and develop their communicative competence.

Similarly, other sub-skills such as grammar, cultural and discursive also put into operation, as shown in the second part of the script of the unit 1 shown in Table 3 below.

Table 3. Guion greetings and exercises about the subject 1.

Control	Diálogos	Tiempo
Cortina musical	Narrador: Henry conoce a Lupita en la cafetería de la universidad.	1min
Ruido de trastes, café que se vierte en vaso, música alegre y moderna, personas hablando y riendo pero no en voz muy alta. Dos personas se besan al ser presentados.	José: ¿Qué onda? ¿Cómo estás, Chita? Lupita: ¿Y tú, qué onda? José: Chido. Mira, él es Henry. Henry: ¿Cómo te llamas? Lupita: Yo soy Lupita, mucho gusto en conocerte. José: Sale, nos vemos. Henry: Adiós.	1min
Cortina musical	Ejercicio 1: Escucha y repite después del Bip.	1min
Bip	• ¿Qué onda?	
Bip	• ¿Cómo estás?	
Bip	• ¿Qué tal?	
Bip	• Hasta luego.	
Bip	• Nos vemos al rato.	

Bip	• Adiós.	
Bip		
Cortina musical	Ejercicio 2. Di si el saludo es formal o informal después del Bip. Escucha el ejemplo:	2min
Bip	1. Hola, Chita. ¿Qué onda? R = Informal	
Bip	2. Hola, ¿cómo estás? (Se ofrece la respuesta pasado un tiempo después del Bip R= Informal.	
Bip	3. Adiós, señor José.	
Bip	4. R = formal	
Bip	5. ¿Todo bien, güey?	
Bip	6. R = Informal	
Bip	7. Buenas tardes, maestra Martínez.	
Bip	8. R = formal	

In the radio script texts are present in two forms: dialogue and monologue. In the case of the dialogues that occur between two or three partners-not more in this course-, gestures to be produced are absent, so that the environment in which the situation develops is loaded with sounds, noises, silences sighs, long breaths, laughter, music, etc., all of which evoke the communicative situation, while some gestures are replaced by other phonetic resources, such as intonation of speakers, lengthening the vowels: ?, stereotyped expressions Queeeeee : Really ?, I can not believe, among others.

The vocabulary used approaches to formal Spanish variant used in Ciudad del Carmen, as well as the phraseology or idiomatic expressions (few) found in the texts. To achieve this, during production of the scripts very careful that the sound effects had to be universal: for example, the situation when crossing the street Henry communicates through sounds horn cars, whistles of traffic cops, motorcycle engines and the cries of street vendors.

Listening Practice

The listener can be intensive or extensive during listening activities (Carreté, 2014), and both are present in this project. In the first, students aim to identify and understand data or details of the text (distinction of sounds, pronunciation of the language under study, appreciation and practice of certain lexicon), so techniques below apply to top (bottom- up).

Both texts and exercises found in radio scripts meet the characteristics referred to above; for instance:

1. Distinguishing sounds:

- Listen and repeat the Spanish alphabet.
- Listen and repeat the sounds of the following names.

2. Practice Vocabulary

- Listen to the music and identifies the country and its inhabitants (music that identifies different countries).
- Listen to the dialogue again and answer the questions.

3. Recognition of vocabulary:

- Listen and says the family relationship between the characters of art.
- Listen and say if it is male or female.

Extensive listening are planned aimed at students to complete the global understanding of the text (for example, identify meanings, complete texts, recognizing the issue, create associations of words, following directions), for which techniques above apply below (top-down); for instance:

1. Identify the instruction.

- Listen and choose the instruction to use the telephone, radio and computer.
- says whether it is true or false statement.

2. Complete text:

- Listen and say what they are doing (person walking sound, sound of people singing, barking dog, people drying their hair).
- Listen and say the color is. Example: the sky is _____.

3. Association of words:

- Listen to the word and says something related to it: waves, rain, hurricane.

- Gateway: Listen clothes and tells whether man, woman or child.

Radio capsules to foreigners interested in venture into the study of Spanish language offered are the prelude to the project. You can access these through radio broadcasts Dolphin, the station of the Universidad Autonoma del Carmen, and can be recorded to hear them when they consider most appropriate for study and practice.

Also, those interested in exploring the Spanish language can solve exercises of language, pronunciation and grammar, consult a teacher-trainer, learn more about the culture of the inhabitants of the island, in short, can access the course entirely through the platform of the University as a continuing education course.

Conclusion

If, as we propose in this paper, our university an educational radio dispusiera would be many benefits. On the one hand, they strengthen two strategic axes Universidad Autonoma del Carmen encourages: strengthening and consolidating the educational offer, and consolidate the extension of culture and services. Furthermore, the methodology used for this project could be adapted to other materials, contents and projects of this and other institutions in the region.

Through the methodology used in the development of radio scripts for the project in the air: a course in Spanish for foreigners, students can acquire the language functions necessary for basic communication, language model structures for each function and also know the cultural aspects of the area, manifested in the way they talk and interact subjects in the scripts.

Another benefit offered by listening through the radio is that the listener can choose the space where the scripts will listen: your home, your car, or your phone, provided you have access to college station .

Right now we are in the final stage of production of the scripts, which will be completed with a representative sample of foreign students. From the results obtained with this test, the necessary adjustments to its operation will be made.

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