University of Pardubice

Faculty of Arts and Philosophy

Teaching Listening Using Authentic Materials

Jan Stránský

Bachelor Paper
2010

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky
Akademický rok: 2009/2010

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Jan STRÁNSKÝ**

Studijní program: **B7507 Specializace v pedagogice**

Studijní obor: **Anglický jazyk - specializace v pedagogice**

Název tématu: **Učení poslechu s použitím autentických materiálů**

Zásady pro vypracování:

Student se bude ve své bakalářské práci zabývat problematikou autentických materiálů ve výuce řečové dovednosti poslechu s porozuměním v anglickém jazyce. V teoretické části práce nejprve zasadí problematiku do širšího kontextu, tedy do konceptu komunikativní kompetence. Dále bude diskutovat jednotlivé aspekty této receptivní dovednosti (tzv. intensive vs. extensive listening; listening micro-skills), plánování poslechové aktivity a zejména pak výběr materiálů. Nejprve shrne výhody a nevýhody využívání autentických nahrávek pro poslech, uvede kritéria jejich hodnocení. V praktické části práce provede zdůvodněný výběr autentických materiálů a navrhne předposlechové a poslechové aktivity.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

1. Harmer, Jeremy, The practice of English language teaching, Harlow : Pearson Education, c2001, ISBN: 0-582-40385-5 2. Wilson, J. J., How to teach listening, Harlow : Pearson Education, c2008, ISBN: 978-1-4058-4775-9 3. Ur, Penny, Teaching listening comprehension, Cambridge : Cambridge University Press, 1989, ISBN: 0-521-28781-2 4. Rost, Michael, Teaching and researching listening, Harlow : Longman, 2002, ISBN: 0-582-36930-4

Vedoucí bakalářské práce: **PaedDr. Monika Černá, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2009**

Termín odevzdání bakalářské práce: **31. března 2010**

L.S.

prof. PhDr. Petr Vorel, CSc.

děkan

Mgr. Šárka Bubíková, Ph.D.

vedoucí katedry

V Pardubicích dne 30. listopadu 2009

Prohlašuji:

Tuto práci jsem vypracoval samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

Byl jsem seznámen s tím, že se na mojí práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním přístupem své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 24.6.2010

Jan Stránský

Acknowledgement

I would like to thank PaeDr. Monika Černá, Ph.D. for her priceless guidance and advice that she provided me during my work on this thesis.

Abstract

This bachelor thesis deals with using authentic listening materials for teaching listening comprehension. The theoretical part consists of three chapters. In the first chapter, various roles of listening in different approaches are described with the focus on the Communicative Language Teaching, in which context the use of authentic materials is discussed. The second chapter is concerned with the issue of teaching listening comprehension, describing reasons to listen in the real life, listening micro-skills, difficulties and process of listening, various types of listening, and the sequence of the listening lesson. The last chapter of the theoretical part deals with authentic materials. There is given a definition of authentic material, their characteristics, types, and arguments approving or disapproving of their use in ELT.

The practical part is based on designing pre and while- listening activities with authentic recordings. For each recording, two types of excercises with different diffuclty are created and evaluated in order to illustrate that authentic listening materials are suitable for students with various levels of communicative competence in English.

Key words:

listening comprehension, authentic materials, self-designed activities

Souhrn

Tato bakalářská práce se zabývá vyučováním poslechu s porozuměním s použitím autentických materiálů. Teoretická část práce se skládá ze tří kapitol. V první kapitole jsou popsány role poslechu v různých přístupech k vyučování cizího jazyka se zaměřením na komunikativní vyučování jazyka, v jehož kontextu je používání autentických materiálů diskutováno. Druhá kapitola se zabývá problematikou vyučování poslechu s porozuměním a popisuje důvody k poslechu v reálném životě, různé poslechové dovednosti (tzv. listening micro-skills), náročnost a proces poslechu, různé typy poslechu a sekvenci lekce zaměřené na poslech. Závěrečná část teoretické části práce se zabývá autentickými materiály. Je podána definice autentických materiálů, jejich charakteristika, typy a argumenty pro nebo proti jejich používání ve výuce angličtiny.

Praktická část je založena na vytvoření před-poslechových a poslechových aktivit s autentickými nahrávkami. Pro každou nahrávku jsou vytvořeny a ohodnoceny dva typy aktivit s různou úrovní obtížnosti pro ilustraci toho, že autentické materiály jsou vhodné pro výuku studentů s různou úrovní komunikativní kompetence v angličtině.

Klíčová slova:

poslech s porozuměním, autentické materiály, vlastně vytvořené aktivity

Content

1 INTRODUCTION

The use of authentic materials for teaching listening comprehension is a topic that devides authors into two main groups. One group claim that authentic materials are unnecessarily difficult, especially for low-level learners, and that these materials need to be simplified for the classroom use. The second group of authors argue that if the target of English laguage learning is to understand the language as it spoken in the real life, authentic materials provide the best model for students, and by designing appropriate tasks and chunking the input into manageable segments, these materials become comprehensible even for beginners. (Wilson, 2008, p. 32; Ur, 1989, p. 23; Nunan in Rost, 2002, p.125; Scrivener, 2005, p. 177)

I chose this topic, because students often easily succeed in listening activities presented in textbooks, nevertheless, understanding English that is spoken in real-life situations, such as radio broadcasting, movies, or conversation of native speakers, causes greater problems. Therefore, I was interested whether the real-life English can be brought into classrooms and whether it can be useful for learners.

The aim of this bachelor thesis is to design listening activities based on authentic materials which are suitable for students with different levels of communicative competence in English language and evaluate the relevance of these materials for students needs in developing listening comprehension and communicative competence. This should provide a view on effectivity of using authentic listening materials in classrooms.

The thesis is devided into the theoretical and practical part. In the theoretical part, I firstly describe various roles of listening in different approachaes to language teaching, with focus on the Communicative Language Teaching, in which context the use of authentic materials is dicsussed. Part 3 deals with the receptive skill of listening and discusses its various aspects such as reasons to listen in the real life, listening micro-skills, the process and diffculties of listening, as well as differnet types of listening. At the end of part 3, a typical sequence of the listening lesson is characterized and basic principles of pre- and while-listening phases are mentioned. Part 4 is concerned with

authentic listening materials. At the very beginning of this part, authentic listening materials are defined. Then they are compared with pedagogic materials and different types of authentic materials are briefly described. At the end of part 4, arguments on using or not using authentic materials are outlined.

Part 5 represents the practical part of the thesis where there are designed pre- and while-listening activities with three authentic recordings. For each recording, two types of excercises with different diffuclty are created and evaluated in order to illustrate that authentic listening materials are suitable for students with various levels of communicative competence in English.

THEORETICAL PART

2   ROLE OF LISTENING IN ENGLISH LANGUAGE TEACHING (ELT)

The role of listening in ELT differs with respect to particular methods and approaches to language teaching. What determines the role of listening, as well as other skills, are primarily aims of a method, a theory of language on which the methods and approaches are based, and a particular theory of learning.

 One of the first approaches that put listening into focus was the Direct Method at the end of 19th and beginning of 20th century. It was based on natural language learning principles, i.e. learning through using a laguage actively without the use of mother tongue. This contrasted with approaches stressing the study of grammatical patterns. Although the Direct Method was criticised for the lack of methodological background and its difficulty to be introduced into the classroom practice, it signifficantly contributed to the rise of new methods that has been practised in ELT until now. (Richards and Rodgers, 2001, p. 11-14)

A diffirent approach that consideres listening an important skill is Audiolingualism. Audiolingualism uses knowledge of the behaviourist psychology and structural view of language. In this approach, listening is used mainly to present various grammatical structures that are repeated by students who are supposed to develop their speaking skills. Audilingualism was challenged by critics arguing that students were not able to

transfer their language skills into the real-life use, laguage cannot be learnt just through the habit formation and language learning cannot be limited to a fixed number of expressions. (Richards and Rodgers, 2001, p. 54 – 56, 65 – 66; Wilson, 2008, p. 18) This criticism gave rise to new approches.

2.1 NATURALIST APPROACHES TO LANGUAGE LEARNING

The naturalist approaches to language learning are based on the presumption that learning a foreign language is a similar process to acquiring mother tongue. Natural approaches considered a menaingful language use more important than learning grammatical patterns without a context, which is similar to the principles of the Direct Method mentioned in part 2.

There was developed the input hypothesis that describes the parallel between a native and foreign language acquisition. The input hypothesis was introduced by Stephen Krashen and is based on the knowledge how people acquire their mother tongue. According to Krashen, toddlers are able to do what their parents tell them although they are not able to speak yet. During this so-called 'silent period' a child is taking in the language, sorting it out and then after some time starts to speak. The main idea of the imput hypothesis is that languages are learnt by understanding messages (these messages are called comprehensible input). (Wilson, 2008, p. 18)

Richards and Rodgers (2001, p, 162) describe another important factor underlying naturalist approaches that is Krashen´s distinction between language learning and acquisition. This is connected with the difference between communicative language use and drilling of grammatical patterns. According to Krashen, acquision is an unconscious process that leads to developing language proffeciency by using language in the real communication; on the contrary, learning cannot lead to acquisition since it constitutes only the grammatacal knowledge learnt by instructions. The main idea that Krashen emphasises is that language skills are developed when the laguage is used for communication rather than by training the language system.

One of the naturalist approaches is Total Physical Response (TPR) designed by Simon Asher. TPR is based on the principle that the processes of acquiring first and foreign language are similar, listening comes before speaking, delaying the necessity to

speak lowers learner´s stress level, and that students are able to respond well to speech physically. In classroom practice a teacher is giving instructions and learners react to them by physical movements without any pressure to speak. The speech is supposed to evolve naturaly once the foundation of listening comprehension has been estabilished. (Wilson, 2008, p. 18, Richards and Rodgers, 2001, p. 74)

Another naturalistic mathod based on the input hypothesis is the Natural approach. The Natural Approach is similar to TPR in that it also delays demands on learners to speak and puts receptive skills (listening, reading) in the forefront of language teaching. Because the natural approach sees the language primarily as a means for communication and aims at developing students´ communicative skills, it belongs among communicative approaches. This approach is based on the theory that learners need to be exposed to a sufficient amount of comprehensible input. In order for learners to improve their language skills, the input they are exposed to should be slighty above their current level (I+1). They should be able to comprehend the I+1 input with the help of their already acquired language skills, and contextual and external clues, thus improving their language proffeciency. (Richards and Rodgers, 2001, p. 180 – 182)

Listening plays an important role in naturalist approaches. Bellow there will be described Communicative Language Teaching (CLT), which has several principles in common with naturalist approaches, but CLT stresses the language production from the very beginning of learning processs.

2.2   COMMUNICATIVE LANGUAGE TEACHING

It is important to put the use of authentic listening materials in the context of CLT as it is, according to Wilson (2008, p. 19), the most widely adopted approach in language teaching nowadays, at least in developed countries. CLT evolved in 1970s when there was a need of methods that would reflect the global need to use English for communication. CLT is based on the theory of language as a tool for communication and stresses the importance of language functions rather than learning purely vocabulary and grammar. It is often considered an approach rather than methodology and it refers to a variety of principles that reflect communicative use of language.

(Harmer, 2001, p. 84, Richards and Rodgers, 2001, p. 172) According to Richards and Rodgers (2001, p. 172), these principles include:

- Learaners learn a language through using it to communicate.
- Authentic and meaningful communictaion should be the goal of classroom activities.
- Fluency is an important dimension of communication.
- Communication involves the integration of various language skills.
- Learning is a process of creative construction and involves trial end error.

It can be concluded from the stated principles of CLT that real-life communication is the goal of language learning and, therefore, authentic and meaningful communication should be presented and practised in classrooms. This procedure will include various language skills, learners´ errors and should take place from the beginning of the learning process.

2.2.1 Communicative Competence

The aim of CLT is to develop what Hymes called 'communicative competence'. Hymes (Richars and Rodgers, 2001, p. 159) defined communicative competence as 'what a speaker needs to know in order to be communicatively competent in a speech community'. He stated that a person who develops his or her communicative competence is able to to use language with respect to:

1. whether (and to what degree) something is formally possible
2. whether (and to what degree) something is feasible in virtue of the means of implementation available
3. whether (and to what degree) something is appropriate (adequate, happy, successful) in relation to a context in which it is used and evaluated
4. whether and to what degree something is in fact done, actually performed, and what what its doing entails

Another theory of communicative competence was developed by Canale and Swain (Richards and Rodgers, 2001, p. 160). They distinguish four dimensions of communicative competence: grammatical, sociolinguistic, discource, and strategic competence. Grammatical competence refers to one´s grammatical and lexical capacity. Sociolinguistic competence concerns social context in which communication takes

place, which involves understanding relationships and shared information between participants and understanding the purpose of communication. Discourse competence refers to how the meaning of individual messages is interconnected with respect to the discourse of the whole text. Strategic competence refers to strategies that participants use to begin, finish, sustain, correct, and redirect communication. This theory of communicative competence was later elaborated by Bachman, and Celce-Murcia, Dörnyei, and Thurrell.

It is evident that communicative competence concerns not only language as a system of structures, but also how the speaker is able to use the language in various situations and with respect to different cultures.

2.2.2 CLT - Theory of Learning

Richards and Rodgers (2001, p. 161) describe three main principles of the CLT learning theory. Firstly, the communication principle: activities engaging learners in real communication support learning. Secondly, the task principle: activities using language for meaningful tasks reinforce learning. Thirdly, the meaningfulness principle: learning is encouraged by activities that are meaningful for learners. Learning activities are then chosen according to their meaningfulness for a learner and how they engage students in the authentic language use as an opposite to mechanical drill of language patterns. From the principles, it is apparent that communication, authenticity and meningfulness are the main factors of the learnig theory of CLT.

2.2.3 CLT - Learning Activities

The learning activities used in CLT should agree with its principles and theory of learning. Given that, the activities should simulate real-life communication and be meaningful for students. What is significant in the activities is succesful achievement of the task rather than accurate language use. The presumption is that if learners are exposed to sufficient amount of language in use and have many opportunities to use the language for communication, 'learning will take care of itself'. The reason to

communicate is established by providing learners with an information gap that needs to be filled. (Harmer, 2001, p. 85)

Littlewood in Richards and Rodgers (2001, p. 166) describes two types of communicative activities, functional communication and social interaction. An exapamle of functional communication activity can be a student instructing other learner(s) how to draw a picture or complete a map while the instructed student(s) does not see the described object, hence is filling the information gap. The social interaction includes, for example, role-plays, conversations, discussions and debates.

2.2.4   Instructional Materials

Richards and Rogers (2001, p. 168-170) distinguish three types of materials for CLT practices. The types are text-based materials, task-based materials, and realia.

The text-based as well as the task-based materials designed specifically for CLT purposes differ from those used in other methodologies mainly by engaging students in conversation. There is ususaly the information gap and learners communicate with each other in order to obtain and clarify the unknown information. (Richards and Rodgers, 2001, p. 169)

As far as realia is concerned, it includes authentic and real-life materials that have been suggested by many CLT advocates. (Richards and Rodgers, 2001, p. 170) In terms of listening to foreign language, the authentic materials should provide the view of how real-communication takes place instead of the idealised one. It is the opposite of contrived listening materials in Audiolingualism that were often used to promote target grammatical patterns. (Wilson, 2008, p. 20) To conclude, the main role of materials handled in CLT classrooms is to support learners´ interaction and quality of language use.

3   TEACHING LISTENING COMPREHENSION

3.1   WHY PEOPLE LISTEN

Wilson (2008, p. 9) states that there are two main reasons to listen in the real life: to gain information and for pleasure. Information gathering takes place, for example, when

a person listens to an airport announcement or news. Pleasurable listening is mostly listening to the sound of music. Besides these two reasons to listen there are other ones, including empathy, assessment, and criticism. Ur (1989, p. 2-3) provides a list of activities that engage people in listening in the real life:

- listening to the news / weather forecast / sport reports / announcements, etc. on the radio
- discussing work / current problems with family or colleagues
- making arrangements / exchanging news etc. with acquitances
- making arrangements / exchanging news etc. over the telephone
- chatting at the party / other social gatherings
- hearing the announcements over the loudspeaker (as a railway station, for example, or airport)
- receiving instruction on how to do something / get somewhere
- attending a lesson / seminar
- being inteviewed / interviewing
- watching a film / theatre show / television programme
- hearing a speech / lecture
- listening to recorded / broadcast songs
- attending a formal occasion (wedding / prize-giving / other ceremony)
- getting proffesional advice (from a doctor, for example)
- being tested orally in a subject of study

In most cases, the activities reflect the reasons stated by Wilson. Since the mentioned activities are common in our lives, their simulation in ELT is supposed to make listening more authentic and meaningful for learners.

3.2 LISTENING MICRO-SKILLS

By the therm listening micro-skills we understand various types of listening that people use in specific situations. If students are to develop listening comprehension to everyday language, listening excercises should focus on practicing micro-skills that people use outside the classroom. According to Wilson (2008, p. 10), the micro-skills are listening for gist, listening for specific information, listening in detail, and inferential listening.

Listening for gist concerns situations when a person listens for a general idea of what is being communicated. Listening for specific information takes place when a listener does not have to understand everything what is being said but only what is important to them while ignoring irrelevant information. Listening in detail is employed

when a listener does not know exactly what information helps him or her to achieve the task and therefore needs to focus on all the details without ignoring anything. Inferential listening is a type of listening used to find out speakers feelings and inferring may be part of this process. (Wilson, 2008, p. 10)

Practicing these micro-skills prepares learners for successful and effective understanding of messages in English outside the classroom. It is important for students to be able to distinguish which of the micro-skills should be used in particular situations. This ability can be practiced in classrooms by designing excercises according to the real purpose of a particular listening extract.

3.3   BOTTOM-UP AND TOP-DOWN PROCESSING

Besides the micro-skills, authors distinguish bottom-up and top-down processes that are involved in listening. During the bottom-up processing the listener comprehends the meaning of the input on the bases of analysing the sounds, words and sentences. The top-down processing, on the other hand, enables students to understand the text by employing their background knowledge. Given this, the distinction of these two types of processing is that the bottom-up one is from language to meaning, whereas the top-down one is from meaning to language. (Richards, p. 5-7) Wilson (2008, p. 15) states that these two processes are used simultaneusly during listening, which is known as the interactive model. Since both of these processes play its role in successful listening, it is desirable to take them both into account during listening excercises.

3.4   HOW PEOPLE LISTEN

The sounds that we hear are caused by sound waves. The sound waves are created by a movement like the 'vibrations of vocal chords' or the 'tremor of violin'. The vibrations then spread through the air or any other conductor and are 'recieved'. The outer ear picks up the sound waves and these then travel through the middle ear that inculdes eardrum, bones, membranes, and cohlea. In the final stage of the process, the sound waves are interpreted by the brain. (Wilson, 2008, p. 10)

The process of listening is connected with attention that determines whether we are hearing or listening. By the term hearing it is understood percieving the message without focusing concentration on it. On the contrary, listening takes place when a person pays attention to the sounds and can react to them. (Wilson, 2008, p. 10) The basis for learners´ understanding to English is that they are listening, not just hearing because listening to a foreign language is a very demanding process requiring concentration.

3.5   DIFFICULTIES OF LISTENING – UNDERSTANDING SPOKEN LANGUAGE

Listening is a very complex process taking place simultaneously on many levels. There are both linguistic and non-linguisctis processes that need to be activated to listen successfully. The linguistic aspects of understanding spoken form of language include recognizing individual sounds, segmenting the stream of speech into words and organizing these words into meaningful chunks of speech or sentences.

What Nunan (1989, p. 17-18), Rost (2002, p.20) and Ur (1989, 17-18) consider the main obstacle for learners to understand the spoken form of a foreign language is that unlike the written language, the spoken one lacks spaces between words so that the listener has troubles with distinguishing word boundaries and activating their meaning.

When understanding grammatical rules, listeners focus rather on the meaning than the form of utterances. The listener understands meaning by applying non-linguistic knowledge such as the purpose of listening, social and cultural knowledge, and background knowledge. (Nunan, 1989, p. 23)

Another factors specific for spoken English are its phonological aspects described by Ur (1989, p. 13) and Wilson (2008, p. 11-12). The factors primarily include stress and intonation. Not being familiar with stress patterns, it may be difficult for learners to separarate single words. However, once a learner has acquired the knowledge how the stress works in English, it helps him or her to distinguish individual words and determine which lexical items are the important ones in a sentence. Intonation, on the other hand, helps learners to recognize speaker´s stance such as doubt, seriousness or irony. Other phonological features are assimilation, intrusion and ellision.

Non-linguistic characteristics that influence the comprehension of spoken language are described by Richards (p.7). He states that spoken communication is often personal and dependent on context, which requires a listener to have background knowledge to understand. It is evident that understanding poken language is not a passive process, but a very active one and there are several factors that make it difficult.

3.6   OTHER FACTORS INFLUENCING THE DIFFICULTY OF LISTENING

Besides the characteristics described above, there are other factors determining the difficulty of listening. The factors concern the nature of input, characteristics of the delivery, listener and environment, and the role of memory in listening.

The input factors include linguistic and non-linguistic features. According to Wilson (2008, p. 12-13), the linguistic features are unknown vocabulary, lexical density and complex grammatical patterns. Ur (1989, p. 6, 20) adds other linguistic aspects such as the formality of language, redundancy and accent. Among the non-linguistic features belong the number of speakers (the more speakers, the more difficult the listening is), topic organization (the extract in which speakers change topics is more demanding than when speakers focus on one topic), length (learner´s attention generally decreases in time), and background noises (the more background noises there is, the more difficult listening is). (Wilson, 2008, p. 13, Ur, 1989, p. 19, Rost, 2002, p. 127)

Wilson (2008. p. 13), and Anderson and Lynch in Nunan (1989, p. 23) describe the distinction between reciprocal and non-reciprocal listening. Reciprocal listening takes place when the listener participates in the conversation and thus has a chance of asking the speaker for repetitions or making signals indicating that he or she does not understand. During non-reciprocal listening, information is conveyed only in one direction, from the speaker to the listener. The non-reciprocal listening is considered more demanding than the reciprocal one as a listener cannot control the pace, lexical or grammatical content of the message.

Another group of factors influencing the difficulty of listening are characteristics of the listener. These characteristics include student´s fatigue (listening is a very demanding process and fatigue influences concentration), Multiple Inteligence Theory (different learners prefer different kinds of activities that facilitate their learning), age

(influences learner´s attention spam, familiarity with multimedia materials, short term memory capacity, cognitive abilities), illnesses and stress also influence listening comprehension. (Ur, 1989, p. 19; Wilson, 2008, p. 14)

Ur (1989, p. 7, 24) and Wilson (2008, p. 14) describe characteristics of the environment as important for listening comprehension. Both authors mention the noise in the room as disturbing the listening activity and the quality of the recording influencing comprehension. Wilson adds that also the temperature in the classroom plays its role during listening.

The last factor that will be mentioned concerns the role of memory in listening. Ur (1989, p. 26) and Wilson (2008, p. 15) point out that it is important not to overload listeners with information that they have to remmeber during listening. The overload takes place when mind is flooded with lexical items that are not important for comprehension. Therefore, it is necessary to create tasks that focus on comprehension, not testing the memory.

3.7   EXTENSIVE VS. INTENSIVE LISTENING

According to Harmer (2001, p. 228) extensive listening takes place when a student listens for pleasure usually outside the classroom, is not concerned with a particular task, and the choice of input is mostly made by the learner. On the contrary, the intensive listening is usually organized by a teacher and the activity itself is focused on achieving a particular study goal. The main advantage of learners practicing extensive listening is that they are exposed to a large amount of input so that they develop and improve their vocabulary as well as listening skills. In fact, it does not matter what particular kind of materials the learner uses provided that he or she can more or less understand it.

As we can see, extensive listening provides learners with valuable possibilities to develop their listening and language skills, therefore encouraging students to listen extensively is an important factor facilitating their listening comrehension.

3.8   RECORDED VS. LIVE LISTENING

Recorded listening is listening to a material that is played from a tape, CD or video. Live listening takes place when students listen to a person present in the classroom - student, teacher or guest speaker. Scrivener (2005, p. 173) points out that in the real life we are in most situations active participants of a conversation when we listen, thus we have a chance to influence the speaker.

According to Ur (1989, p. 23-25), the main advantage of live listening is that the speaker can adjust the difficulty of listening for immediate students´ needs, there is a higher level of learners´ control of the discourse, and the visibility of the speaker, which is common in most real-life listening activities. Advantages of recorded listening she sees mainly in providing a wide range of situations and accents. But she also describes negatives of recorded listening, which include non-visibility of the speaker, learners` inability to influence the speaker(s) and the quality of the equipment. However, the argument concerning the quality of equipment need not seem so important nowadays as the equipment for playing recordings has changed considerably since Ur published the book in 1989. Ur concludes that live listening should be used as often as possible and that recorded materials are suitable only for specific purposes that cannot be presented live. Wilson (2008, p. 42, 47-48) agrees with Ur when he aknowledges: "Listening to the teacher is the most frequent and valuable form of input during lessons". But besides the teacher talk, Wilson advocates using textbook recordings for the variety of situations and types of discourse they provide, saving teacher´s preparation time, and their integration within the sylabus.

On the basis of the comparison of these two types of listening, it can be concluded that both recorded and live listening are effective tools for learners´ development of listening skills, and it depends on options and preferences of a particular teacher or class what the ratio between the two types of listening will be.

3.9 SEQUENCE OF THE LISTENING LESSON

The sequence of the listening lesson generally accepted nowadays consists of pre-, while-, and post-listening phase. (Harmer, 2001; Scrivener, 2005; Ur, 1989; Wilson, 2008) In this thesis, there will be created pre-listening and while-listening phases for

each extract. The post-listening activities will not be designed here since they develop mainly other communicative skills than listening.

3.9.1   Pre-Listening Phase

Ur (1989, p. 3) and Scrivener (2005, p. 172) state that in the real life people usually know what they are going to listen to and what information they need to hear. This fact has to be reflected in listening excercises by designing the pre-listening phase. Wilson (2008, p. 63) describes a research revealing that without any information about the listening passage, comprehension can be sometimes impossible even for native speakers. For the classroom practice, the research shows that providig students with information about the recording is crucial for listeners` success in the listening excercise and that by modifying the amount of information known before listening, the teacher can vary the difficulty of a listening activity.

According to Wilson (2008, p. 60 –76), the pre-listening stage consists of two parts. The first part should activate learners´ schemata for listening and give them information about the passage they are going to hear, in other words, support top-down processing. The schemata can be activated by brainstorming, providing visual or textual clues, using realia, introducing the situation in the listening material, and asking for learners´ opinions, ideas and facts.

The second part of pre-listening should give learners a reason to listen. The reason can be estabilished by "an information or opinion gap that needs to be filled or pre-set questions that need to be answered" (Wilson 2008, p. 60). Wilson (2008, p. 75) mentions basic principles of estabilishing the purpose to listen – "make the purpose realistic; make the goal achievable; get the students involved". Ur (1989, p. 27) adds that a meaningful purpose to listen works as a motivator for learners to listen attentively.

Scrivener (2005, p. 175) distinguishes two types of tasks that are beneficial for students. The first type closely reflects what we normally do with the listening material in the real life. The second type helps learners to develop useful skills for the future use. Wilson (2008, p. 63) also mentions considering whether the listening activity requires pre-teaching some specialized knowledge or vocabulary.

To conclude, the pre-listening phase gives learners information about what they are going to listen to and estabilishes the task which influences the difficulty, meaningfulness, purpose, and aim of the listening activity.

3.9.2 While-Listening Phase

During the while-listening phase, learners listen to the recording and respond to it according to requirements of the pre-set task. Wilson (2008, p. 82) devides the activities during the while-listening stage into response oriented and perception oriented. The respond oriented activities, require more productive answers such as note-taking, correcting errors, writing answers to questions, and completing tables or charts. Perception oriented activities are primarily aimed at recognition and students are less distracted from listening. Scrivener (2005, p. 173) and Wilson (2008, p. 82) acknowledge that if the task requires writing while listening, students should not be over-burdened by the amount of what they have to write as it might be too difficult for them to combine these two skills at the same time, especially for low-level students. Reading comprehension questions while listening also distracts students` attention from listening and thus it makes listening more demanding.

Harmer (2001, p. 232) and Wilson (2008, p. 82) claim, that the while-listening activities often focus on practising different listening micro-skills. The activities often combine more than one of these macro-skills and may employ both bottom-up and top-down processing.

As mentioned above, Wilson suggests that the task should be achievable. But at the same time, Scrivener (2005, p. 176) claims that process is more important than product. This means that the task should be challenging for learners, in other words, the goal of listening should not bee too simple since it does not support developing of listening skills. Students need to put some effort into the listening activity in order to improve their listening skills.

What authors also consider an importan factor is the length of the recording. They suggest not using too long recordings due to the difficulty of the skill for students. Wilson (2008, p. 23) states that for elementary levels one minute recording is enough. Scrivener (2005, p. 176) affirms that two minutes for a recording is generally sufficient.

4   AUTHENTIC LISTENING MATERIALS

4.1   DEFINITION OF AUTHENTIC MATERIALS

According to Rost (2002, p. 123-124), there are two points of view on the authenticity of listening materials. The first approach says that authentic language is "any and all the language that has been actually used by native speakers for any real purpose, that is, a purpose that was real for the users at the time the language was used by them." As Rost points out, there is a significant drawback in this notion, in that the language is no more authentic when it is used for teaching purposes as it devaluates its meaning for students. The second approach is a pragmatic one. This approach is concerned with discourse and claims that discourse is the more authentic, the more its purpose is immediate for participant(s). According to this notion, whatever input satisfying learner`s search for knowledge and is meaningful for the learner is authentic.

For the purposes of this essay, there will be used a definition by Wilson (2008, p. 30): "If a text exists for communicative purposes other than teaching language, then it is authentic". Given this definition, authentic text is a nutarally produced one that has not been adjusted or simplified for classroom practices. In this thesis the authenticity of materials will be considered with respect to the latter definition.

4.2   DIFFERENCES BETWEEN AUTHENTIC AND SCRIPTED MATERIALS

As it has been already stated, authentic materials are those created for purposes other than language teaching. On the other hand, there exist scripted, or pedagogic, materials designed for the purposes of learners at particular levels of language competence. The main difference between the two types is that scripted materials lack some of the features of the naturally produced language. The differences are summarized in the table by Wilson (2008, p. 30):

Authentic	Pedagogic
Overlaps and interruption between speakers	Little overlap between speakers

Normal rate of speech delivery	Slower (maybe monotonous delivery)
Relatively unstructured language	Structured language, more like written English
Incomplete sentences, with false starts, hesitation, etc.	Complete sentences
Background noise and voices	No background noise
Natural stops and starts that reflect the speaker´s train of thought and listener´s ongoing responses	Artificial stops and starts that reflect an idelasided version of communication (in which misunderstandings, false starts, etc never occur)
Loosely packed information, padded out with fillers	Densely packed information

The table compares authentic and scripted conversation where two or more participants communicate so that it includes features of turn taking. But there are other features in the table, such as background noise, hesitations, incomplete sentences, or speed of delivery, that are applicable to other types of oral communication like lectures, radio broadcasting or station announcements.

Wilson (2008, p. 31) advocates the use of scripted materials. He claims that they are often designed not only to provide a listening practice, but also to present various grammatical structures or lexical items, which these materials contain, and overlapping authentic conversation often does not present these features that clearly. Therefore, both types of materials are effective in ELT.

4.3   TYPES OF AUTHENTIC LISTENING MATERIALS

The types of authentic materials can be devided according to several criteria. One distinction can be made according to the formality of language. The materials containing formal language include academic lectures, TV and radio news, formal interviews, documentaries, etc. The informal language can be found especially in casual conversation and songs.

Another division concerns the number of speakers. There are monologues, which include news broadcasting, narration, description or announcements. On the other hand, there are dialogues or conversations of more than two speakers that can be found in interviews, reality TV shows, movies, etc.

The materials can be also devided into audio-visual and purely audio ones. The audio-visual materials are those presented on TV, DVD or video such as movies, serials, trailers, music videoclips, etc. The advantage of audiovisual materials is that they help listeners contextualize listening by providing visual clues. (Wilson 2008, p. 48) The audio materials do not provide any visual clues to the listener and they include radio broadcasting, announcements, as well as music songs.

4.4   USE OF AUTHENTIC MATERIALS IN ELT

The use of authentic materials in ELT is a very controversial issue. There are advantages as well as disadvantages of using authentic materials and these often contradict themselves as the positives and negatives are different arguments on the same problem.

One of the reasons to use authentic materials is explained by Rost (2002, p. 125):

> "If the target of the learners is to be able to understand 'genuine' spoken language, as it is actually used by native speakers, then the targets need to be introduced into instruction."

Rost´s opinion is challanged by Wilson (2008, p. 32) who claims that there are authors who state that it is not necessary to explain irregular features of natural conversation since this is shared knowledge of the participants in the conversation and this knowledge is not available to students.

Another controversy concerns different accents in authentic materials. Martinez mentions a disadvantage that authentic materials contain too many accents so that they are too difficult to comprehend. On the contrary, Ur (1989, p. 20) views this characteristic as an advantage. She points out that learners exposed to various accents in the classroom are more likely to understand them in real-life situations than learners without this preparation.

There is an advantage that authentic materials keep students informed about what is happening in the world, so they have an intrinsic educational value. (Martinez,

Authentic Materials: An Overview) However, on the same web page it is stated that authentic materials can be outdated easily, which is listed among disadvantages. In fact, there exist materials such as news bulletins that may not be actual some time after recording, but there are also materials, which do not lose their value in time. (Wilson, 2008, p. 119) Therefore, the problem of materials being outdated depends on the type of particular material and whether the purpose of listening is to inform students about what is currently happening in the world or whether the activity is focused on developing listening skills without the intention to present the latest news.

The argument disapproving the use of authentic materials common for Wilson (2008, p. 32) and Ur (1989, p. 23) is that these materials are too difficult, especially for lower-level learners and need to be simplified. This argument is challenged by three opposit ones. Brosman et al. in Oura (p. 69-70) states that communication is a complex process and by symplifying some of its typical features, the teacher can make the communication less comprehensible for learners. The second argument against simplifying listening materials is expressed by Nunan (Rost, 2002, p.125). He claims that by designing tasks and 'chunking' the input into manageable parts, understanding authentic materials becomes achievable for all students. Similarly, Wilson (2008, p. 113) describes chunking the input as one of the means of simplifying the listening sequence without adjusting the language content of the input. Both Nunan in Rost (2002, p.125) and Scrivener (2005, p. 177) claim that it is the task that is crucial for making a text appropriate for particular learners, rather than the text itself. Hence, the teacher can make listening to authentic materials comprehensible even for low-level students by designing appropriate tasks.

Wilson (2008, p. 49) mentions another disadvantage, the problem of copyright of materials from authentic sources. The rights to record and reproduce these materials are often strictly limited so that it is not easy to handle them legally in the classroom.

There are other advantages and disadvantages that will be only listed. The advantages include: authentic materials help comprehend double meanings, predict meaning, make allowances for performance errors; students are motivated to improve their level of comprehension as they feel that they can achieve a level of proffeciency that has meaning and adds value to their life when speaking English as a second language (Ross, 2006); authentic materials can encourage listening for pleasure because

they are likely to contain topics of interest for learners (Martinez); authentic materials contain complete and meaningful messages. (Brosman et al. in Oura, p. 69-70).

The disadvantages include: authentic materials may be too culturally biased, so unnecessarily difficult to understand outside the language community; the vocabulary might not be relevant to student´s immediate needs; special preparation is necessary, which can be time consuming (Wilson, 2008, p. 32).

As far as my opinion on using authentic materials is concerned, I agree with Wilson who suggests providing a balanced input of scripted and authentic materials. (Wilson, 2008, p. 33) According to Nunan, it should be possible to prepare listening activities with authentic materials even for beginners, on the other hand, the preparation of excercises with authentic listening materials is very time consuming, at least in the innitial stage, before the teacher has gathered enough materials that could be used repeatedly in the future and could be incorporated into syllabus. Moreover, as mentioned in part 4.2, scripted materials have also certain benefits and may be more useful for some purposes than authentic materials.

PRACTICAL PART

5 SELF-DESIGNED ACTIVITIES WITH AUTHENTIC MATERIALS

In the practical part of this thesis I will create pre- and while-listening activities with three different types of authentic materials. The materials will be evaluated in terms of authenticity, factors influencing their difficulty, and relevance of the materials to students needs. There will be created two excercises with different pre-and while-listenig activities for each recording, which should prove that authentic materials are suitable for dveloping listening skills of learners with various levels of communicative competence by designing appropriate tasks and pre-listening activities.

5.1 POPULAR MUSIC SONG

The first authentic extract that will be used is a music song. This material is fully authentic accroding to the definition of authenticity used in this essay since it was produced for people to listen for pleasure in the real life, not for pedagogic purposes.

5.1.1 Reasons for Using Songs in ELT

Popular music songs are used because listening to them simulates a real-life activity, they are easily obtainable for teachers, contain language of varied difficulty, and they are entertaining and memorable for learners.

Songs relate language learning to everyday life by providing pleasurable listening activity. As mentioned in part 3.1 of this paper, listening to music for pleasure is one of the main reasons to listen outside the classroom. Thus, activities with songs simulate real life listening and are useful for improving learners` communicative competence. (Wilson, 2008, p. 9)

Murphey (1992, p. 7 - 8) states that popular songs are abundant, easily accessible and they contain language of diverse difficulty. Some of them are written in simple conversational language while others provide highly complex syntactic structures, lexical items, and poetic features.

Songs are motivating and entertainig, which makes listening more effective. Alan Maley in Murphey (1992, p. 3) attributes the motivational factor to the fact that music plays an important role in students` lives. The motivating and entertaining aspects are important because they help learners listen more attentively. (Wilson, 2008, p. 25-26)

Songs are exceptionally memorable for learners. Alan Maley in Murphey (1992, p. 3) describes several reasons for the memorability of songs. They include repetitions that help learning without loss of motivation. Music rythms somehow correspond to natural rythms of human body and music appeals to learners` emotions and provides a relaxed stressless listeninig activity.

5.1.2 Chosen Song

For the activities, I have chosen the rock and roll song 'Fortunate Son' by 'Creaeence Clearwater Revival'. (Creedence Clearwater Revival, 2007) My choice was influenced by Murphey (1992, p. 17) who states:

> "They (students) often reject dated music (even if it is a year old), as being what their parents and older siblings listen to. On the other hand, they may nostalgically embrace rock n` roll, sixties music, or jazz."

Therefore, the song I have chosen is supposed to entertain learners with various music tastes.

As far as the linguistic content of the song is concerned, it includes informal English (I ain´t no) and several less frequent words (rummage sale, folks). On the contrary, the lyrics contain sentences in present simple and many basic words (door, house, blue) (Creedence Lyrics: *Fortunate Son*[1]). Hence, from the linguistic point of view, the song provides items relevant to both advanced and beginner learners. The understandability of the singer´s voice is not difficult, as the speed is not very high and pronunciation is clear.

The length of the song is 2:20 minutes, which is slightly more than suggetsed, but due to the entertaining factor and repetitions contained in the song, I supppose that the length should not cause students problems with concentrating for the whole time.

The topic of the song is war and class division, which are themes that are contemporary at any time and place, so they can be interesting to deal with and discuss in the classroom.

5.1.3 Activity with the Song for Lower-Level Learners
(Track 1 on the CD and the activity in Appendix 1)

The aim of the activity is that learners practice listening for specific words. The excercise type, although modified, is adapted from Wilson (2001, p. 53) and Murphey (1992, p. 70) and it uses the "Listen to check your answers" type of task. According to the research of four text books for intermediate level students described in Wilson (2008, p. 53), the "Listen to check your answers" activity is the most frequently occuring listening excercise in the researched text books. The main positive of this

---

[1] the source of the lyrics is the web page noted in bibliography as Creedence Lyrics: *Fortunate Son*

activity is that listening to check one´s own answers is the most motivating reason to listen. (Wilson, 2008, p. 76) From the communicative competence point of view, this excercise aims to developing students` sociolinguistic and grammatical competence.

In the pre-listening phase, students are given a sheet with lyrics (Creedence Lyrics: *Fortunate son*) where ten basic lexical items are substituted by pictures or substitutes such as 'U' for 'you', '1' for 'one', '&' for 'and'. The task is to write down words next to pictures expressing what is in the picture, which should activate learners` schemata, and then listen to check if the written words are correct, which gives students a reason to listen. To personalize the activity before listening, learners are asked whether they know the band or song.

What students need to do during listening is either to make a tick if the word is correct or to write down the correct one so it does not demand a lot of productive work during listening. I suggest playing the recording once, but the song may be played as many times as students need it to hear the words properly. The task is supposed to be achievable by beginners. The low frequency of the target words in the text allows students to focus on each word separately, hear it properly and make the appropriate response. After learners achieve the goal of the activity, the song may be played once more for them to try to sing along (natural task for this material) although it may be quite difficult for beginners.

During both pre-listening and while-listening phases, students work with lyrics, but it is not intended for them to listen and read. During the pre-listening phase, lyrics do not have to be read at all because the target words can be guessed from pictures themselves without a need to know the context. When the recording is played, lyrics should help learners orient themselves in the song in search for the target words so that learners only skim the lyrics in order to keep up with the singer.

5.1.4   Activity with the Song for Higher-Level Learners
(Track 1 on the CD and the activity in Appendix 2)

The aim of the activity is that learners develop inferring words from context of lyrics and listening for specific words/sounds. This excercise uses the same task for listening as the activity above, which is "Listen to check your answers". This type of

excercise is adapted from Murphey (1992, p. 70-71). The excercise is supposed to develop sociolinguistic, discourse, and grammatical competnce.

As in the previous excercise, students are asked if they know the band or song to personalize the activity. To activate learners` schemata before listening, there are used pictures and learners are given lyrics of the song that they are to read and correct mistakes. The mistakes are made by changing one or two letters in a word so that a different word is created. The students should be able to find most of the wrong words by understanding context and they should suggest a correct word instead. The incorrect word always rhymes with the correct one. The clues for learners to choose correct words are various, for example, *red, white and glue* suggest using blue because of rhyming with glue and its probable coccurence with the two previus colours. *How such should we give.....More! More! More!* suggests using *how much* as a typical question asking for amount stated by more. The reason to listen is estabilished by instructing students to listen to check their task in the pre-listening stage.

When learners listen to the song, they are to check whether they corrected the lyrics right and they either make a tick if they suggested the correct word or they write the correct word while listening. Moreover, learner´s task is also to fill in missing words. I have chosen to change two words in each verse and leave out eight ones in the choruses. This frequency gives students enough time to write the target word before having to listen for the next one. But the number of target words can be changed according to learners` level of proficiency. The more advanced students are, the more likely they should be able to listen for and write at the same time. I suggest that the recording is played twice for students to succesfully achieve the task as they may mishear some words or sounds during the first recording. After finishing this task, students can be provided with listening to the song once more and sing along.

In comparison with the excercise for beginners, this one demands more proficient students, as they need to understand the context of the lyrics during pre-listening, and there are more words they listen for, including more complicated ones.

5.2   BBC INTERVIEW

According to the definition of authenticity used in this essay, BBC interview is fully authentic material for teaching listening comprehension. The interviews on BBC are designed for people to gain information in the real life, and the language is not simplified for pedagogic purposes.

5.2.1 Reasons to Use BBC Interview

The reasons to use BBC recordings include connecting classroom activities with the real life, language used, and interest factors that these materials contain.

As mentioned in part 3.1 of this thesis, gathering information is one of the main reasons why people listen in the real life (Wilson, 2008, p. 9; Ur, 1989, p. 2). Therefore, using infromative radio extracts relates learning to the real life. Moreover, BBC brings the real life into the classroom becasuse it presents news from all around the world.

Since BBC deals with real-life global issues, the materials extracted from this radio are likely to interest students, which can encourage them to search for more information about the presented issue, and students are thus motivated to listen extensively. (Martinez)

Another reason to use BBC is accents used by the speakers. On one hand, BBC reporters use mostly the RP accent, which is often considered a model of formal spoken English. On the other hand, it is common to hear various accents of speakers from all around the world on BBC. Ur (1989, p. 20) and Wilson (2008, p. 29) describe this variety as very useful for students because it helps them understand various accents outside the classroom.

5.2.2 Chosen Interview

While choosing a BBC extract, several aspects of listening materials were considered. The aspects are interest factor (topic), cultural accessibility, language used, number of speakers, and length of the extract. After considering these aspects I decided

to use an interview entitled 'Survivor`s top tips on avoiding lightning strikes' (*Survivor`s top tips on avoiding lightning strikes* [2]).

Ur (1989, p. 27) and Wilson (2008, p. 26) agree that an interesting topic of a recording contributes to increasing learner`s motivation to listen. In the chosen interview, a man speaks about his experience of being struck by lightning. He describes the accident, its consequences, general myths, and gives advice to people how to avoid lightning stikes. I suppose that this topic is interesting for students mainly because they are likely to need the tips in their real life and, moreover, it is not usual to be advised in this matter by a survivor.

Wilson (2008, p. 25) points out that a text should not be too culturally biased, otherwise it is neccessary for the teacher to introduce the culturally unknown aspects to learners in order to make the text comprehensible for them. The chosen interview deals with a phenomenom of lightning that is common in all parts of the world, there not any references to specific cultural factors or events and thus it is not necessary to pre-teach any unfamiliar aspects of culture.

As far as language used is concerned, the interview speaks formal British English and the interviewee speaks American English using several informal expressions, e.g. *kind of chuckle*, *fall down a lot*. There are not any negotiations of meaning, hesitations, fall starts, or overlaping sentences typical for casual conversation. The language can serve as a model of a mostly formal native-speaker language. The repeated sequence of question-answer (interviewer-interviewee) is sustained during the whole passage, except that the interviewee has the first introductory turn. There are two male participants in the extract and as their voices do not overlap it is improbale that students mistake one for the other, which makes the text very structured and predictable.

The length of the recording is 3:24 minutes which is more than Scrivener (2003, p. 176) and Wilson (2008, p. 23) suggest. They claim that two minutes is sufficient and longer recordings may be too demanding for students. In order to lessen the amount of time for which lower-level students have to concentrate, the excercise designed for these learners is chunked into 9 parts played separately. The higher-level students hear the whole recording at once, which can make the activity difficult due to the necessity to concentrate for the whole time.

---

[2] the source of the interview is the web page noted in bibliography as *Survivor`s top tips on avoiding lightning strikes....*

5.2.3 Activity with BBC Interview for Lower-Level Learners
(Track 2 on the CD and the activity in Appendix 3)

The aim of the activity is that learners practice listening for specific information and specific words. The task is 'listen to answer the question to learn more'. By answering comprehension questions, students should get a general idea of the interview so that they learn new information, which is a natural reason to listen to this extract. The activity should improve learners` grammatical, discourse, sociolinguistic, as well as strategic competence.

In the pre-listening activity, there are used visual clues acomapanied by questions to activate learner`s schemata. The first two pictures give learners idea about the topic of the recording by eliciting lexical items 'lightning' and 'being struck by lightning', which might be unknown for low-level learners. If learners do not know these words, they can look them up in a dictionary, or they can get help from a teacher. Learners are then lead to predict that the extract is an interview. They are told what its typical sequence is and how many speakers there are. The reason to listen is estabilished by asking learners to answer the questions to gain information contained in the recording.

The while-listening phase consists of learners answering multiple choice questions, yes/no question, or filling missing words/numbers. The teacher needs to deal with each question separately and playing/re-playing the part of the recording with the answer to a particular question (q.1 – stop 0:16, q.2 – stop 0:31, q. 3. - stop 0:41, q.4. – stop 1:20, q.5 – stop 1:42, q.6 – stop 2:00, q. 7 – stop 2:23, q.8 – stop 3:04, q. 9 – stop 3:11 or at the end). Before playing each part, learners read the question while the teacher will probably need to help them understand the question and help them elicit which particular lexical items they need to listen for, e.g. numbers in questions 2 and 8, or one of the words from options a, b, c. The amount of the teacher`s help will depend on the particular level of students. All the questions require learners to listen for one or a few key words that are either stated in the suggested options or that need to be filled. The questions are designed for learners to make only a short response, i.e. either circle the right answer or fill in one or two missing words. Therefore, the questions are rather perception oriented, although filling in missing words is described in Wilson (2008,p. 82) as a more production oriented response. In the questions requiring filling in words

or numbers, the number of digits, respectively letters is indicated by the number of lines to make it easier for learners. Each part can be played as many times as learners need it to hear the answer to the question. But if students do not succeed after the third or fourth replaying, it may not be worth trying again as Wilson (2008, p. 60-61) does not see it helpful to be played more times. In case students do not succeed to extract the key information from the whole chunk, the teacher can replay only the part of the recording with the phrase containing the target word and thus make it even easier for learners.

5.2.4 Activity with BBC Interview for Higher-Level Learners
(Track 1 on the CD and the activity in Appendix 4)

The aim of the activity is that learners practice detailed listening to a radio interview. The task is 'listen and decide whether statements are true or false'. This task should lead students to comprehend main ideas of the recording, which they would need when listening to this extract in the real life. Similarly as the activity for lower-level students, this excercise develops students strategic, discource, sociolinguistic, and, if they learn some new lexical items, grammatical competence.

In the pre-listening phase, learners make collocations occuring in the recording, which is supposed to activate their schemata. Then, they are informed that they are going to hear an interview and what it is about. This should give them information about the passage and also activate their schemata. The reason to listen is estabilished by instructing students to decide whether the statements are true or false.

In order to make listening appropriate for advanced learners, the while listening stage requires learners to read and listen at the same time (no time is provided to read the true/false statements before playing the recording). The statements are not formulated in the exact words used in the interview so that students do not listen for pre-scribed words, but for information indicated by the statements so that detailed and overall comprehension is needed to successfuly achieve the task. Moreover, the passage should be played only once, which should be sufficient for advanced students to be able to evaluate majority of statements correctly with the task being challenging. However, if the task is inapropriately difficult for particular students, the teacher can decrease the difficulty by providing learners with time to read the statements before listening or

playing the interview more times. The responses that learners make are perception oriented.

To compare this excercise with the one created for lower-level students (part 5. 2.3), the excercise for higher level-learners requires more advanced listening skills because a smaller amount of information is provided before listening, the input is not chunked, the true/false statements are mostly praphrases of the key structures in the recording, it requires reading while listening, and the recording is not replayed. Also to make the collocations in the pre-listening phase requires more advanced language skills than the pre-listening phase for lower-levels.

5.3   REAL-LIFE CONVERSATION

Real-life informal conversation is an authentic listening material because it presents people speaking English in the real live. McCarthy (1996, p. 136) distinguishes two types of conversation – transactional and interactional. The transactional talk takes place when the purpose of the conversation is not socializing but achieving a different goal, i.e. buying something, instructing somebody or conveying fundamental information. On the contrary, the purpose of the interactional talk is primarily socializing.

It was already presented in the table by Wilson (2008, p. 30) in part 4.2 of this thesis that everyday casual language spoken by native speakers is characterised by features like overlaps and interruptions between the speakers, relatively unstructured language, incomplete sentences, false starts, hesitations, natural starts and stops, loosely packed information padded out with fillers and normal rate of speech delivery.

5.3.1   Resons to Use Real-Life Coversation

The main reason to use this kind of materials is to expose learners to features of a real-life casual conversation spoken by native speaker to improve students` level of listening and speaking skills in this type of discourse.

Rost (2002, p.125) points out that if the traget of laguage learning is to understand the genuine informal everyday language, this language needs to be introduced in

classrooms. Introducing these materials helps learners comprehend double meanings, predict meaning, make allowances for performance errors. (Ross)

Wilson (2008, p. 20-21) claims that the goal of language learning for most learners is to be able to speak the language and the listening input serves as a model. The research in McCarthy (1996, p. 125) reveals that the language of students engaged in conversation lacks most of the typical features used by native speakers. Therefore, the aspects of native speakers` informal conversation need to be introduced in the classroom in order to present learners with natural language use, which is the aim of their learning.

5.3.2 Chosen Extract

To create excercises based on listening to everyday casual conversation, I recorded an audio extract from British reality TV show called 'I`m running Sainsbury`s' (Channel 4[3]). To choose this source I was inspired by Mark Arthur on his web site reffered to in bibliography as *Real English Listening*. Similarly as the previous extract, this one will be evaluated in terms of interest factor (topic), cultural accessibility, language used, number of speakers, length of the extract, and background noise.

The topic of the extract is customers` complaints about goods. Since the participants discuss how to deal with the complaints, it is a transactional conversation. The complaints are unusual as the first one is about snake being delivered with a cucumber, in the second complaint the customer sends back cigarettes because of their smoky smell and taste, and the third one concerns a hair in a meal. I suppose that this topic will entertain students and they will be also able to personalize the topic since they they may need to complain about goods in their everyday life.

The extract is culturally accesible as the discussed items are not specific for a particular country. Therefore, pre-teaching any cultural issues is not necessary.

From the language point of view, the extract contains features typical for casual conversation described in chapters 4.2 and 5.3 of this thesis. The recording contains also idiomatic (to take something on face value) or informal expressions (turn up). Due to these features, it is a suitable extract for presenting everyday spoken English.

---

[3] the source of the conversation is the web page reffered to in bibliography as CHANNEL 4...

There are three speakers in the extract (1 female, 2 males). They often overlap but as the task for learners is not to identify the speaker, the overlapping should not cause direct problems to achieve the task.

The length of the recording is 1:26 minutes while the recording for lower-level students should be ended by the teacher at 0:57 minutes as the further information is not relevant to their task. This length is, according to Scrivener (2003, p.176) and Wilson (2008, p. 23), appropriate for a listening passage.

In the extract, two background noises occur. One of them is a telephone ring and the second one is a sound of paper jamming. These noises are very short and do not interrupt the audibility of speakers so that they should not complicate comprehension.

5.3.3 Activity with the Chosen Extract for Lower-Level Learners
(Track 3 on the CD and the activity in Appendix 5)

The aim of the activity is that learners practice listening for specific words. The task is to match goods with complaints. The task can be achieved by hearing specific words, and having completed the excercise, learners get a general idea of the text. The excercise should help student improve their sociolinguistic and discourse competence, or perhaps also grammatical competence, if students learn some new lexical items and strategic competence because learners are exposed to natural devices of turn taking in a conversation.

In the pre-listening phase, students match words with pictures. These words are those, which learners should listen for in order to achieve the task of the listening activity. Matching activates learners` schemata and the reason to listen is estabilished by instructing students to find out what the complaints are about. Before listening, students are informed what type of discourse they will listen to and how the activity will proceed. Moreover, they have time to read the types of goods and individual complaints in order to know what to listen for. The key words are typed in bold to attract listener`s attention.

During the while-listening stage, I suggest to devide the recording into three parts with each part being played two times. In each part, learners should identify one kind of suggested goods and the corresponding complaint. The parts are 0 – 24 sec., 24 – 47 sec., 47- 57 sec. of the passage. The repetition of each part should give learners higher

chance to hear the key words needed to distinguish both the goods and complaint. By matching the items correctly, students understand the main points of the discussion, which should give them a sense of achievement of understanding a real-life conversation. The learners` responses to the input are perception oriented, not demanding any productive skills.

5.3.4 Activity with the Chosen Extract for Higher-Level Learners
(Track 3 on the CD and the activity in Appendix 6)

The aims of the activity are that students practice listening for a gist and specific information. Moreover, students practice taking notes while listening, which is described as a very useful skill especially for students in terciary education. (Wilson, 2008, p. 88) There are two different tasks, one for the first listening, which requires listening for a gist and another one for the second listening, which requires listening for specific information. Similarly as the previous excercise with this extract, students develop their sociolinguistic, discourse, strategic, and possibly also grammatical competence.

In the pre-listing phase, learners activate their schemata by speaking about their experience with returning goods to a shop. This should also help them personalize the topic of the extract. The reason to listen is estabilished by instructing students to elicit what complaints are discussed (first listening) and listen to fill in the missing words (second listening). Students are also informed about the type of discourse of the recording.

The while-listening phase is devided into two parts. In the first part learners are to note down the main points of the recording. This activity requires learners to listen for gist and they should note down three complaints discussed in the recording. The activity is response oriented, as it requires employing writing skills. In the second part of the while-listening phase, students listen for specific information needed to complete statements mentioned in the recording. Students need to write two words at most to compete each statement. The activity is again response oriented, (Wilson, 2008, p. 82), but does not require as much writing as the first part of this while-listening activity. I suggest playing the recording only once for each task, but if learners seem unable to achieve the task successfully, the teacher can replay the recording for them. It is also

vital, that learners do not see the statements used for the second listening before the first listening takes place since it would provide them with answers for the note-taking activity.

To compare the excercises for lower- and higher-level students, the higher-level activity is not stopped at 0:57 since students need the rest of the recording to complete the second task. The excercise for lower-level learners is easier due to more information provided before listening, chunking the input, playing the recording more times, and no need to write during listening.

6   CONCLUSION

From the created excercises, it can be concluded, that it is possible to design listening activities with authentic recordings for both low- and high-level students. The excercises can be aimed at practicing listening micro-skills used in everyday life. It can be also stated that the activities created in this thesis are beneficial for developing various dimensions of communicative competence defined by Canale and Swain. On the other hand, from the teacher`s point of view, sel-designed activities with authentic materials demand much more preparation time then listening activities in text books and to find authentic casual conversation is very difficult.

As far as the development of listening skills is concerned, the designed excerscises focus on practicing three of the four listening micro-skills characterised in part 3.2, nevertheless all the three activities for low-level students require listening for specific words or information. The fact that the lower-level excercises are designed to practise only listening for specific words is because it is probably the easiest of the four micro-skills and by providing students with appropriate information before listening, they can achieve understaing the main idea of the listening text by practicing this micro-skill and thus comprehend the text to the extend they would need in the real life (parts 5.2.3 and 5.3.3). The excercises for higher-level learners focus on employing three different micro-skills, i.e. listening for gist, detail, and specific information. This is due to the fact that higher-level students are supposed to be able to achieve more complex and deeper comprehension, so that the activities for them are not limited only to listening for

specific words. There was not created any activity practising inferential listening, but I suppose that it woud be possible to practice this micro-skill, especially with higher-level students and the extract with the interview.

All the excercises develop more than one dimension of communicative competence. Grammatical competence is improved mainly by learning new lexical items (especially in 5.2.3, and possibly in all the other excercises). Sociolinguistic competence is practised in all excercises by exposing learners to language in particular social and cultural contexts. Discourse competence is developed mainly by listening to how individual messages contribute to the meaning of the whole text or correcting mistakes in song lyrics during the pre-listening activity (5.1.4). Strategic competence is practiced by hearing strategies that speakers use to perform various communicative acts (especially in the excercises with the interview and conversation). These dimensions of communicative competence can be dealt with in detail in post-listening activities that are not designed in this paper. What I see as a disadvantage is the absence of transcription for the extracts with the interview and conversation. The transcript would be helpful in post-listening activities when presenting various features of the discourse.

With all the three extracts in general, the key means of differentiating the difficulty of the task are the amount of information provided before listening and chunking the input. The positive of chunking the input I see mainly in the possibility to focus on particular parts of the extract separately and to provide students guidance for each chunk apart. The negative of chunking the input is that the whole listening activity becomes much longer. Other factors used to influence the difficulty of the task are types of students' responses to the input and combining listening with other language skills such as writing and reading. The designed excercises prove that these aspects are vital for determining the difficulty level of listening activities.

With the exception of the song, the listening materials were recorded from the interenet with the program *Ask and Record Toolbar* that enables its users to record any video and audio materials from the internet. With this device, it is not difficult to record news or other radio programs, but I found it difficult to find extracts containing natural spontaneous conversation. This can not be normally found in movies and TV series, as the dialogues are pre-scribed and rehearsed, and hardly ever do they contain aspects of everyday language described in part 4.2. Therefore, it is not easy for the teacher to

prepare excercises based on this type of discourse that can be found in reality shows or acquired by recording the real conversation. The latter means, however, is difficult due to ethical issues.

Thanks to *Ask and Record Toolbar*, it is possible for the teacher to prepare a number of listening materials for future use, and so saving time for future preparation. Teachers can also easily prepare materials for one-time use in the classroom such as presenting the latest news in English. It is usually possible to find materials that are interesting for students and can be incorporated into syllabus, although it demands time to search on the internet to find appropriate material. The easiest type of recording of the three types used in this thesis to obtain are songs as they are abundant and easily accessible.

To conclude, authentic materials are useful for developing learners` listening skills and communicative competence. It is possible to use these materials for students of all levels, although for low-levels it is limited mainly to listening for specific words. I would advice teachers to collect and prepare a number of excercises based on authentic materials and using them when they can be incorporated into syllabus in order to expose students to language spoken in real-life situations. But because collecting authentic materials is a time consuming and long-term process, and because it is not unanimously proved that authentic materials are more effective than pedagogic ones, I suggest combining the use of authentic and pedagogic materials in ELT.

7   RESUMÉ

Bakalářská práce se zabývá vyučováním poslechu anglického jazyka s použitím autentických materiálů. Cílem teoretické části práce je nastínění základních principů komunikativního vyučování anglického jazyka, problematiky vyučování poslechu a možné využití autentických materiálů při výuce poslechu zasazené do komunikativního vyučování anglického jazyka. V praktické části je potom cílem vytvoření před-poslechových a poslechových aktivit s autentickými materiály, jež jsou určeny pro studenty s různou úrovní pokročilosti komunikativní kompetence v angličtině.

V první kapitole teoretické části práce je popsána role poslechu v různých přístupech k vyučování anglického jazyka. Role poslechu se výrazně liší s ohledem na

cíle jednotlivých metod a také podle teorií jazyka a vyučování příslušných metod. V audio-lingvistické metodě poslech slouží především k prezentaci jazykových struktur, jež jsou po té studenty opakovány ústně a ti se je touto cestou mají naučit produkovat. V metodách, které se snaží naučit cizí jazyk přirozeným způsobem, je kladen důraz na osvojení si jazykových dovedností přirozenou cestou, a to především pomocí poslechu. Tyto metody se shodují v důležitosti poslechu pro osvojení si cizího jazyka, ale nevyžadují od studentů aktivní produkci do doby, než dosáhnou určité úrovně jazykových dovedností. Oproti tomu stojí dnes velmi rozšířený a často praktikovaný přístup Komunikativní vyučování jazyka. Tato metoda vidí jazyk především jako nástroj pro komunikaci a klade důraz na aktivní komunikaci žáků již od počátku jejich studia. Hlavním cílem komunikativního vyučování je naučit studenty komunikovat v angličtině v reálných situacích. K dosažení tohoto cíle je potřeba, aby žáci rozvíjeli svou komunikativní kompetenci v angličtině, která se dělí do čtyř dimenzí: gramatické, sociolingvistické, strategické a diskurzní. Hlavními principy komunikativního učení jsou komunikativní, smysluplné a autentické aktivity podporující interakci. Mnozí autoři zde zdůrazňují používání autentických materiálů, jejichž úkolem je prezentovat jazyk v reálných situacích, a tudíž připravovat žáky na skutečnou komunikaci.

Druhá kapitola teoretické části se zabývá receptivní dovedností poslechu s porozuměním. Nejprve jsou popsány důvody a situace ve kterých lidé poslouchají ve skutečném životě. Následně jsou nastíněny různé typy poslechových schopností (všeobecné porozumění, detailní porozumění, poslouchání pro specifickou informaci/slovo, dovozování), které jsou potřeba k efektivnímu porozumění v dané situaci a rovněž dva druhy postupů, které lidem pomáhají porozumět. Další část popisuje fyziologický proces poslechu a rozdíl mezi slyšením a posloucháním, který je velmi ovlivněn pozorností posluchače, jež je nezbytná pro studenty při porozumění mluvené formě cizího jazyka. Následující dvě části se věnují náročnostem poslechu cizímu jazyku. Nejdříve je nastíněna náročnost porozumění mluvenému projevu, zahrnující jazykové a mimojazykové faktory. Mezi jazykové faktory patří především identifikování jednotlivých slov v plynulém mluveném projevu, činící studentům problémy především tím, že narozdíl od psaného projevu, neobsahuje jasně stanovené hranice mezi jednotlivými slovy. Dalšími jazykovými faktory jsou porozumění gramatickým pravidlům mluvené řeči a fonetické a fonologické faktory angličtiny.

Mimojazykovým aspektem ovlivňujícím náročnost porozumění mluvené řeči se rozumí znalost informací sdílená účastníky hovoru, jež nemusí být vždy sdílena nezúčastněným posluchačem, a tudíž se pro tohoto posluchače stává hovor nesrozumitelným. Následně jsou popisovány další aspekty, jež mají vliv na náročnost poslechu. Mezi tyto aspekty patří vstupní faktory, které mohou být opět rozděleny na jazykové a mimojazykové. Mezi jazykové faktory patří neznámá slovíčka, lexikální denzita, složité gramatické struktury, informační nadbytek, akcent a jazyková formálnost. Nejazykové aspekty zahrnují počet mluvčích (čím více mluvčích, tím náročnější poslech), délku poslechu (koncentrace po delší dobu je pro žáky náročná), tematickou organizaci hovoru či rušivé zvuky. Důležitou roli rovněž hraje, zda posluchač je aktivním účastníkem hovoru, nebo zda nemůže do rozhovoru zasahovat. Také vlastnosti žáka (věk, nemoc, stres) ovlivňují jeho úspěch při porozumění. Důležitým aspektem je i paměť. Studenti by neměli být přetěžováni množstvím informací, jež si mají během poslechu zapamatovat. Dále jsou porovnány rozdíly mezi intenzivním a extenzivním poslechem, a poslechem nahraného materiálu a živým poslechem. Zmíněny jsou výhody a nevýhody těchto druhů poslechových aktivit.

V závěru kapitoly o učení poslechu je stručně popsána sekvence poslechové lekce a základními principy před-poslechových a poslechových aktivit. Mezi hlavní cíle před-poslechových aktivit patří poskytnout studentům nezbytné informace o tom, co budou poslouchat, aktivovat je pro poslechovou aktivitu a podat jim důvod k poslechu. Tyto faktory by měly přiblížit vyučovací poslechové aktivity k těm, které probíhají v reálném životě, a zároveň výrazně ovlivnit náročnost poslechového cvičení a motivovat studenty k poslouchání. Poslechové aktivity by měli vyžadovat od studentů reakci na to, co slyší. Tyto reakce mohou být zaměřené na vnímání nebo na produkci. Stěžejním principem vyučování poslechu s porozuměním je učit žáky porozumění, a pro to by poslechové aktivity neměly testovat produkci, ale porozumění. Dalším důležitý faktorem je náročnost poslechových aktivit. Aktivity by neměli být příliš snadné, jelikož ke zlepšení poslechových schopností je potřeba, aby žáci vynaložili pro splnění úkolu určité úsilí. Na druhou stranu by však tyto aktivity měli být pro studenty úspěšně zvládnutelné, protože příliš náročné úkoly žáky demotivují. Rovněž důležitým aspektem je délka aktivity, která by neměla být příliš vysoká, vzhledem k velkým nárokům na koncentraci žáků během poslechu.

Závěrečná kapitola teoretické části diskutuje problematiku autentických materiálů. V úvodu kapitoly jsou uvedeny různé definice autentických materiálů a pro tuto esej je použita definice autentický materiálů jako takových, které nebyly vytvořeny a zjednodušeny pro pedagogické účely. Následuje porovnání pedagogických a autentických materiálů, z čehož vyplývá, že pedagogické materiály postrádají jisté vlastnosti reálného mluveného projevu. Dále je popsáno stručné rozdělení autentických materiálů dle jejich formality, počtu mluvčích a formy. V závěrečné části této kapitoly jsou prozkoumány argumenty pro a proti používání autentických materiálů. Hlavním argumentem odrazující od používání autentických materiálů je jejich náročnost pro studenty. Tento argument je však vyvrácen faktem, že obtížnost poslechové aktivity není primárně závislá na typu nahrávky, ale spíše na před-poslechových aktivitách, vytvoření vhodného úkolu pro studenty a rozdělení nahrávky do zvládnutelných částí. Mělo by tedy být možné vytvořit aktivity pro studenty s různou pokročilostí. Kontroverzní záležitostí týkající se autentických materiálů jsou různé přízvuky, které tyto materiály obsahují. Jeden názor hovoří, že kvůli těmto akcentům se autentické materiály stávají nesrozumitelnými pro žáky, opačný názor naopak vidí výhodu v tom, že studenti kterým jsou rozdílné přízvuky představeny, snadněji porozumí těmto přízvukům v běžném životě. Výhody autentických materiálů spočívají rovněž v tom, že přinášejí skutečný svět do vyučování, mají vnitřní vzdělávací hodnotu a mohou obsahovat zajímavá témata pro studenty, což může žáky podnítit k samostudiu, když se chtějí dozvědět o těchto tématech více. Jako nevyvratitelné nevýhody autentických materiálů jsou uvedeny časová náročnost pro učitele při přípravě aktivit s těmito materiály a také problémy související s autorskými právy na autentické materiály.

V praktické části práce jsou vybrány tři typy autentických materiálů a pro každý typ jsou vytvořeny dvě cvičení s před-poslechovými a poslechovými aktivitami rozdílné náročnosti. Jako materiály jsem vybral populární píseň, BBC rozhovor a každodenní konverzaci. Každý materiál je ohodnocen z hlediska autentičnosti, délky, počtu mluvčích, zajímavosti a relevance pro žáky. Navrhnuté aktivity jsou vytvořeny v souladu s principy poslechových aktivit, rozvíjejí různé typy poslechových dovedností a různé dimenze komunikativní kompetence. S výjimkou aktivit s populární písní, by po splnění poslechového úkolu studenti měli získat porozumění nejdůležitějším bodům nahrávky, což je i cílem poslechu daným nahrávkám v reálném životě. Diferenciace

náročnosti je provedena pomocí různých před-poslechových aktivit, a to především množstvím informací, jež tyto aktivity studentům poskytují o dané nahrávce. Dále rozdělením některých nahrávek na jednotlivé části pro studenty nižší úrovně pokročilosti, různé typy odpovědí, či kombinováním poslechu se čtením a psaním během poslechové aktivity.

V praktické části se prokázalo, že autentické poslechové materiály mohou být použity pro studenty s různou úrovní pokročilosti. Nicméně, pro žáky nižší úrovně komunikativní kompetence jsou všechny aktivity limitovány na odposlechnutí jednotlivých slov k zodpovězení daného úkolu, což je pouze jednou ze čtyř poslechových schopností, které lidé požívají v reálném životě. Cvičení pro pokročilejší studenty vyžadovala zapojení tří těchto poslechových schopností, přičemž aktivita na zlepšení té čtvrté schopnosti by mohla být s velkou pravděpodobností také vytvořena pro tyto žáky. Jednotlivé aktivity rozvíjejí dvě až čtyři dimenze komunikativní kompetence, což je přínosné a na detailnější procvičení těchto dimenzí by bylo možné zaměřit se v po-poslechových aktivitách, jež nebyly v této práci vytvořeny. Nevýhody používání autentických materiálů, jež mohou být těžko vyvráceny, jsou časová náročnost na přípravu učitele a také fakt, že najít materiál obsahující každodenní konverzaci je velmi obtížné. Vzhledem k těmto závěrům bych doporučil autentické materiály ve výuce anglického jazyka používat, ale kvůli časové náročnosti na jejich přípravu, bych doporučil kombinování autentických a předpřipravených pedagogických materiálů.

8   BIBLIOGRAPHY

PUBLICATIONS:

1. HARMER, Jeremy. *The Practice of English Language Teaching*. 3rd ed., compl. rev. and updated. Harlow: Pearson Education, c2001. ISBN 0-582-40385-5

2. McCARTHY, Michael. *Discourse Analysis for Language Teachers.* Cambridge: Cambridge University Press, 1991. ISBN 0-521-36746-8

3. MURPHEY, Tim. *Music & Song*. Oxford: Oxford University Press, 1992. ISBN 0-19-437055-0

4. NUNAN, David. *Designing Tasks for the Communicative Classroom*. Cambridge: Cambridge University Press, c1989. ISBN 0-521-37915-6

5. RICHARDS, Jack ,C., RODGERS, Theodore. S. *Approaches and Methods in Language Teaching*. 2nd ed. New York: Cambridge University Press, c2001. ISBN 0-521-00843-3.

6. ROST, Michael. *Teaching and Researching Listening*. 1st publ. Harlow: Longman, 2002. ISBN 0-582-36930-4

7. SCRIVENER, Jim. *Learning Teaching: a guidebook for English Language teachers*. 2nd edition. Oxford: Macmillan, 2005. ISBN 1-4050-1399-0

8. UR, Penny. *Teaching listening comprehension*. Cambridge: Cambridge University Press, 1989. ISBN 0-521-28781-2

9. WILSON, J. J. *How to teach listening*. Harlow: Pearson Education, c2008, ISBN 978-1-4058-4775-9

ELECTRONIC AND OTHER SOURCES:

10. CREEDENCE CLEARWATER REVIVAL. *More Creedence Gold* [CD-ROM]. Universal Music. Reedition. 2007.

11. Creedence Lyrics: *Fortunate Son* [online] [cit. 2010-05-15].   Creedenceonline.net Dostupné z WWW: <http://www.creedenceonline.net/lyrics/fortunate_son.php>.

12. CHANNEL 4. *I´m running Sainsbury´s*, Customer Service [online]. 2009-06-17 [cit. 2010-06-15]. youtube.com Dostupné z WWW: <http://www.youtube.com/watch?v=m69aexwh9vY>.

13. MARTINEZ, Alejandro., G. *Authentic Materials: An Overview*. [online] 2002 [cit. 2010-05-05]. telus.net. Dostupné z WWW: <http://www3.telus.net/linguisticsissues/authenticmaterials.html>.

14. OURA, Gail, K. *Authentic Task-Based Materials: Bringing the Real World Into the Classroom.* [online] [cit. 2010-05-05]. jrc.sophia.ac.jp. Dostupné z WWW: <http://www.jrc.sophia.ac.jp/kiyou/ki21/gaio.pdf>.

15. *Real English Listening* [online] [cit. 2010-06-15]. realenglishlistening.posterous.com. Dostupné z WWW: <http://realenglishlistening.posterous.com/tag/authentic>.

16. RICHARDS, Jack, C. *Teaching Listening and Speaking: From Theory to Practice* [online] [cit. 2010-05-11]. professorjackrichards.com. Dostupné z WWW: <http://professorjackrichards.com/pdfs/teaching-listening-and-speaking-from-theory-to-practice.pdf .>.

17. ROSS, Justine. *ESL Listening Comprehension: Practical Guidelines for Teachers.* [online] [cit. 2010-05-05]. The Internet TESL Journal, Vol. XII, No. 2, February 2006. iteslj.org. Dostupné z WWW: <http://iteslj.org/Techniques/Ross-ListeningComprehension.html>.

18. *Survior`s top tips on avoiding lightning strikes* [online]. 2010-05-28 [cit. 2010-06-05]. BBC.co.uk. Dostupné z WWW:

<http://www.bbc.co.uk/worldservice/news/2010/05/100525_lightning.shtml>.

Appendix 1 (song - lower levels)

You are going to hear the song *Fortunate Son* by *Creedence Clearwater Revival*. Do you know this band or song?

1. In the lyrics some words were changed into pictures. Look at the pictures and write what word is in each picture.

2. Listen to the song and check if you wrote correct words. If the word is correct make a tick, if not, write a correct one instead.

```
Some folks are born made to wave the flag

Ooh, they're red, white and ■(1)

And when the band plays "Hail To The Chief"

Ooh, they point the cannon at U(2), Lord


It ain't me, it ain't me
I ain't no senator's son
It ain't me, it ain't me
I ain't no fortunate 1 (3)

Some folks are born silver spoon in        (4)

Lord, don't they help themselves, oh

But when the taxman come  to the        (5)

Lord, the house look like a rummage sale, yes


It ain't me, it ain't me
I ain't no millionaire's son
It ain't me, it ain't me
I ain't no fortunate 1(6)



Yeah, some folks inherit star spangled        (7)

Ooh, they send you down to war

&8)  when you ask them, how much should we give

Ooh, they only answer, more, more, more, yeah

It ain't me, it ain't me
I ain't no military son
It ain't me, it ain't me
I ain't no fortunate 1(9)

It ain't me, it ain't me
I ain't no fortunate 1(10)
It ain't me, it ain't me I ain't no fortunate son
```

Appendix 2 (song - higher levels)

Do you know the music band Creedence Clearwater Revival?
They have a song called Fortunate Son, do you know the song?

A friend of mine typed the song lyrics for me, but he wrote 6 incorrect words and missed other 8 ones, could you correct and complete the lyrics for me?

1. Read the lyrics, underline 6 words that you think are incorrect and try to write down correct ones instead of them.
2. Listen to the song: check if your suggested words are correct and fill in the missing ones. You will hear the song twice.


```
Some folks are born made to wave the flag,
Ooh, they're red, white and glue.
And when the band plays "Hail to the chief",
Ooh, they joint the cannon at you, Lord,

It ain't me, it ain't me, I ain't no _____ son, son.
It ain't me, it ain't me; I ain't no _____ one, no,

Yeah!
Some folks are born silver moon in hand,
Lord, don't they help themselves, oh.
But when the taxman comes to the door,
Lord, the mouse looks like a rummage sale, yes,

It ain't me, it ain't me, I ain't no _____ son, no.
It ain't me, it ain't me; I ain't no _____ one, no.

Some folks inherit star spangled lies,
Ooh, they send you down to war, Lord,
And when you ask them, "How such should we give?"
Ooh, they only answer More! more! more! yoh,

It ain't me, it ain't me, I ain't no _____ son, son.
It ain't me, it ain't me; I ain't no _____ one, one.

It ain't me, it ain't me, I ain't no _____ one, no no no,
It ain't me, it ain't me, I ain't no _____ son, no no no,
```

Appendix 3 (interview - lower levels)

Do you you know what we call the thing in this picture?

What is happening in this picture?

Now you are going to HEAR a radio recording with a typical sequence

                          question – answer
                                             question – answer
                                             question – answer...

    ....which is called an inter _ _ _ _.

In this **inter _ _ _ _**, Michael talks with a reporter about **being struck by lightning.**
Listen and answer the questions to learn more about Michael, and to know what to do to be save from lightnings. The recording will be stopped after each question.
_____

1. Michael was struck by lightning when he was playing ___ .
       a) golf   b) football   c) basketball

2. Michael spent _ _ days in coma and _ months in a rehab.

3. Michael remembers ___ from the day when he was struck.
       a) everything   b) nothing   c) something

4. Rubber sneekers are good when it comes to lightning. YES / NO

5. The reporter asks Michael if has already fully recovered. Michael answers that
       a) he is OK   b) he stumbles physically and mentally

6. Michael says that he had to use training wheels on his ___.
       a) motorbike   b) bicycle   c) car

7. Now Michael ___ lighning when he sees it.
       a) hates   b) likes   c) respects

8. Lightning strikes every _ _ or   _ _ seconds somewhere around the world.

9. Michael´s advice is: 'When thunder roars, go _ _doors.'

Appendix 4 (interview - higher levels)

1. Match the words in the left column with the words in the right column to make collocations:

a) complete	1. the warning horn	a ____
b) blow	2. mentally	b ____
c) intense	3. recover	c ____
d) rubber	4. storm	d ____
e) fully	5. blank	e ____
f) stumble	6. sneekers	f ____

2. These collocations are from a `BBC radio interview` you are going to hear. It is entitled **'Survivor´s top tips on avoiding lightning strikes**' in which Michael Utley speaks about surviving a lighting strike and gives advice to people how to avoid being struck.

3. A friend of mine wrote a summary of the interview shown below, but he made some mistakes. Listen to the interview and at the same time decide whether the stamenets are `true` or `false`. Write `T` for true and `F` for false next to each statement. You will hear the recording only **once**, so listen carefully.

<div style="border:1px solid">

1. Michael was struck because the warning horn was not blown.   ____

2. Michael spent more than a half-year in coma and rehab.   ____

3. Michael learnt what had happened to him from other people.   ____

4. Metal does not draw lightning.   ____

5. Rubber boots can save you from lightning.   ____

6. Michael doesn`t have any black spots left in brain.   ____

7. Michael had to relearn the same things as a 12-year old child learns.   ____

8. People don´t act wisely during thunderstorms.   ____

9. Groups of lightning strikes occured all around England yesterday.   ____

10. Hiding in a house does not help you avoid lightning.   ____

11. Michael´s trousers are green on knees when playing golf.   ____

</div>

Appendix 5 (conversation - lower levels)

You are going to hear discussion about customers` comlaints about goods. Before listening match the words with pictures:

cuscus   _____   _____

smoke

hair   _____

cucumber

cigarettes   _____

snake

_____   _____

Now look at the kinds of goods and complaints below, they are from the discussion you are going to hear. You will hear three parts of the discussion. In each part listen for one of the three products and one complaint, and match them. You will hear each part twice.

Goods:	Complaints:
cucumber	had a **smoky smell**.
cigarettes	had a **hair** in itself.
cuscus	had a **snake** on itself.

Appendix 6 (conversation - higher levels)

Have you ever taken goods you bought back to the shop? If so, what did you complain about?

You are going to hear staff discussing customers` complaints.

1. Listen and note down what the complaints are about.

2. Listen again and complete the statements below. The statements are in the order as they are mentioned in the recording. You need to fill one or two words, or a number.

---

1. The snake was _____ with the cucumber.

2. The letter of the customer was quite _____.

3. _____ cigarettes were returned because of their smoky smell.

4. A hair was found in a roasted _____ cuscus.

5. If 10 or 15 hairs were found in the same day code, the product would be_____.

6. Someone might have put the hair in the meal deliberately to get _____.

Appendix 7 (key to activities)

Complete lyrics of the song:

Some folks are born made to wave the flag,
Ooh, they're red, white and blue.
And when the band plays "Hail to the chief",
Ooh, they point the cannon at you, Lord,

It ain't me, it ain't me, I ain't no senator's son, son.
It ain't me, it ain't me; I ain't no fortunate one, no,

Yeah!
Some folks are born silver spoon in hand,
Lord, don't they help themselves, oh.
But when the taxman comes to the door,
Lord, the house looks like a rummage sale, yes,

It ain't me, it ain't me, I ain't no millionaire's son, no.
It ain't me, it ain't me; I ain't no fortunate one, no.

Some folks inherit star spangled eyes,
Ooh, they send you down to war, Lord,
And when you ask them, "How much should we give?"
Ooh, they only answer More! more! more! yoh,

It ain't me, it ain't me, I ain't no military son, son.
It ain't me, it ain't me; I ain't no fortunate one, one.

It ain't me, it ain't me, I ain't no fortunate one, no no no,
It ain't me, it ain't me, I ain't no fortunate son, no no no,

Interview for lower-level students:
    1. A; 2. 38, 4; 3.B; 4. NO; 5. B; 6. B; 7. C; 8. 10, 30; 9. in

Interview for higher-level students:
Pre-listening: A5, B1, C4, D6, E3, F2,
While-listening: 1F, 2F, 3T, 4T, 5F, 6F, 7F, 8T, 9F, 10F, 11T

Conversation for lower-level students:
cucumber had a snake on itself, cigarettes had a smoky smell, cuscus had a hair in itself

Conversation for higher-level students:
First listening: cucumber had a snake on itself, cigarettes had a smoky smell, cuscus had a hair in itself (can be formulated in a different way)
Second listening: 1. harvested 2. reasonable 3. 200 4. vegetable 5. withdrawn 6. compensation

Appendix 8 (Enclosed CD - Content)

Track 1 – Creedence Clearwater Revival, *Fortunate Son* (activities with the song for lower- and higher-level learners)

Track 2 – BBC Interview (activities with the interview for lower- and higher-level learners)

Track 3 – Real-Life Conversation (activities with the chosen extract for lower- and higher-level learners)