

## Classroom implementation

*Listening* focuses on developing the key skills of:

- listening for gist, and
- listening for specific details

It aims to widen students' range of vocabulary, to improve their awareness of clear usage and grammar in line with B1+ expectations; and also, where appropriate, to increase their cultural awareness of the English-speaking world.

There are twenty units divided across five sections:

1. *Where are you from?* Personal topics and self-description.
2. *Where are you going?* Issues affecting the traveller.
3. *What do you need to know?* Information exchange in the English-speaking environment.
4. *What do you do?* Work and study.
5. *How do you spend your free time?* Hobbies, socializing, eating out, etc.

All the units in *Listening* have the same structure and recurring features. Below you can find explanations of how these features can be implemented in the classroom. Each time you see this symbol ❖ in the explanations below, it indicates a new section of the unit.

### ❖ BEFORE YOU LISTEN

#### **What is it?**

Each unit begins with an explanation of what recordings the students will hear in this unit, and some *Before you listen* questions directed at the student. The questions are the same, or similar, to the ones the speakers are responding to throughout the unit.

#### **Suggested implementation:**

1. Ask the questions, personalizing the theme for students and getting them to think about the topic – which you can then discuss or brainstorm for vocabulary.
2. Get students to ask the questions of each other.
3. Highlight/clarify key basic vocabulary for the unit.
4. Write the questions on card, cut the words up and have students reassemble them.
5. Write model answers (perhaps your own) on card and get the students to match them with the questions.
6. Use the picture in the *Before you start* section to initiate the conversation.

### ❖ PARTS, A B AND C

#### **What are they?**

The units are organized into two or three parts (A, B and sometimes C), each with their own audio track number  to identify the recording. The recordings are unscripted responses to prompt questions which are explained in the bold rubric. Where necessary, the bold rubric also gives some context to the recording. Each part has between two and four exercises which test both listening for general understanding, and listening for specific details.

#### **Suggested implementation of pre-listening:**

1. Select a student to read the bold rubric, then ask the others to predict the language that the speakers in the recording might use.
2. Make sure the class understands as much as possible of the context before playing the recording. For example, the speaker might be going to talk about their hometown, but the rubric might also explain that they are going to contrast it with where they live. Ask the students what expressions they might use to contrast two different places (e.g. *different from, not like*).
3. Also ask the students to identify what else the rubric tells them, such as age, nationality, gender or interests of the speaker. While these may not always be relevant to the actual content of the recording, they may fire the students' imaginations in predicting answers and producing language.
4. Where students are listening for key words/phrases, you may want to identify the sorts of key words (numbers, comparatives, adjectives, place names, job titles, etc.) in advance, and elicit those in isolation before playing the recordings. You can do this with photos (e.g. contrastive pictures of the city and countryside for *Unit 3*), or realia (e.g. a holiday brochure for *Unit 6*, or a hotel tariff card for *Unit 8*).
5. Use the students' own experiences: if the recording is about becoming a member of a gym and one of your students has joined a gym, get them to talk about it in front of the other students. If the student alights upon any target vocabulary, you can note this on the board.
6. You can take a more direct approach to eliciting the target vocabulary by asking students to brainstorm the type of vocabulary/language that the speaker might use, allowing students to pre-read the listening tasks, or picking key words from the transcript before the listening and using them as the basis of a quiz or a crossword.
7. Consider whether the exercises which follow the listening are testing listening for general understanding or listening for specific details, and direct your students

appropriately before playing the recording. Play it two or three times if necessary.

8. The exercises do not have examples but you may want to do the first question where possible with your students. Play and pause after the first question so that students are sure what they are doing.

### **Suggested approaches for post-listening:**

1. The actual work of listening will be done by students independently, so try to allow a healthy amount of pairwork/groupwork in the surrounding activity to provide balance to the lesson. Some of these exercises in the unit will work better as individual activities and some as pair/group activities.
2. The following types of exercises lend themselves well to pair work or group work:
  - inferring meaning
  - paraphrasing
  - discussion questions
3. The following types of exercises are more suited to individual work:
  - inserting missing words/phrases into the transcript
  - summarising
  - finding evidence to back up claims made in text
4. If students are working individually, allow them time to check their answers with a partner before feeding back to the class.

## ❖ FEATURES

### **What are they?**

All the units contain feature boxes providing extra information and support for the content of the recordings. These serve well as fillers if you have a few spare minutes during the lesson or for providing independent homework ideas.

### **Suggested implementation:**

1. **COBUILD CHECK:** This feature provides real world examples of the use of target vocabulary from the Collins COBUILD dictionaries and English corpus. Ask your students to extend this list if they have heard the word or phrase used elsewhere, building their own corpus, noting down the use of certain words and phrases they hear outside the classroom.
2. **Did you know?** Speech bubbles appear at varying points through the book and highlight phrases that may have peculiar meaning in the context of the recording. They are often incidental to understanding the recording but you may want to highlight these pre- or post-listening and ask students if they have heard these phrases outside the classroom.

## Listening (B1+ Intermediate)

3. **Clear usage:** These boxes highlight words, phrases and grammar which can cause problems for the listener and will help the students fully understand the recording. You may therefore want to highlight this usage during pre-listening.
4. **Useful vocabulary and phrases:** These boxes identify, clarify and extend vocabulary from the unit. They can be used pre- or post-listening as a starting point for discussion, or to elicit further examples of the vocabulary group.

## ❖ FURTHER LISTENING

### **What is it?**

Further listening provides a website link ([www.collinselt.com/listening](http://www.collinselt.com/listening)) where you can find the transcript and recording of further speakers on the topic of the unit.

### **Suggested implementation:**

1. You can use this material in class in the same way as in the unit, creating your own gap fill, matching and sorting exercises using the transcript.
2. Set the recording as homework, asking students to identify specific aspects of the language used and check their answers themselves against the transcript.

## ❖ WRAPPING UP

The content of *Listening* is guided by the Common European Framework of Reference for Languages at level B1+. You can use the framework as a way of setting targets for your classes and monitoring the progress of individual students. But you may also get students themselves to consider what can-do statements they feel able to assert after each unit.

1. Ask students to work together in small groups and write down three or four can-do statements for the lesson.
  - I can understand people talking about their extended family and their family history.*
  - I can understand people describing their hometown and explaining how it has changed over time.*
2. The groups can then compare statements with those of another group and see if they feel they have made the same progress.
3. Always encourage students to keep an active record of their can-do achievements and follow up with you if they are unsure.

## Unit 1: Your family

### SUMMARY

You can use this summary to guide the learning objectives and target setting for your class.

#### Can-do statements

By the end of this unit, students will be able to say:

- I can understand people giving details of extended families.
- I can follow people describing complex relationships within families.
- I can understand some complex idiomatic language.

#### Skill focus

Listening for general understanding:

**Part A ①, Part B ①**

Listening for specific details and information:

**Part A ②③, Part B ②③**

#### Vocabulary

Family: *sibling, aunt, uncle, step-brother, sister-in-law, half-brother, adopted, divorced, separated*

Idioms: *as a matter of fact, loads and loads, don't get me wrong*

*close* as an adjective, *close by* as a phrase

#### Usage

*will* for recurring events: *we'll go up to Derbyshire*

*imagine/suppose* for qualification: *I suppose that's how we look at it*

### CLASSROOM EXTENSION IDEAS

You can use some or all of these ideas to check and enhance your students' understanding as they work their way through *Unit 1 of Listening B1+ Intermediate* in class.

#### Using *Before you listen*

You can use the *Before you listen* questions in a variety of ways.

1. Create a gap fill exercise with the key words/phrases (*only child, aunts, nephews, close and little contact, etc.*) on a separate handout.
2. Allow students to ask each other the questions and get them to report their partner's answers to the class.
3. Create a mingle activity by getting students to write their answers to the questions on a piece of paper – but not to include their name! Collect their answers and redistribute them to other students. The students can then stand up and move around the class asking questions to find the person whose card they have.

#### Using *Part A (track 01)*

The activities below can be introduced during *Part A*.

1. Get a student to read the rubric for *Part A* about Alex and ask the class what sort of subjects Alex might talk about (e.g. family members, where they live, what they do, whether he likes them, etc.).
2. If you have a map of the UK in the classroom, don't forget to identify the places mentioned in the rubric – and return to the map after the recording when Alex has mentioned Southampton and London.
3. Get students to pre-read the questions 1–5 of *Exercise 1* and discuss in pairs how Alex might express himself for each question (e.g. for question 1 *close by, far away, miles away, in another country*; for question 3 *It's sad that..., I'd prefer it if ....., because, etc.*). Feed back to the whole class and write their ideas on the board.
4. By *Exercise 3*, students will have heard the recording at least twice. See if they can work in pairs to answer the questions before you play it again.

#### Using *COBUILD CHECK: close*

In this *COBUILD CHECK* the word *close* (*/kləʊs/*) is used as an adverb and as an adjective within a phrase.

1. Make sure that students are clear about the different pronunciations of *close*: */kləʊs/* as an adjective and adverb, and */kləʊz/* as a verb and noun (in almost all cases).
2. Write the statements from *COBUILD CHECK: close* on card and cut them up into individual words. Get students to work in pairs to reassemble the statements. For clarity, use different coloured card for each statement, or give one statement to each group.
3. You can use the second *COBUILD CHECK: family relationships* in the same way.

#### Using *Part B (track 02)*

*Part B* focuses on Patrick's description of the nature of a large extended family. Once you have completed all the exercises, the activity below will allow the students the opportunity to use the language.

1. Ask students to write the names of extended family members (*uncle, aunt, cousin, half-brother, etc.*) on separate pieces of paper. It doesn't matter if they don't have that member in their own family.
2. Collect them up, and put them in a hat, box or bowl.
3. Pick them out one by one and ask the students to describe that family member to the class in thirty seconds. (Students will have to discard family members they don't have in their family.)

4. If you want to make it competitive you can create a points system. Students are awarded one point for each of the following: a description of personality, appearance and a funny story about each relative. As this is a listening class, get the other students to mark the speaker, but you can be the final arbiter.
5. Another way of playing this game is to put adjectives of personality on separate pieces of paper, and get the students to think of relatives who have that personality trait.
6. With more independent students this exercise can be done in small groups.

### Using Further listening

In *Further listening*, at [www.collinselt.com/listening](http://www.collinselt.com/listening), Lisa talks about her background in Newcastle and her life now in London. There is a worksheet below. You can download the recording and use the worksheet in class, or set it for homework.

The recording is 3 minutes 22 seconds long. The question about the significance of the various places is answered between 0.00 and 1.25. The question about the people is answered between 1.25 and 2.13. The question about the environment is answered between 2.13 and 3.22.

The three questions are increasingly challenging because Lisa's views are not straightforward. Allow students to work in pairs or threes. Feed back to the whole class and use the transcript (which you can also download from the same web address) to clarify.

### Answers:

#### 1. London

Lisa was born in London and she has moved back there for work. She says she is 'settled' in London.

#### Newcastle

Lisa calls herself a 'Geordie' (a person from Newcastle). She grew up near Newcastle.

#### Sunderland

Lisa went to school in Sunderland.

#### Sheffield

Lisa went to university in Sheffield when she was eighteen.

#### Scotland

Lisa's mum is from Scotland

#### Birmingham

Lisa's dad is from Birmingham.

2. Lisa says that people think Geordies are quite loud and a bit brash and that they like to drink a lot, but she thinks that is not true. She says Geordies 'aren't unlike any other groups of people in the country' although she admits they have a 'bad reputation'.
3. Lisa says living in London is exciting. Although there is not much space in your house or garden, money is spent on the parks so there are always places to go.

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### MUSIC IN CLASS

Patrick refers to his family being like *The Brady Bunch*, an American TV series of the late 1960s and early 1970s, about a blended family of step-siblings and step-parents. If you want music and songs in your classroom you might want to play the theme tune to the show. You can also play short segments of the show (which are available on [www.youtube.com](http://www.youtube.com)) and create a worksheet asking students to identify the relationships in the show.

As a counterpoint to *The Brady Bunch*, you could do the same for *The Addams Family*, another 1960s American TV series, about a family of ghouls and spooks. If the students are familiar with both, which they might be from the film remakes, you can have a discussion about the importance of family as a basis for drama. Ask students if there are any family-based dramas in their own culture which have had such significance. For homework, you can ask students to write about these dramas, identifying the various familial relationships in each.

### PHOTOCOPIABLES

Listen to Lisa's story.

1. What is the significance of the places on the map for Lisa?

Scotland

Newcastle

Sunderland

Sheffield

Birmingham

London

How does she describe the differences/similarities between Newcastle (in the north) and London (in the south)?

2. The people

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3. The environment

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## Unit 2: Your home town

### SUMMARY

You can use this summary to guide the learning objectives and target setting for your class.

#### Can-do statements

By the end of this unit, students will be able to say:

- I can understand people describing their home towns.
- I can follow descriptions of changes that have taken place and are taking place now.
- I can understand vocabulary for places in the town and the city.
- I can recognize differences in US and UK vocabulary for things in the environment.

#### Skill focus

Listening for general understanding:

**Part A ①, Part B ① ③**

Listening for specific details and information:

**Part A ② ③, Part B ② ④**

#### Vocabulary

Transport (US/UK English): *railroad/railway, sidewalk/pavement, gas/petrol*

Town and country: *suburbs, outskirts, urban, inner city, -ish (largish, smallish, reddish)*

#### Grammar

Present passive continuous: *when the city is being developed*

#### Intonation

Sarcasm

### CLASSROOM EXTENSION IDEAS

You can use some or all of these ideas to check and enhance your students' understanding as they work their way through *Unit 2 of Listening B1+ Intermediate* in class.

#### Using *Before you listen*

Use the *Before you listen* questions to initiate the making of a mood board of the students' hometowns.

1. Ask the students beforehand to bring in to the lesson photographs or other sorts of memories or realia they could use to stick on a mood board about their hometown.
2. Give the students large pieces of paper (A3) on which to stick their photographs, etc.
3. Tell students to add text to their boards: adjectives which describe their town, words which reflect their feelings, important places and dates, and so on.

4. If students are from the same town they can work in pairs or small groups.
5. Monitor and ask questions about what the different things represent.
6. For feedback, allow willing students to present their mood boards to the class, or stick the posters to the wall and get students to wander around and ask each other questions about their mood boards. (You might want to leave that part until later in the lesson.)

#### Using *First speech bubble* – page 8

You can use these differences in US and UK English vocabulary for a game.

1. Photocopy the *Did you know?* table below a few times and cut out the words (add a few more if you like). Put the pieces of paper in a hat, bowl or bag.
2. Ask the students to memorize the words in the speech bubble.
3. Divide the class into two teams.
4. Pick out one of the words from the hat and the first student who can 'translate' the word from UK to US English (or vice versa) wins the point for their team.
5. The game can also be played in pairs if you photocopy more sheets.

#### Using *Second speech bubble* – page 9 (track 03)

The speech bubble identifies Tonya's use of a sarcastic tone when she says "*really good at in the states*" (0.10 secs) to refer to a lack of environmental awareness.

1. Play the recording and ask the students to identify in what way she sounds sarcastic (i.e. by stressing the word *really*).
2. Ask students to think of ways to sound sarcastic. The most obvious is to emphasize a particular word, but students may want to consider what sorts of emphasis they could use, such as: high, low or inverse pitch; pause and exaggeration; aspiration; flattening; sing-song sounds; nasalization. While they may not know these terms they may well be able to mimic the tone in something they say.
3. Photocopy the *Second speech bubble* worksheet below and put students in pairs to practise saying the phrases to each other using a sarcastic tone.
4. Monitor and feed back the best examples with the whole class.

#### Using *Clear usage: present passive continuous* – page 9

1. Ask students to look at the description of the present perfect continuous in the box and get them to write the active forms of the passive examples given.

*Trees are being cut down.* = *They are cutting down trees.*

*Houses are being bulldozed.* = *They are bulldozing the houses.*

*The transport system is being utilized.* = *They are utilizing the transport system.*

*Shops are being closed.* = *They are closing shops.*

- You can use the *Clear usage: present passive continuous* worksheet, below, to get students to transform active sentences into passive ones. (Answers: 1. *A supermarket is being built in my home town.* 2. *The trees in the park are being chopped down.* 3. *The high street is being pedestrianized.* 4. *The pavements are being repaired.* 5. *The old school is being pulled down.*)
- Get students to think of passive sentences to describe changes that are currently taking place in their neighbourhood, home town or country. Ask them to exchange their examples with a partner or in a small group.
- Feed back the best examples with the whole class.

### Using *Clear usage: talking about the past and the future* – page 10

Use this *Clear Usage* to get the students to talk about where they have lived and where they would like to live.

- Find pictures of different sorts of locations (the mountains, the city, the countryside, near the sea, the suburbs, a small village, etc.) from magazines, attach them to a sheet of paper and photocopy it so you have one for each pair.
- Ask students to work in pairs to talk about the places they have lived and where they have always wanted to live – using the pictures as a source of inspiration.
- Partners can try and guess the locations that the other person is talking about if they haven't already told them.
- Feed back with the whole class.

### Using *Further listening*

In *Further listening*, at [www.collinselt.com/listening](http://www.collinselt.com/listening), Taressa talks about her background and the character of the state capitals of Queensland (Brisbane), New South Wales (Sydney) and Victoria (Melbourne). There is a worksheet below. You can download the recording and use the worksheet in class, or set it for homework.

The recording is 1 minute 10 seconds long.

Allow students to work in pairs or threes to complete the worksheet. Feed back to the whole class and use the transcript (which you can also download from the same web address) to clarify.

Taressa describes Canberra as *incredibly boring*, Sydney as *business-focussed*, Melbourne as *art-focussed*, and Brisbane as *backward* but the best place to live.

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### MUSIC IN CLASS

If you want music and songs in your classroom there are many songs about home towns:

- Bruce Springsteen – *My Hometown*
  - Neko Case – *Thrice All American*
  - Alicia Keys/Jay Z – *Empire State of Mind (Part II) Broken Down*
  - The Hollies – *Ferry Cross the Mersey*
  - The Clash – *London Calling*
- and numerous rap songs like
- GT Mayne – *H.O.U.S.T.O.N.*

You may also find others you would like to use.

Any of these songs can be used in class as a lyrics gap-fill exercise. Alternatively you can ask students to work in pairs and on different songs to examine the singers' feelings towards their home towns, and how they express them. This can be done in class or for homework.

PHOTOCOPIABLES

Did you know?

railroad	railway	freeway	motorway
track	platform	gas	petrol
sidewalk	pavement	traffic circle	roundabout
pavement	tarmac	intersection	junction
parking lot	car park	divided highway	dual carriageway

### Clear usage: present passive continuous

Change these continuous sentences from active to passive:

1. They are building a supermarket in my home town. \_\_\_\_\_
  2. They are chopping down the trees in the park. \_\_\_\_\_
  3. They are pedestrianizing the high street. \_\_\_\_\_
  4. They are repairing the pavements. \_\_\_\_\_
  5. They are pulling down the old school. \_\_\_\_\_
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### Second speech bubble – Sarcasm

Work in pairs. Say these phrases using a sarcastic tone.

1. Well, that's a really great job.
2. Don't study too hard.
3. That was a fabulous meal.
4. Oh, you're so generous.
5. Nice shoes.
6. I really appreciate the effort you made.
7. I couldn't do it without you.
8. We were so worried about you.
9. It has been a great honour.
10. Thank you so much.
11. How can I ever repay you?
12. What a surprise, I really thought you'd pass that test.

### PHOTOCOPIABLES

Listen to Taressa's story.

1. Can you identify the cities which Taressa mentions?



2. According to Taressa the character of each of the places is quite different. What words does she use to describe them?

Brisbane \_\_\_\_\_

Sydney \_\_\_\_\_

Melbourne \_\_\_\_\_

Canberra \_\_\_\_\_

## Unit 3: Your country

### SUMMARY

You can use this summary to guide the learning objectives and target setting for your class.

#### Can-do statements

By the end of this unit, students will be able to say:

- I can understand people talking about the different communities within their countries.
- I can understand people talking about the culture of their country.
- I can hear and understand the relevance of modifying language in English.
- I can recognize and accommodate non-standard English and some accents.

#### Skill focus

Listening for general understanding:

#### Part A ①, Part B ①

Listening for specific details and information:

#### Part A ② ③ ④, Part B ② ③

#### Vocabulary

Modifiers: *quite, really, very*

Communities: *indigenous, immigrant, refugee, asylum seeker*

Culture: *variety, diversity, mindset, heritage, history*

#### Grammar

Non-standard English

### CLASSROOM EXTENSION IDEAS

You can use some or all of these ideas to check and enhance your students' understanding as they work their way through *Unit 3 of Listening B1+ Intermediate* in class.

#### Using *Before you listen*

Use the *Before you listen* questions to initiate conversations in pairs and then across the whole class.

1. Put students into pairs and get them to alternate asking each other the questions and answering them – the length of this stage will depend how much students have to say about other countries they have visited.
2. Give each student the name of a different country written on a piece of paper and tell them to keep it secret.
3. Ask students to think how they would compare their native country to the one they have been given (this may be about preconceptions as much as fact, of course.) Ask them to think about food, climate, lifestyle, character of the people, etc.

4. One by one, get students to explain the differences and similarities between the two countries, and allow other students to guess which country is written on the paper.
5. Variation: You can create a challenge for the students by putting a country's flag on the piece of paper instead of its name.

#### Using *Part A (track 05)*

Before playing the recording:

1. Ask students to read the highlighted box about flora and fauna vocabulary in New Zealand and Australia.
2. Clarify the vocabulary mentioned, or ask the students to look it up in the mini-dictionary.
3. Ask students what they know about New Zealand and Australia, particularly about the wildlife and people in each country. (Ask them to work in pairs and then feed back to the whole class.)
4. This is quite a long audio with a difficult accent so it may be worth playing it in two separate parts: the flora and fauna (0.00-0.54), and the people (0.55-2.33). This will give you the opportunity to clarify vocabulary as you go along.
5. After the first part of the audio, ask students to complete questions 1 and 2 of *Exercise 1*. Then play the second part of the audio and ask them to complete questions 3 and 4.

#### Using *Part B (track 06)*

1. Ask students to read the true/false statements from *Exercise 1* in pairs, and predict what Stella might say.
2. Open the conversation to the whole group and discuss the impression China is currently making on the world.
3. Play the recording and get students to work individually on their answers and then compare in pairs.
4. Feed back with the whole class and discuss the way Stella talks about both the importance of the history of China and its modernity. Ask students if they would describe their own country from these perspectives.

Focus on Stella's use of non-standard English:

1. Photocopy the *Non-standard English* worksheet below and cut the phrases up so that you have one set for each pair of students.
2. Ask students to read the outlined box (page 14) about the non-standard aspects of Stella's spoken English, and discuss as a group the questions about difficulties in understanding.
3. Hand out a set of Stella's phrases and get students to put them in the order Stella says them in the recording. Play the recording again if necessary.

4. Now these phrases have been highlighted, you can move on to *Exercise 3*.

Put students in small groups and ask them to create a tourism poster for their own country:

1. Bring in magazines with plenty of photos of the students' native countries.
2. Put students in small groups and ask them to think of:
  - what aspects of their country they would most like to promote to the outside world,
  - what adjectives best describe their country,
  - what pictures, images and colours would best highlight their country's qualities.
3. Give each group a large piece of paper (A3) on which to design their posters, and allow them to add whatever text they like to it.
4. Monitor and allow students to talk about their designs.
5. For feedback, allow willing students to present their posters to the class.
6. Get the class to make notes and ask questions at the end of each presentation.

### Using Further Listening

In *Further listening* at [www.collinselt.com/listening](http://www.collinselt.com/listening), Hannah, originally from Australia, compares her new life in England to her old one in Darwin.

1. Print out Hannah's transcript, below, and cut it in two (0.00-0:54 and 0.55-2.09). Download the recording.

2. Put students into two groups and give each group one part of the transcript.
3. Allow the groups ten minutes to think of five true or false questions about their part of the transcript with which to challenge the other group.
4. Groups can then exchange their questions and you can play the recording.

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### MUSIC IN CLASS

If you want music and songs in your classroom you could bring in the lyrics and recordings of various national anthems of English-speaking countries which you can use in different ways:

- Taking note of the rhyme scheme, hand out the lyrics with one or other of the rhymes deleted and get the students to guess the missing rhyme. Play the anthem as feedback.
- Find pictures of the vocabulary items in the song, and get students to identify them in the lyric sheet.
- Sometimes national anthems present a strange and perhaps over-inflated image of a country which can provide a good basis for discussion. Get students to talk about how they think different countries see themselves in the world.

The obvious anthems to pick are: *Advance Australia Fair* (Australia); *O Canada* (Canada); *God Defend New Zealand* (New Zealand); *God Save the Queen* (U.K); *Star-Spangled Banner* (U.S.A)

## PHOTOCOPIABLES

## Non-standard English

It's a very big difference in the cultures with the Western world.

I think there are things that you can show to them. It's, you know, like shopping.

In the past, you can [could] hardly see any luxurious good(s).

But now it's – all the brands are there.

It's a city of variety and diversity as well, you know.

Then you can understand the Chinese history.

This is what modern China [Chinese] people, you know, enjoy.

## Hannah's transcript

(0.00-0:54)

Ok, well I was born in Australia ... um ... in Darwin, which is in the Northern Territory ... um ... and a very different place to a lot of Australia. Um, that's probably what people see as 'Real Australia', kind of like 'Crocodile Dundee' kind of territory. Um, so that's where you get a lot of crocodiles and ... um ... where I was born for example, in the river outside the hospital — from my mum's hospital — hospital bed you could see crocodiles in the river. That's the kind of place ... um ... we're talking about. Um, when I was two, I moved to — right down to Southern Australia ... um ... to Adelaide ... um ... and that was a totally different thing again. Um, that was much more rolling hills and ... um ... Australian suburbs. And then ... um ... when I was about ten, I moved to Sydney — ... um ... so to Sydney city. So that was a totally different thing altogether again ... um ... being in a city that's right on the coast ... um ... and a beautiful city at that.

(0.55-2.09)

Um, when I was twelve ... um ... we moved to England. Um, both my parents are English and so they had spent eighteen years by that point out of the country and decided that it was about time that they got to know — that we got to know our cousins, our grandparents, all of our family back in England better. And although we'd developed family — um ... people who weren't actually family to us by blood ... um ... but people who we considered aunties and uncles in Australia ... um ... it wasn't the same as having those people we saw kind of ev — every second Christmas. And so we moved ... um ... and it was — everyone thinks that England and Australia are kind of culturally the same ... um ... but actually it was very, very different they're very different people. Um, I think that the Australians are — are much more open, there — it's a different — you get different influxes there ... um ... from different countries as well. So there you've got ... um ... a lot of Koreans, you've got a lot of Japanese ... um ... a lot of Japan — ... um ... who else have we got? We've got Greek and Chinese ... um ... whereas when I came to England there was a lot of Afro-Americans and a lot of Indians, especially where I live ... um ... and so it was so interesting to see the difference in that.