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Evaluation of Listening Exercises from the Perspective of Everyday
Listening in Lower-Secondary Education

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ABSTRACT

This bachelor thesis focuses on the occurrence of authenticity and elements of everyday listening in listening exercises in the selected textbook. The theoretical part deals with the definition of listening. Furthermore, it explores the different possibilities of listening in the classroom. Nonetheless, listening exercises in textbooks are then discussed in more detail. Then, the explanation of the necessity of authenticity and other components of everyday listening is provided with the list of criteria that are essential for listening comprehension in everyday situations. Then, the term textbook is explained with all the pros and cons that come with the usage of textbooks. Lastly, the process of evaluation of textbooks and their listening exercises is talked over, mainly the importance of evaluation and how the evaluation is done. In the practical part, the level of authenticity and elements of everyday listening in listening exercises in the selected textbook are analysed according to the list of criteria, which is based on the theoretical part.

Key words

Listening, listening exercises, authenticity, everyday listening, textbooks, evaluation, Project

ABSTRAKT

Tato bakalářská práce se zabývá výskytem autentických prvků a prvků související s každodenním poslechem v poslechových cvičeních ve vybrané učebnici. Teoretická část vymezuje pojem poslech a různé možnosti jeho uplatnění ve třídě. Vzhledem k tomu, že poslechová cvičení v učebnicích jsou předmětem této práce, jsou následně více rozebrány s následným vysvětlením, proč je autentičnost důležitá a jaké prvky by měla poslechová cvičení obsahovat k lepšímu porozumění poslechu v každodenním životě. Následně je definován termín učebnice, vymezeny jsou i klady a zápory, které se s použitím učebnic vážou. V neposlední řadě je vymezen pojem hodnocení učebnic, jeho podstata, důležitost a kroky, které jsou s hodnocením spojené. V praktické části je analyzována míra autentičnosti v poslechových cvičeních ve vybrané učebnici na základě vytvořeného listu kritérií, které se odráží v teoretické části.

Klíčová slova

Poslech, poslechová cvičení, autentičnost, každodenní poslech, učebnice, hodnocení, Project

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CONTENT

INTRODUCTION

Listening is an indispensable part of our everyday life. We listen to get some information or just for our own pleasure. Our listening skills enable us to have a conversation or to understand the core of the message. More or less, it is a skill that is necessary for everyday functioning. Therefore, this thesis analyses listening materials in the selected textbook aimed at ninth grade at lower-secondary school in terms of authenticity, more precisely, the language that is used every day. I chose authenticity because many textbooks neglected authenticity in listening materials and rather used scripted materials. Nevertheless, as I believe, this omission causes the unpreparedness of students for situations outside the classroom where the language might significantly differ from the language used in listening materials contained in textbooks.

The main aim of this thesis is to analyse listening materials in the textbook *Project 5, the third edition,* concerning the level of authenticity they contain and to what extent they reflect everyday language. The thesis is divided into two parts: the theoretical and the practical part. The theoretical part describes listening from the general point of view to the specific one, which is listening in the classroom. Listening materials are talked over, including the description of authenticity and its elements that are an essential part of listening materials. Then, the role of textbooks is described, and the pros and cons are considered. Last but not least, the evaluation and the approach that is then used in the practical part are explained.

The practical part describes the process of selecting the textbook. This textbook, *Project 5, third edition,* is then briefly introduced. Based on the theoretical part, the list of criteria is assembled and, according to it, the evaluation of the selected textbook is done. Finally, the data are collected, and the final evaluation is made.

1. LISTENING IN THE TEACHING-LEARNING PROCESS

The English language is defined as *lingua franca* – a language that is widely used for communication between people around the world (Harmer, 2007, 13) and its purpose is, for example, to exchange information between friends, understand directions, or listen to instructions (2007, 29). Thus students need to acquire communicative competence to communicate successfully.

1.1   Communicative competence

Communicative competence went through many changes throughout time. It all started in the 1960s with Chomsky's model of communicative competence when grammatical competence was the base for teaching/learning of the second language. A few years later, Hymes (1967) did not agree with Chomsky idea as he believed that grammatical competence is not sufficient while learning the second language. He defined communicative competence as human competence that enables people to understand the meaning of messages within a specific context. So, he distinguished the difference between linguistic and communicative competence; the knowledge about language and knowledge enabling communication (Brown, 2000, 246). Consequently, in the context of school education, James Cummins (1979, 1980) defined cognitive/academic language proficiency (CALP) and basic interpersonal communicative skills (BICS). CALP focused on the form of language that was necessary for exercises and tests. BICS, on the other hand, was language necessary for functioning in everyday life (Brown, 2000, 246). Shortly after, Canale and Swain's (1980) model of communicative competence was formed containing four components that created the construct of communicative competence. It was grammatical competence (knowledge of grammar, lexical items, and phonology), discourse competence (how sentences are connected), sociolinguistic (sociocultural rules), and strategic competence (strategies used when the knowledge of the language is sufficient – consist of repetition, hesitation, avoidance, guessing, etc.). (Brown, 2000, 247) This model has overcome many changes over years as other linguistics, for example, Bachman, tried to further develop this model, nevertheless, Canale and Swains' model is still referred as the reference point for further discussions about communicative competence (Brown, 2000, 246-248).

Nowadays, for this purpose, *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) exists. It is a document that provides a basis for language syllabus, textbooks, or curriculum guidelines in Europe. Besides, it describes what students have to learn at a certain level of proficiency and what skills they have to develop to be able to use the language for communication (CEFR, 2001, 1). To achieve the ability to communicate in the language, students have to acquire communicative language competence which consists of three components:

- linguistic,
- pragmatic,
- sociolinguistic.

These communicative components are then activated through language skills, which are consistent with listening, speaking, reading, and writing, as well as through interaction (a process of communication between two or more people who are using these skills) and medication (indirect communication between two or more people including, for example, translation or paraphrasing). (CEFR, 2001, 14)

1.2   Listening skills now and then

Literature divides these skills into two categories: productive and receptive skills. Harmer further explains that speaking and writing are 'productive skills' which, as the term suggests, students have to produce language. Listening and reading, on the other hand, are categorized as 'receptive skills,' meaning students get the information, but they do not have to produce language. Harmer thus claims that receptive skills are sometimes understood as passive skills, whereas productive skills as active ones (Harmer, 2007, 265). Yet, as Wilson argues, receptive skills are very active skills, though all the processes such as guessing, predicting, inferring, etc. happen in the mind of the listener (2008, 21). All these skills should have the same equality, and none of them should be omitted. Nevertheless, Wilson claims that in the past, listening skills were least understood and valued one, sometimes even known as "Cinderella skills." It means that these skills were not taken into consideration much in the English language and were omitted for many decades (Wilson, 2008, 17).

In the past, as Wilson continues, listening exercises were not created for developing skills for communication. Students listened to listening materials that were not natural and repeated

them, through which they learnt the grammatical pattern. As a result, this was the only listening to which were students exposed: listening for repetition. Nevertheless, as Wilson continues, this method of teaching has changed rapidly, thanks to Stephen Krashen. He came with the idea that people, in general, understand and acquire a language way better through comprehensible input. More precisely, the input that is understandable for the listener. Since then, the idea is applied in the teaching/learning process, and through the comprehensible input, grammar or vocabulary can be still practiced. Besides, it can also expose students to authentic, more natural input (Wilson, 2008, 17-18) that would help students to understand real-life listening. Also, Broughton et al. suggest that knowledge of grammar or vocabulary is not always sufficient for communication (2003, 35), thus, the importance should be placed on the other aspects as well, such as settings of the recordings or the level of authenticity.

Nevertheless, since textbooks and their listening exercises are the main sources for this thesis, it must be pointed out that there is still an occurrence of exercises that do not focus on developing of communicative skills but rather on practising pronunciation and new vocabulary. Ur provides examples of some of these exercises:

- repetition;
- identifying and writing the right word;
- identifying stressed and unstressed words;
- identifying intonation;
- dictation.

As seen, the emphasis is placed on perception, not on actual comprehension (Ur, 1992, 35). These exercises are more important in terms of the correct pronunciation of words, and thus they are not aimed at students' comprehension. For the purpose of this thesis, they are not included.

1.3   Pre-intermediate listening

Although Tomlinson (2008, 4) claims that some level of authenticity should be presented in every listening exercise despite the level of proficiency, the thesis aims at students at the ninth grade of lower secondary education. They are classified as pre-intermediate students (A2), and my presumption is that pre-intermediate level has the highest chance of this occurrence, in comparison to the other class in the lower secondary education.

The overall outcome of listening comprehension of pre-intermediate students (A2) is stated by CEFR as "the ability to understand enough to be able to meet needs of a concrete type provided speech is clearly and slowly articulated" and "the ability to understand phrases and expressions related to areas of most immediate priority (e.g. very basic personal and family information, shopping, local geography, employment) provided speech is clearly and slowly articulated." (CEFR, 2001, 66)

The outcome for listening to audio media and recordings is, as stated by CEFR, that students can get the essential information from listening material about everyday matters if the speech is relatively slow and clear (CEFR, 2001, 68).

Lastly, the outcome for understanding conversation between native speakers is that students understand the main idea of discussion, again, when the delivery is slow and clear (CEFR, 2001, 66).

CEFR also point out that students with the level A2 can get the main point of TV news if the visuals are presented. Besides, students are able to understand clear, standard speech on topics they are familiar with, nevertheless they might need to ask for repetition (CEFR, 2001, 233).

Based on the description provided by CEFR, the aim of this thesis is to find out to what extent the selected textbook provides students at this level with authentic materials that would help them with comprehension of the language which is widely used in everyday communication.

2. LISTENING

2.1 DEFINITION OF LISTENING

The term listening is itself hard to define, and many authors (Rost, Wilson) offer different explanations and definitions. The reason is that listening is an invisible mental process that leads us to use indirect analogies and metaphors for its description, therefore, there is not only one definition suitable (Rost, 2002, 2). For the purpose of this paper, however, the definition provided by Brown is used. He says that: "Listening is making sense of what you hear. We use our knowledge of individual pieces of language like sounds, words, and grammatical patterns in accordance with our knowledge of the topic, situation, and context to arrive at an understanding of what is being transmitted to us." (2011, 5) The definition perfectly reflects

the needs of this thesis since students have to work with the basic knowledge they have about the language, as well as with the background knowledge of listening exercises. Nevertheless, it is still important to bear in mind that listening can mean different things to different people (Anderson and Lynch, 1988, 64) and thus the definition used in this thesis is not to be considered as the only one correct.

2.2   MODELS OF LISTENING

As the definition states, listening comprehension is a far more complicated process and demands more than listening to the message since the message must be decoded. According to Buck, there are two approaches involved during listening: linguistic and non-linguistic. He claims that linguistic knowledge includes phonology, lexis, syntax, semantics, and discourse structure, while non-linguistic knowledge is knowledge about topic, context, and general knowledge about the world. The process of decoding information, based on these two approaches, is then divided into bottom-up and top-down models (Buck, 2001, 2). These approaches are then crucial for the comprehension of messages.

2.2.1   The bottom-up model

The first mentioned is the bottom-up model, which is based on linguistic knowledge. This model refers to the decoding of the smallest unit, which leads the listener to the meaning (Wilson, 2008, 15). The listening comprehension starts with analysing a message in a logical organisation – sounds, words, clauses, sentences, texts – until the listener gets the meaning (Richards, 2008, 4). As Richards further explains, lexical and grammatical competences are the basis for the bottom-up model because the listener is searching for familiar words and the relation between elements in the sentences. Therefore, a large vocabulary and a good knowledge of syntax are essential while processing bottom-up (2008, 4-5). Therefore, background knowledge is not essential for understanding the meaning.

2.2.2   The top-down model

On the other hand, background knowledge is essential for the top-down model. The top-down process implies that the listener has certain experience with the situation, or certain

knowledge about the topic, and uses this knowledge to understand the message (Brown, 2006, 2). Richards believes that listening exercise might be incomprehensible if the listener is not able to apply the top-down process (2008, 9), which can only cause the effect of demotivation (Harmer, 2007, 272). The text which is familiar to listeners is easier to understand, and therefore, background knowledge about the topic is a key role while listening (Anderson and Lynch, 1988, 49). Thus, there is no necessity of understanding every single part in the listening exercises. Even without it, the message is still intelligible.

Nevertheless, although there are two processes, they cannot be separated. According to Wilson, both models are equally important and should be developed in tandem. He explains that students who have some background knowledge tend to presume the content of listening exercises and, on the other hand, students who do not have any knowledge about the listening exercise might mishear some words (Wilson, 2008, 15), which indicates that these processes must apply concurrently to ensure understanding. Besides, Brown says that when students listen for new information, both bottom-up and top-down processes are processed concurrently because when students hear sounds, they need both to connect and interpret the sounds, and, at the same time, to decode meaning according to their prior knowledge about it (2006, 2-3). Therefore, both processes are necessary because otherwise, the message could be misunderstood by the listener.

2.3   EXTENSIVE AND INTENSIVE LISTENING

In literature, listening is divided into two categories: extensive and intensive. Both are very important while developing listening skills. Not only do students improve their grammar and knowledge about syntax, but also, they are exposed to everyday spoken English (Harmer, 2007, 303), so they can enhance useful vocabulary and phrases used in everyday English.

Although this paper deals mostly with intensive listening (which creates the majority of listening exercises in textbooks), the definition of extensive listening is provided for deeper understanding. Harmer explains that extensive listening is understood as listening that helps students to acquire a higher level of a language. Such listening usually happens outside the class, due to the length of listening materials, which may vary between a few minutes to hours, through modern technologies such as mobile phones, or computers. He also believes that during listening, students' motivation is high due to the opportunity to freely choose the content of listening, from the wide range of podcasts available on the internet or in textbooks

with their own materials (Harmer, 2007, 303). This type of listening is, therefore, very valuable because students listen to it for their pleasure. As Wilson explains, it means they are not forced to concentrate on fulfilment of tasks, but rather to enrich their interest in some topic, altogether with the enrichment of the language in terms of vocabulary, new phrases, or pronunciation (Wilson, 2008, 142). Besides, thanks to the input of these listening materials, there is a higher chance to be exposed to authenticity.

On the other hand, intensive listening requires students' focus on a task that comes together with an exercise. Rost (2002, 138) describes intensive listening as: "Listening for precise sounds, words, phrases, grammatical units, and pragmatic units." This kind of listening usually offers tasks such as questioning for more detailed information or for an overall idea (Wilson, 2008, 29). Although the length of listening materials is usually shorter than in extensive listening, it still might be challenging to estimate the correct time. Buck suggests that the longer the listening exercise is the more tiring and boring it can be for students. Students then lose track, are bored, and do not pay any attention to the listening exercise. Such listening is, therefore, useless. Thus, according to him, listening exercises should be rather shorter but more challenging and interesting (Buck, 2001, 123). It is believed the listening exercises should not exceed two minutes of listening (Scrivener, 2011, 255) because in two minutes students should not be overwhelmed by information, should keep the pace with the exercise, and should be able to finish the task.

As mentioned, both intensive and extensive listening are essential while developing listening skills. Because of the structure, length, and type of exercises, intensive listening occurs in textbooks more often, however, extensive listening can be found there too (Wilson, 2008, 29), nevertheless, it might not be so frequent because hardly ever does the listening exercise occur in the textbook without a task.

2.4   LISTENING IN THE CLASSROOM

When considering listening in the classroom, students are exposed to a variety of listening sources, both intensive and extensive. Although this paper deals with textbooks only, there are more sources from which students can practice listening comprehension, and which are crucial for their learning. Wilson divides them into 7 sources: teachers, students, guests, mass media, songs, the internet, and textbooks (2008, 41). The role of textbooks will be discussed

later on.

Wilson believes that one of the most frequent sources is the teachers' talk. Sometimes, it can be the only source that students have; therefore, its importance is enormous. Teachers should use appropriate language, speed, volume, and speak naturally. An immense advantage of teachers' talk is the immediate interaction with students; the teacher can easily find out the problems concerning comprehension and give help or feedback straightaway. Another source, as Wilson continues, is the students themselves. They can learn from each other, although some claim it comes with a risk of learning other's mistakes. Even so, students' talk is valuable for students who can learn even from the mistakes of their classmates (2008, 41-45). Besides, Wilson suggests that guest speakers may be a good source for listening practice. He claims that not only are students exposed to an authentic conversation where they need to participate, but also, they can learn about a foreign culture. Such a source is, however, rare because it may be challenging to find a native speaker who would willingly anticipate (2008, 46). Another type of source stated by Wilson consists of television, video, DVD, radio, as well as songs. These materials are easily reachable for students and even more enjoyable. With television and video comes an advantage of visual aspects - students can see the speakers. Songs, on the other hand, can help students with pronunciation and rhythm. They are usually based on a story that can stimulate students' motivation (2008, 48-51). Last but not least is the internet. This tool, Wilson believes, provides both teachers and students with countless websites and exercises that could be used. Unlike textbooks' materials, students can work on their own, and listen at their own pace. Also, podcasts are a widespread tool on how to practise extensive listening, everywhere, anytime (2008, 52-54).

As seen, students are and can be exposed to a variety of listening sources, both intensive and extensive. However, among teachers, textbooks are still considered as a valuable source of materials for listening in the classroom; although they are more or less restricted to intensive listening exercises only as listening exercises contained in textbooks usually require fulfilment of different tasks.

2.5   LISTENING EXERCISES

Following the previous chapter, the last not mentioned aid in the classroom while exposing students to listening are listening exercises in textbooks (which are crucial for this thesis). The reason why teachers prefer these exercises rather than other sources is that it is cheap,

available, and portable (Harmer, 2007, 304). Also, these exercises offer a diversity that is necessary for developing listening skills, because, as believed, the ideal materials are those which vary in style, mode, and purpose, and are rich in the language (Tomlinson, 2004, 13). So, undoubtedly, the variety can be seen as the biggest strength of listening exercises in textbooks because there are plenty of situations that students are exposed to, such as interviews, jokes, songs, dialogues, etc. (Wilson, 2008, 47), as well as different voices, accents, and characters (Harmer, 2007, 304). As Ur says, listening materials serve a purpose to enable students being exposed to this variety, which is otherwise hard to imitate (1992, 25). Wilson adds that without this variety, students will not be exposed to different accents except their own and the teacher's one, the range of topics will be limited to the minimum, and there will not be any native-speaker dialogues that would enable students to familiarize them with everyday language (2008, 47). Such listening would be, according to Wilson, dull, and would not provide students with much practice. Thus, he believes, the listening exercises in textbooks are so appreciated among teachers because thanks to the variety in listening exercises, students are better prepared for every day listening, which is, too, varied (2008, 47).

2.6 SEQUENCE OF LISTENING

Firstly, it is important to state that each listening exercise in the textbook should be divided into three parts: pre-listening, while-listening, and post-listening. This is, according to Wilson, the most common sequence because it is created in such a way that enables students to achieve success during listening (2008, 60-61).

2.6.1 Pre-listening

Students should be familiarized with the topic before the actual listening exercise. After all, in everyday listening, the listener is usually familiar with the context. Ur says that the message will not be understood and perceived by the listener who does not expect it at all or if the message is irrelevant to the listener. Thus it is essential to provide students with basic information about listening before the actual listening (Ur, 1992, 4) otherwise, students might

not fully understand the exercise and do not get the point of listening. What else, Wilson claims that without any knowledge about listening exercises, it might sound to students as a recording full of nonsense or noises that are hard to understand. He also points out that this situation can even happen while listening to a recording in student's own language, therefore setting the pre-listening activity is essential for better understanding (Wilson, 2008, 63). So, as the name indicates, these activities are supposed to guide students and ease them listening.

However, Wilson warns that it is important not to reveal too much information at this stage of listening because otherwise, there would not be any purpose for listening anymore. More important, he says, is to introduce a topic rather than all the answers. Therefore, the pre-listening phase should be short and fast-paced. He also suggests not to use any listening materials before listening activity but let students discuss the topic or their ideas about it. In short, the most important thing is to keep the focus on the topic because the pre-listening stage should be relevant to what students are exposed (Wilson, 2008, 79). Last but not least, the pre-listening stage should give students a specific purpose of listening, otherwise, they would be forced to catch every information, which would be too demanding (Ur, 1999, 108). The purpose of this stage is letting students know that they are expected to react to the listening somehow (Ur, 1992, 26), and, as Brown suggests, there is always some purpose for listening. He believes that students can be taught to listen more effectively when the purpose of the listening is presented (2006, 5).

There are several activities that can prepare students for the listening exercise. It can be done in various ways: providing pictures, texts, have a general discussion, etc. (Harmer, 2007, 271). As Wilson suggests, these techniques might be used in various ways. For example, pictures might be used for guessing the meaning, describing the situation, or putting pictures in the right order (2008, 67). It means that one type of pre-listening activity does not have to be used throughout textbooks always in the same way, but it can serve a different purpose. To conclude, this stage is crucial as it prepares students for the while-listening stage.

2.6.2 While-listening

While-listening is a stage when students listen to listening materials. During this stage, students are usually asked to search for information they need to get from the listening exercises. Students listen either for gist, specific information, in details, or they make an

inference. Based on the type of task, they tried to understand the message and complete the task. Nevertheless, regardless of the type of the task, Scrivener points out that the aim of listening should not focus on memorising everything in the listening exercise, as students sometimes believe, but it should rather show that it is not necessary to catch every single word to be successful in listening. Nevertheless, it is important to set the task adequately and ask the correct questions (Scrivener, 2011, 250). Also, he continues, these tasks should be designed appropriately concerning students' future needs, which means that they should cover different situations and approaches to these tasks so that students can develop their listening skills and function in everyday listening without any problems (Scrivener, 2011, 254). Therefore, for this reason, listening exercises in textbooks should offer a variety of tasks that would enable students to practice the strategies and also, it should reflect such situations in which students might presumably find themselves in the future (Scrivener, 2011, 254).

The problem that arises during this stage is how many times the recording should be played. According to Harmer, this issue is very questionable. He says that the methodologist Penny Ur (1996) claims it should be only once because in real-life listening we have only one chance to catch information. Nevertheless, Harmer believes it can be played several times as it helps reduce students' anxiety. Also, as Wilson points out, the length of the recording, its difficulty, and the purpose of listening must be considered when deciding how many times the recordings will be played. For example, listening for gist would need much less repetition rather than listening for specific information (2008, 61). However, although Wilson believes the repetition is beneficial, he also claims that it should not be played more than three times, because otherwise, students might get bored by the listening to it. Also, he believes that if the task is not completed after hearing it three times, there is probably no chance of completing it by listening to the same listening material over and over again (2008, 61). Thus, depending on the type of the task, listening recordings can be played more than once, since in everyday life, there are options for repetition; nevertheless, it should not be exaggerated.

Post-listening

Post-listening is important mainly when speaking about feedback. However, it does not have to be necessarily about giving feedback only. According to Harmer, in this stage, teachers can find out the problematic parts of listening students struggle with, or, on the other hand, the parts with students did not have problems. Thanks to it, teachers are more able to focus on parts that are difficult for students and customize the listening part by, for example, pre-

teaching more vocabulary, or using different material, so that students are not exposed to failure all the time (Harmer, 2007, 272).

When considering feedback, Ur points out that it should be given immediately after the listening part, otherwise it loses its relevance (1992, 28). Usually, the whole class goes through results, and unknown vocabulary or phrases are explained in this part of listening (Harmer, 2007, 271). Nevertheless, Harmer also suggests that before checking the correct answers in front of the whole class, students should work in pairs or smaller groups first. That is mainly because individual students would not be exposed to failure. Not only do they share the answers, but also, they share the responsibility for the answer. Also, many students may find speaking in front of the class stressful; therefore, discussion in small groups or pairs is more efficient (Harmer, 2007, 286). Nevertheless, Wilson highlights that it is important to mention that the correct answer is not relevant here as it says nothing about the students' progress. The important factor is the way how students get to the answer. Therefore, teachers should analyse strategies used while listening and evaluate the progress, not the answer (Wilson, 2008, 97). Only then are students able to develop their skills.

The sequence of listening is very important for students when listening to a recording and should be logically followed so that students have a higher chance of success while listening. Although it is not a strict rule to follow this sequence, pre-listening and post-listening stage should be presented so that students can get as much from the listening exercises as possible.

2.7 TYPES OF LISTENING

As mentioned, during while-listening stage listeners have to acquire different approaches so that they can be successful in decoding the message. Wilson distinguishes four types of listening:

- listening for the main idea,
- listening for specific information,
- listening in details,
- inferential listening.

(2008, 10)

Listening for the main idea, also known as listening for the gist, is an approach when students are not necessarily supposed to understand every single word, however, they should get

a general idea about the listening because, in this case, the details are not so important while listening (Brown, 2006, 5). Scrivener points out that the understanding of every single word is not necessary while understanding the meaning. Instead, students should more concentrate on catching the bits they need to hear, which will help them with the understanding of the main idea (Scrivener, 2011, 250). Therefore, students should rather try to understand the overall idea of the listening exercises, so that they are able to, for example, paraphrase it or summarize it.

On the other hand, listening for specific information requires the skill of listening for particular information. Thus, as the term suggests, the emphasis is stressed on details, not the main idea (Jones, 2001, 34-35). Such listening is a part of our everyday listening. Take an example when someone needs to get somewhere, so he asks for direction. Such situation requires listening for specific information because in this case, listening for the gist would be useless and probably would not provide any further help concerning directions to the desired destination (Brown, 2006, 6). In comparison to listening for the gist, in this type of listening students know ahead what they are listening for, which helps them to focus on the important part they need to hear, which enables them to listen more effectively (Doff, 1992, 199). Nevertheless, here, the importance of recognizing words in the aimed part is higher for utter comprehension.

The third type of listening mentioned is listening in details. According to Wilson, students do not exactly know on what to focus. In other words, they might know there is a mistake, and their task is to detect it. As Wilson points out, students cannot afford to ignore any passage during a listening task as they do not know which information will help them and which will not (Wilson, 2008, 10). So, this might be more challenging because students have to pay extra attention to listening.

The last not mentioned is listening and making inferences. Brown says that speakers do not usually express exactly what they mean. Therefore, listeners have to adopt the strategy of 'listening between the lines' to recognize the real meaning (2006, 6). Wilson divides inferring into two levels: a basic level, that is used in our everyday life, and thanks to which there is no need for an explanation of everything into details; and a higher level. In this level, some information is usually omitted, or there is a hidden truth that must be decoded (2008, 85). Also, Wilson adds that this type of listening is used when analysing the speaker's feelings

(2008, 10). Thus, information usually cannot be directly heard, but, in this type of listening, it must be derived from the speech.

To conclude, all types of listening should be practiced. Each of them requires a different approach for understanding the message, and it would be only essential to expose students to all types of listening so that they can improve their listening skills to be successful in everyday conversations.

2.8   LISTENING TASKS

Types of listening are then realized through listening tasks. These tasks are defined as tools that give students an aim for listening (Scrivener, 2011, 251). There are different types of tasks that can be used and which enable students to practise the language more effectively and primarily, it gives them the purpose of listening, which, as Nunan highlights, play an important part in shaping language (1995, 19). Therefore, setting tasks should not be omitted because, in real life, there is always a purpose for listening.

As mentioned, setting a task is more beneficial rather than listen to the language without any purpose because students learn more effectively when their minds are set on tasks (Wilson, 2008, 57). When it comes to selecting listening tasks, students should be fostered by experiencing success on less complex tasks first. These tasks would require students to listen to general information, such as the number of speakers or the place where they are speaking. Only then, the shift from general tasks to more detailed or language focus tasks can be made. These include listening for specific information, or a type of a word/sentence used in the listening materials (Scrivener, 2011, 254). The reason for using this sequence is simple - the emphasis is put on the student's motivation. Such students who experience success are more likely to acquire successful listening habits, unlike the students who do not (Anderson and Lynch, 1988, 44-45). Ur suggests that providing students with less demanding tasks cause less harm than giving them difficult tasks that can cause frustration and demotivation because they still get listening experience, although not so valuable (1992, 27). Nevertheless, too easy tasks can be of no use either. If students have no difficulties with listening exercise, they are not challenged enough, therefore, no or little progress is made (Scrivener, 2011, 255). On the other hand, Ur explains that listening tasks which are too difficult and time-consuming offer less opportunity to practise the listening itself. Tasks should be, therefore, relatively easy, and

keep the focus on listening (Ur, 1992, 27). Thus it is important to find tasks that are challenging but not too difficult, so that students are neither bored nor dejected.

One of the main aims of listening exercises is to expose students with a variety, as stated before, nevertheless, as well as with a variety of tasks, which would help them to develop listening approaches based on different situations and their reason for listening (Wilson, 2008, 39). There is a wide range of tasks that come with a different expectation of a response, and this is exactly how Ur divided the taxonomy of listening comprehension activity types. Nevertheless, as she mentions, the categorization can be done as well by the level of difficulty, by listening skills, etc. However, for this thesis, the taxonomy divided by the complexity of response is chosen. Also, Wilson (2008) and Nunan (1995) describe the categorization of tasks according to the response rate. Ur divides this taxonomy into four categories: no overt responses, short responses, longer responses, and extended responses.

No overt responses are listening activities when no response is expected from students. Thus this category is considered to cover extensive listening. It includes:

- stories,
- songs,
- entertainment such as: films, theatre and video.

The content should be entertaining in order to stimulate students' motivation. We can easily observe it by facial expression or body language.

Then follow short responses:

- obeying instructions,
- ticking off items,
- true/false,
- detecting mistakes,
- cloze,
- guessing definitions,
- skimming and scanning,

and longer responses:

- answering questions,

- note-taking,
- paraphrasing and translating,
- summarizing,
- long gap-filling.

These categories require responses, either shorter or longer. Students are provided with the purpose while listening, and the answer is expected, either in written form or orally.

The last category is extended responses. Ur says these activities are only a starting point for other skills: reading, writing, and speaking. So, there is a combination of skills involved in one activity. These include:

- problem-solving,
- interpretation.

(Ur, 1999, 113-114)

As seen, the variety of listening tasks is enormous, and it is only vital to expose students with as many tasks as possible because through them they are able to practice different approaches to listening, and thus improve their listening skills.

2.9   LISTENING WITH FEATURES OF EVERY DAY LISTENING

As mentioned before, the variety of listening exercises is important for the successful development of listening skills, as well as functioning in everyday life. However, the variety of characters, situations, and strategies used in listening exercises should not be the only pros that these exercises can offer. In fact, when it comes to listening exercises in textbooks, it should be taken into consideration whether the exercises are scripted or authentic. Wilson defines authenticity as a text that "exists for a communicative purpose other than teaching language" (2008, 30), and Harmer classifies it as the language used by native speakers of the language (2007, 273). In a nutshell, it can be claimed that authentic language is a language used in every day communication and, as Cunningsworth suggests, textbooks should mostly

consist of authentic exercises as the language should represent the everyday language (1995, 66). Due to it, students can gain much more from the listening exercises, which have some level of authenticity and features of every day listening, and which enable them to be exposed to the language that is used every day (Rost, 2002, 124-125) because they may be better adaptable to the language commonly used every day.

2.9.1   Authenticity

However, according to Wilson, listening exercises in textbooks usually miss authenticity. Instead, scripted materials are used. Wilson says that scripted exercises are characterized as materials with no occurrence of authenticity at all. Thus, these materials seem more like a transcript of a speech that is read aloud, without any marks of hesitation, false start, or fillers that would indicate elements of everyday speech. Wilson explains that these texts are, therefore, always polite, problem-free, and predictable. Also, no one disturbs anyone while speaking, and hardly ever do they speak at the same time. As a result, he concludes, it does not reflect real-life communication (Wilson, 2008, 30). Although aspects of authentic listening provide students with a better understanding of everyday language, Rost suggests that there is a reason for choosing scripted materials instead. It is mainly because of the level of difficulty. Some teachers believe that authentic materials might be too difficult for younger learners and, therefore, suitable only for more skilled learners (Rost, 2002, 125). Nevertheless, these materials might not sound natural to students, and thus they will provide them with almost no understanding of language that is used every day (Wilson, 2008, 42, 48), which inconsistent with the belief that students should get such practice from the materials that they would be able to function in real-life listening successfully (Ur, 1999, 105). On the other hand, scripted materials come with one advantage. Wilson states that they point out important aspects of grammar, and provide students with its practice too (Wilson, 2008, 31). So, it cannot be claimed that scripted materials are of no use at all, nevertheless, they focus on the different practice of English. (For more details, see Appendix A.)

Obviously, both types have their pros and cons. To choose between authentic or scripted materials means that there will always be some drawbacks with it. According to Wilson, many specialists, therefore, believe that the solution how to balance scripted and authentic materials is to create so-called 'authentic-based language' – a language that has features of the authentic language, but more or less is scripted without any distracting aspects (Wilson, 2008,

33). However, Wilson claims that the language which is used is most of the time grammatical, and the speed of delivery is customized to the level of students. Also, the pronunciation is very clear and understandable. Therefore, he emphasizes, these exercises are not completely authentic as they still sound like scripted materials (Wilson, 2008, 33) and thus do not reflect everyday language.

2.9.2   Authenticity and its features

In terms of authenticity, there are many hints on how to recognize it. Wilson says that authentic materials are marked with features of repetition, misunderstanding and negotiation of meaning, backchannel devices that indicate that the listener is listening (for example: uh-huh), fillers that are consisted of short-expression such as "er" or "like" which enable speakers to think what to say next, hesitation when speakers do not know for a few seconds what to say, overlaps (interrupted speech), and forms of language that are not marked as a standard language, but rather as informal (Wilson, 2008, 31). The informal form of language can be identified in pronunciation, vocabulary, or grammar since they all differ from the written form of the language, so pronunciation tends to be more slurred, vocabulary is more colloquial, and grammar is rather ungrammatical, as Ur explains. She claims that it indicates the language to be more spontaneous (1999, 106).

Background noise comes hand in hand with authenticity too. While listening, we always come across with some kind of noise (Ur, 1992, 13). For the listener, such noise is incomprehensible and, therefore, is processed as a meaningless noise, which makes listening more demanding (Ur, 1999, 106). That means that hardly ever do we listen to something without any distractions. Thus, listening exercises containing this kind of noises are only essential for practising as it is part of everyday listening.

Likewise, accents play an important part in students' listening comprehension. Buck claims that nowadays, it is usual to encounter with many accents as many groups of language have a different accent. However, for students learning the second language, it might be difficult in terms of understanding the message because they are not exposed to a wide range of accents (Buck, 2001, 35). Nevertheless, Ur points out that the number of accents is enormous, and there would be any point in teaching them all. She suggests, besides teaching the most useful accents – British and American, to show students at least some of accents to provide them

with some practice, because students who are familiar with more accents are more likely to cope with the language more successfully (1992, 20). Also, Wilson believes the need to expose students with a variety of accents is necessary because English is a wide-world used language, and hence students will come across more accents than standard British and American ones (2008, 29).

To sum up, Ur claims that she is aware of the fact that not all the aspects of authenticity mentioned in this chapter will occur in each listening exercise contained in textbooks. However, she points out that at least some of these aspects should be practised in the listening exercises to prepare students for functioning outside the classroom (1999, 107). Thus the aim is not to overwhelmed students with all the features mentioned earlier but to show them how the English language is used in everyday life.

2.9.3   Features of everyday listening

Besides the occurrence of authenticity in the listening materials, which reflects the commonly used language, there are more factors that are connected to everyday listening comprehension. These include the presence of visuals and pre-listening tasks.

Firstly, in textbooks, there should be some presence of visual materials linked to the listening materials, which is of huge help for students (Ur, 1999, 107). Nevertheless, it was not always like this. Anderson and Lynch claim that in the last decades, the blank space in textbooks was filled with printed texts instead. In this way, students were overloaded with written information, so that their focus on listening decreased (1988, 90). Nowadays, this blank space is substituted with photos, diagrams, illustrations, and charts and, as Wilson suggests, it can help students to recall listening passages or help them before the listening activity (2008, 56). Furthermore, Ur believes visual materials have a huge value in contextualizing the listening and helping students to understand the language, as well as drawing students' attention and heightening their motivation (1992, 29-30). Besides, the visuals in textbooks can be in the form of videos that might be additionally included on DVD. That comes with a huge advantage of seeing a speaker's facial expression, gestures, etc. (Cunningsworth, 1995, 68).

Secondly, listening materials should be followed by the pre-listening stage. Cunningsworth claims that listening materials, and especially the authentic ones, are hard to follow without any previous knowledge about the topic. Therefore, as much background information as

possible should be given because it can ease the comprehension of the listening. For more details, see the chapter 2.6, which analyse the pre-listening stage into more details.

As mentioned, these aspects play an important role in listening comprehension in everyday life, and thus these should not be omitted in listening exercises in textbooks as they are hardly ever omitted from everyday life.

3. TEXTBOOKS

Textbooks are broadly used while teaching the second language and are popular among teachers and students, even today. Although the usage of textbooks is high for many years, at first, it is important to mention that it is not the only source for teachers that can occur in the classroom. Textbooks are, in fact, only a part of a bigger complex that is called teaching aids.

Teaching aids are classified by Maňák (1994) as tools that lead to the fulfilment of educational goals, meaning that it includes not only materials used in the classroom, but also teaching methods (Průcha, 2002, pp. 276). Furthermore, Maňák (1995) adds that teaching aids, in general, help to achieve aims and objectives; and easier the process of learning, so it helps students to acquire deeper knowledge about the subject (Skalková, 2007, 249). Thus the range of these aids is enormous. Nevertheless, Skalková divides them into seven categories for a better understanding. These categories show the basic categorization of teaching aids that can be found in the classroom:

- The real objects,
- models,
- delineation:
    - pictures,
    - projection,
    - movies, television, radio,
- sound aids (instrumentals),
- touch aids (braille),
- literary aids (textbooks, atlases, texts),
- programmes on PCs.

(Skalková, 2007, 249)

As seen from this categorization, there are many teaching aids that might be exploited in the classroom. However, Skalková points out that the more materials can be used, the more teachers have to be prudent about the selection of them. She also says that different teaching aids fulfil a different function in the process of learning and, therefore, teachers should wisely choose which one is appropriate at the moment. Besides, teachers should take into consideration the aim of the activity or the lesson, as well as the age of students, and their knowledge while choosing the teaching aid (2007, 249-250). Thus, in terms of teaching aids, teachers should be careful with the selection as there are many aspects that have to be assessed before the final selection. Nevertheless, for the thesis, textbooks are crucial, therefore, only the role of textbooks is closely examined and described.

The person who helped to create and popularise textbooks was Jan Amos Komenský. Průcha adds that besides this fact, he defined requirements on texts used in textbooks, mainly the necessity of comprehensibility and acuity, so that students can use textbooks themselves without any help. Průcha explains that it means that students should not imagine the content as impossible and hard to understand. Therefore, the content should be formed according to students' needs. Průcha acknowledges that Komenský's work is valid even today, with acknowledgement from pedagogical specialists in Europe and the USA (Průcha, 2002, 270). So, it might not be surprising that for many years textbooks are an integral part of the education system, and even the most used teaching aid used almost everywhere around the world.

3.1   THE ROLES OF TEXTBOOKS

Another reason why textbooks are so popular is that they fulfil many roles. In general, Tomlinson describes the role of textbooks as a teaching aid that provides materials for a whole course. He adds that textbooks are designed in such a way so they could be used as the only source of materials during the course (2004, ix). Nevertheless, providing teachers and students with materials is not the only role of textbooks. Other roles are, for example:

- A resource for presentation material (spoken and written)
- A source of activities for learner practise and communicative interaction
- A reference source for learners on grammar, vocabulary, pronunciation, etc
- A source of stimulation and ideas for classroom language activities

- A syllabus (where they reflect learning objectives which have already been determined)
- A resource for self-directed learning or self-access work
- A support for less experienced teachers who have yet to gain in confidence.

(Cunningsworth, 1995, 7)

As seen, there are many reasons why to use textbooks. Mainly, as already stated by Cunningsworth, it is a great source of exercises and materials which can be used in the classroom. Furthermore, students can use textbooks for achieving a level of autonomy by studying materials contained in textbooks at home. Or, in addition, they can use extra sources of materials included in textbooks to get the deeper knowledge about language. Also, it helps students with achieving aims and objectives that have been set at the beginning of the learning process (1995, 7). Besides, Hatoss claims that textbooks and their content serve as a source of cultural context and helps students with the formation of attitudes towards certain cultures (2004, 25). Cunningsworth, too, puts the importance on developing cultural knowledge by offering students materials and exercises about existing countries and cultures, because through it they can learn something new about the world (1995, 144). Above all mentioned, another role of textbooks is to provide students with basic knowledge of how to orientate in texts, how to work with them, and, also, how to work with textbooks in general (Průcha, 1998, 14) which is also valuable.

As seen, textbooks have many roles and, if correctly used, they can stimulate students' curiosity about language and support their autonomy. Nevertheless, there are two sides to every story, and even with the positive roles of textbooks, there might be some downsides which should be considered too.

3.2   PROS AND CONS OF USING TEXTBOOKS

Although textbooks fulfil many necessary roles, it still must be considered to what extent teachers should use textbooks. Cunningsworth highlights that textbooks should not become aims, as teachers should teach especially a language, not the textbook. Also, he believes that the heavy dependence on textbooks is not an ideal model in the teaching-learning process (1995, 7-10). Nevertheless, according to Harmer, other methodologists have not come to the same conclusion yet, so there is actually no 'rule' about when, how, or to what extent to use

textbooks in the classroom (2007, 181). Therefore, the pros and cons of textbooks should be considered before deciding about how and to what extent should be used.

3.2.1 PROS

Not surprisingly, textbooks are considered as the main source of information for teachers while planning lessons, and as the second most important source of information for students [the first and the most important source is considered to be a teacher] (Rost, 2002, 280, 293). Textbooks have many bright sides and, as mentioned, are of huge help, not only for teachers but for students as well.

Harmer highlights that besides a textbook, teachers are provided with a copy of the detailed teacher's guide, which not only does describe procedures for the lessons but also it offers different options and alternatives, interesting activities, and resources that teachers might use when searching for extra ideas for teaching. These extra resources include CDs and DVDs with adequately modified content for students (Harmer, 2007, 181) so that teachers do not have to put an effort to find and create their own materials (Rost, 2002, 259). To conclude, textbooks can both guide teachers through the lesson and provide them with new ideas for teaching, and also stimulate their creative potential when planning lessons (Cunningsworth, 1995, 139).

For students, on the other hand, textbooks are one of the main sources for learning (Průcha, 2002, 280). The unquestionable advantage is thus the possibility of revision materials in textbooks. It means students can easily search for information in textbooks, and they can study them in more detail, even outside the school (Harmer, 2007, 181). In contrast to students who do not use textbooks, and are, therefore, more reliant on teachers, those who use textbooks have some degree of autonomy, as they can monitor their progress, revise materials, and learn new things independently (Ur, 1999, 80). Furthermore, textbooks usually offer interesting topics and texts which may motivate students while learning the language (Harmer, 2007, 181). According to Buck, if the materials have an impact on students' curiosity, and it catches their attention, the language is more likely to be taught. He calls it the advantage of suitability - the levels of difficulty and topics are appropriate according to the level of students (2001, 156). Thus it can be assumed that the content of textbooks will be customized according to students' needs and interests, as well as the level of proficiency.

Also, Scrivener believes that textbooks were designed by more experienced teachers who know not only problematic parts with which students might have difficulties but also their needs and interests; and therefore, they can provide them with the interesting syllabus, containing challenging topics (1994, 38). Nunan defines syllabus as "a statement of content", which is fundamental for planning lessons (1988, 6), so if the syllabus is properly planned and followed systematically, students will be exposed to a balanced content of language, which is of big importance while achieving progress in learning (Ur, 1999, 79). Furthermore, this structure, lined from beginning to end, provides teachers and students with a safe base from which they can begin (Tomlinson, 2004, 298). Nowadays, the influence over the syllabus comes from *the Common European Framework (CEFR).* The content is the same for many schools in Europe, and therefore the level of proficiency achieved in one country will be understood in any other country (Scrivener, 2011, 148) which is one of the biggest strength since there is a higher chance of understanding the language used by a different nation.

3.2.2   CONS

Despite the positive sides of textbooks, there are also drawbacks that come with them. Teachers, as mentioned, tend to overuse textbooks, not taking into consideration other sources of materials or different approaches to teaching (Cunningsworth, 1995, 7). Tomlinson says that textbooks usually take control over deciding and pedagogical reasoning, thus teacher's role is reduced, which can result in deskilling teachers. Nevertheless, he continues, teachers are, in fact, not forced to go through all the exercises in the textbooks. Actually, once using a textbook, teachers themselves are free to choose what exercise they find helpful and which ones can be omitted (Tomlinson, 2004, 298). One of the main reasons why teachers should not depend on textbooks only is because sometimes, textbooks may have inappropriate content, activities might not be challenging enough, or there might be a focus on few skills only, and thus the development of skills would not be equal (Cunningsworth, 1995, 136-137). Scrivener also points out authors of textbooks create textbooks for wider society and not for the specific class or students. So, there is a probability of occurrence of activities that are unsuited for a particular class or students (1994, 43). Cunningsworth, therefore, believes that it is important to keep the balance between usage of textbooks and supplementary materials. Nevertheless, in this case, the textbook should be the basic source, only supported by these materials because textbooks serve as a useful framework (1995, 10) so that teachers still can

follow the syllabus, but they can supplement it by different materials too. Therefore, besides exercises contained in textbooks, it is essential to use different materials as well in case textbooks do not provide sufficient content.

To conclude, as Scrivener points out: "You do not necessarily need to be a slave to the book" (1994, 38). It means that although textbooks can be found as a good source of information, materials, and activities that can make lessons more attractive, sometimes, it does not have to meet students' needs in terms of topics or types of exercises which do not develop desirable skills or approaches. Therefore, it is all right not to use all the exercises in the textbook. However, to find out which exercises are suitable and which are not, teachers have to use evaluation.

4. EVALUATION OF TEXTBOOKS

Because textbooks are widely used, thus they are affecting the teaching-learning process, it is essential to concentrate on their evaluation (Průcha, 1998, 41). Tomlinson describes the process of evaluation as an attempt to predict the suitability of materials and their usability in classes without too much difficulty (2004, 3). So, the main reason why the evaluation should be taken into consideration is to analyse ahead strong and weak parts of activities. Such an analysis can provide teachers with the necessary time to substitute weak activities with different materials (Cunningsworth, 1995, 14). Therefore, during the evaluation process, it must be kept in mind that there is no such thing as an ideal textbook, as Cunningsworth claims (1995, 5) and, therefore, it is more about predicting of the suitability of materials rather than concentrating on finding a perfect textbook.

Before the evaluation process begins, it is important to have a textbook in which the evaluation of materials can be done. Nevertheless, because of the popularization of textbooks, the enormous number of different copies is produced and sold every year (Hutchinson and Torres, 1994, 315). With the large variety of textbooks arises one important question – how to choose the appropriate textbook which would suit the best? According to Cunningsworth, the first important step while choosing a textbook is to go quickly through the selected textbook. This evaluation is called impressionistic overview and its aim is to form a general impression of the selected textbook. The focus is mainly orientated on the visual side of the textbook such

as the layout, the sequence of items in the textbook, the occurrence of visual materials, their attractiveness, etc. Cunningsworth continues that this evaluation is suitable when selecting a textbook from more than one textbook as it may provide a quick overview of its weaknesses and strengths (1995, 1). However, this evaluation process is not sufficient in terms of identifying significant weaknesses that the textbook might have, neither does it show whether the textbooks suits and meets the requirements of the learning/teaching plan (1995, 1). For this purpose, Cunningsworth continues, an in-depth evaluation is used. This evaluation enables to examine the potential of textbooks in more depth. It means that it gives us opportunities to analyse specific items in textbooks and their suitability according to the syllabus, students' learning needs, etc. (1995, 2).

Cunningsworth points out that during the in-depth evaluation, there are fundamental criteria such as motivating students, supporting them in their learning by providing them with sufficient exercises and explanations, achieving goals set at the beginning of the course, and reflecting language used in everyday life (1995, 15-17) that should be taken into account. Besides, Cunningsworth claims that everyone has their own checklist of things that are important for them while choosing a textbook; nevertheless, it still must be in accordance with the syllabus. It can be, for example, what approaches are used in a textbook to teach specific grammatical aspects, or whether there is an occurrence of exercises focusing on areas of the language that are hard to teach, for example, intonation (1995, 2). Then, these are, among other criteria, taken into account while evaluating textbooks.

Nevertheless, for the purpose of this thesis, the occurrence of elements reflecting everyday language is crucial and thus will be used as the main criterion in the practical part. In a nutshell, as Cunningsworth explains, it means that students should be able to use the language outside the classroom without any problems. This can be achieved by exposing students to authentic materials, as well as giving them space for practising different listening strategies and approaches (1995, 15-16). Besides, Tomlinson highlights the necessity of authenticity in textbooks. He believes that no matter the level of proficiency, all students should be exposed to authentic materials in order to stimulate their engagement and motivation (2008, 4).

With the respect to authenticity, it should be evaluated to what extent the authenticity is used in the textbook, and if the listening exercises are accompanied by sufficient amount of background information, questions, or activities (Cunningsworth, 1995, 4).

This will be the main core of the practical part, in which I want to focus on the evaluation of listening exercises and their level of authenticity and elements of everyday listening, which might help students with comprehension outside the classroom.

5. CONCLUSION OF THE THEORETICAL PART

The theoretical part aims to define listening exercises contained in textbooks. At first, the term listening is explained and defined. Then, the thesis focuses on listening in the classroom. Despite a wide range of materials, the thesis focuses on listening exercises contained in textbooks only. In this part, all the necessary aspects that each listening exercise should contain are classified in terms of authenticity and everyday listening, and their necessity is explained into more details.

The second part of the theoretical part describes teaching aids, with the focus on textbooks. Since the research part focuses on listening materials in the selected textbook, the term textbooks must be explained. The roles of textbooks and their importance are further elaborated, as well as the pros and cons of textbooks, which must be weighed before selecting a textbook as the main teaching aid.

In the last part, the term evaluation is defined. The purpose of this part is to define the process of determination of the suitability of textbooks and the process of how to find a suitable textbook. The in-depth evaluation is explained, and some aspects that should be taken into consideration are mentioned; one of which is authenticity. Based on that, the in-depth evaluation with the focus on authenticity is the subject of the practical part.

To sum up, the theoretical part provides the save base for understanding all the necessary parts that each listening exercise should include from the perspective of authenticity and everyday listening, and what criteria are necessary to consider when analysing these exercises in the research part from the perspective of understanding everyday language.

6. RESEARCH

This research deals with the analysis of the chosen textbook and its listening exercises. Each listening exercise is examined by the criterion stated by Cunningsworth (1995, 4) who said that listening exercises should reflect everyday language as much as possible. The main focus is put on the presence of authenticity, pre-listening activities, visual materials, and the presence of the variety of tasks that would enable students to practice different approaches to listening. The overall aim is to identify how well listening exercises are designed to bring students closer to everyday listening. This is achieved by setting two questions:

- Are the listening exercises appropriately designed to prepare students for everyday listening?
- Is there a variety of tasks through the textbook that would enable students to practice different approaches to listening?

In the first question, the evaluation of the listening exercises is divided into two parts. In the first part, the research focuses on the occurrence of pre-listening stage and visual materials. The main aim is to find out whether the listening exercises are accompanied by sufficient amount of information, activities, and visuals to helps students with the comprehension. In the second part, the research tries to identify the amount of authentic elements comprises the listening exercises. These elements are stated by Wilson:

- overlaps,
- repetition of words,
- misunderstanding,
- false starts,
- hesitation,
- fillers,
- backchannel devices.

Two more points, which are stated by Ur (1999), are also added. These are:

- background noise,
- occurrence of different accents.

Stated criteria will help with identifying the level of authenticity used in listening activities (if any), and the result will show to what extent it reflects everyday English language. Nevertheless, the occurrence of informal English (stated by Ur in chapter 2.9) is not taken into consideration because of the level of proficiency (A2) which is supposed to understand clear, standard and slow speech. Therefore, it is not expected to come across with informal language. However, if any listening materials are containing informal language, it will be recorded. In terms of accent, although students are determined to understand mainly the standard accent, I am still interested in any other exposure to different accents in the textbook.

The second part of the research concerns the types of tasks because it is essential to practice different listening approaches. It can be done through tasks. When analysing the types of the tasks of the listening exercises, the Ur's taxonomy mentioned in chapter 2.8 is used. The goal is to find out whether a variety of tasks is presented, so the possibility of practicing different approaches is higher, or whether there is a dominance of few types of tasks only, so the practice of listening approaches is limited. Besides, this taxonomy will expose the amount of intensive and extensive listening exercises in the textbook.

The overall aim of this research is to find out whether the listening exercises are adapted in a way that it enables students to approximate everyday listening.

6.1 Selecting the textbook

With the excess of textbook these days, the question of what type of textbook would be appropriate for evaluation arises. For this thesis, it was important to find out a textbook for the ninth grade at lower secondary education, mainly because of the level of English, for which is the exposure of authenticity more appropriate. Another prerequisite was set about the usage of a textbook. To apply the results and see whether students are exposed to listening exercises that fulfil stated criteria, it was essential to find a textbook which is used by teachers these days. Therefore, the pre-research must have been done. In order to find out a suitable textbook, an e-mail was sent to thirty schools and language schools, politely asking for the details about textbooks that are used at their workplace nowadays. Although the e-mail was sent to thirty subjects, not even half of the addressed schools replied, therefore, the textbook was selected from thirteen answers only. The results are displayed on the graph below.

Textbooks

- Project
- New English for You
- English File
- Headway
- Other
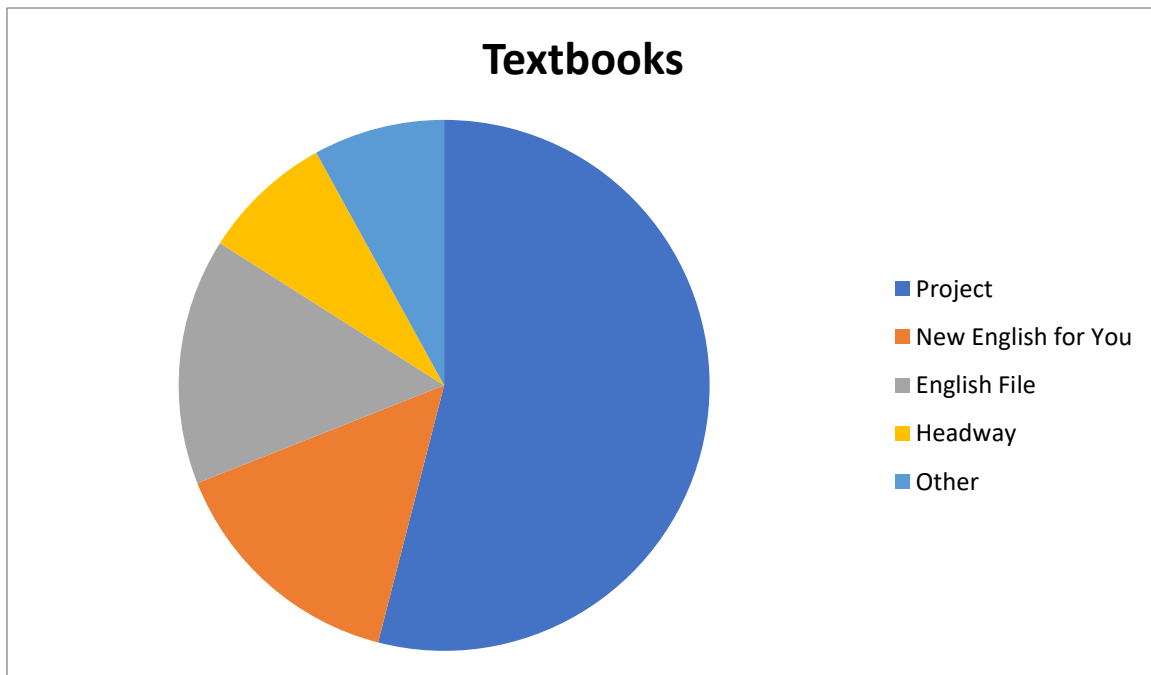
Nevertheless, the selection was not harmed by the number of responses. Most addressed schools use mostly the same textbook. As the graph shows, the most popular textbook among teachers is *Project* which was mentioned seven times (54 %), the second and third were *New English for You* and *English File* which were mentioned two times (15 % each), following the last textbook, *Headway*, which was mentioned once (8 %). In the graph, there is also a category "other" included. That indicates one response where teachers do not use a textbook during teaching the English language at all and rely on different sources only (see chapter 2.4 for more details). To sum up, based on the research, the textbook that is used by teachers and students the most is *Project,* and thus it will be the subject of the analysis in this paper.

6.2   Project textbook

Project textbooks, by Tom Hutchinson, are a complex of five textbooks that are focused on English for elementary education. Textbooks are designed to lead students through their English course from the fifth grade of primary education (students who are absolute beginners, classified by CEFR as level A1) to the ninth grade of lower secondary education (students who are at pre-intermediate level, classified by CEFR as level A2). Also, there are new editions of these textbooks, so it can reflex requirements of the education system. Textbooks are therefore updated, contemporary, and teach students a suitable syllabus. In addition, it also reflex needs of teachers and students who are using textbooks, so based on their feedback, textbooks improve and change accordingly. Each textbook comes within

a package of other components, such as a teacher's book, a student's book, a workbook, a CD-ROM, and a DVD. Moreover, *Project* provides additional exercises on their internet website, where students can practice grammar, vocabulary, or even listening because all listening materials from textbooks are also available on the internet. All activities are based on textbooks, so the topics are identical, and it serves for the deeper acquirement of knowledge. For the purpose of this thesis, the *Project 5* textbook, suitable for students of ninth grade, was chosen.

6.2.1   Project Five, the third edition

Project Five, third edition, was published by Oxford University Press in 2010. The textbook contains six units, and each of this unit has a main topic. The topic is then divided into four subtopics, which enable students to explore the topic into more details and from different angles. These subtopics are labelled alphabetically: A, B, C, and D. Besides, there are three additional chapters at the end of each unit: Culture, Across the Curriculum, and Write your project. The life in England and the USA is explained in the chapter 'Culture' for acquainting students with their culture. Write your project then asks students to compare cultures between their country and England or the USA through the form of writing an essay, making research, or creating something according to the topic. 'Across the curriculum' appraises students with other subjects taught in schools, such as biology or geography. These chapters provide students mainly with the new vocabulary. Furthermore, there is an introduction unit, which consists of two topics only and does not have any additional exercises. Listening activities appear in all six units and in the introduction part too. So, at total, there are seventy-three comprehension listening exercises that are analysed.

6.3   RESULTS

The results are divided into three categories to ensure clarity and logic flow of the result part because many aspects were taken into consideration during evaluation. The first part analyses the occurrence of pre-listening stages and visuals, the second part analyses the level of authenticity, and lastly, the types of tasks appearing in textbooks are examined. The analysis

was provided on the student's textbook only because the workbook does not contain any listening materials.

### 6.3.1   Pre-listening stage, and visual materials

At first, the occurrence of pre-listening activities was taken into account. Due to the layout of each unit, where each unit has one main topic that is further developed so that the exercises complement each other, it might be assumed that there is always a pre-listening stage to the listening part. Due to it, students are familiar with the topic, the number of speakers, and the situation they are exposed to. Besides, I have also focused on the occurrence of pre-listening activities that are stated in the textbook and are directly designed to prepare students for the listening exercise, and ease them the comprehension. From the total of seventy-three exercises, there were thirty-five pre-listening activities presented (48 %), which means more than half of the listening exercises in the textbook do not provide students with the pre-listening activity.

On the other hand, the exercises with the pre-listening activities presented in the textbook vary in strategies of how to prepare students to listening exercises. The most common strategies used in the textbook include, for example: guessing the situation or topic from the pictures/photos, having a discussion about the topic, making a list of things connected to the topic, answering questions, reading dialogue, and reading a short text.

The second point analysed in this section is the occurrence of visual materials in the textbook. In the textbook, more than half of the listening exercises are supplemented by visual materials. More precisely, the visual materials are found in forty-nine exercises (67 %) and most often take the form of photographs and pictures, where pictures, like drawings, are presented more often than real photographs. Also, there is an occurrence of maps as well, but they are used only to a small extent, which is in three listening exercises. Otherwise, speaking of the listening exercises, no more types of visual aids were observed in this textbook.

6.3.2 Authenticity

When it comes to the analysis of authenticity in the listening exercises, the very first important step is to find out how many of these exercises are authentic, authentic-based, or scripted.

Authenticity in the listening records

■ Authentic ■ Authentic-based ■ Scripted ■
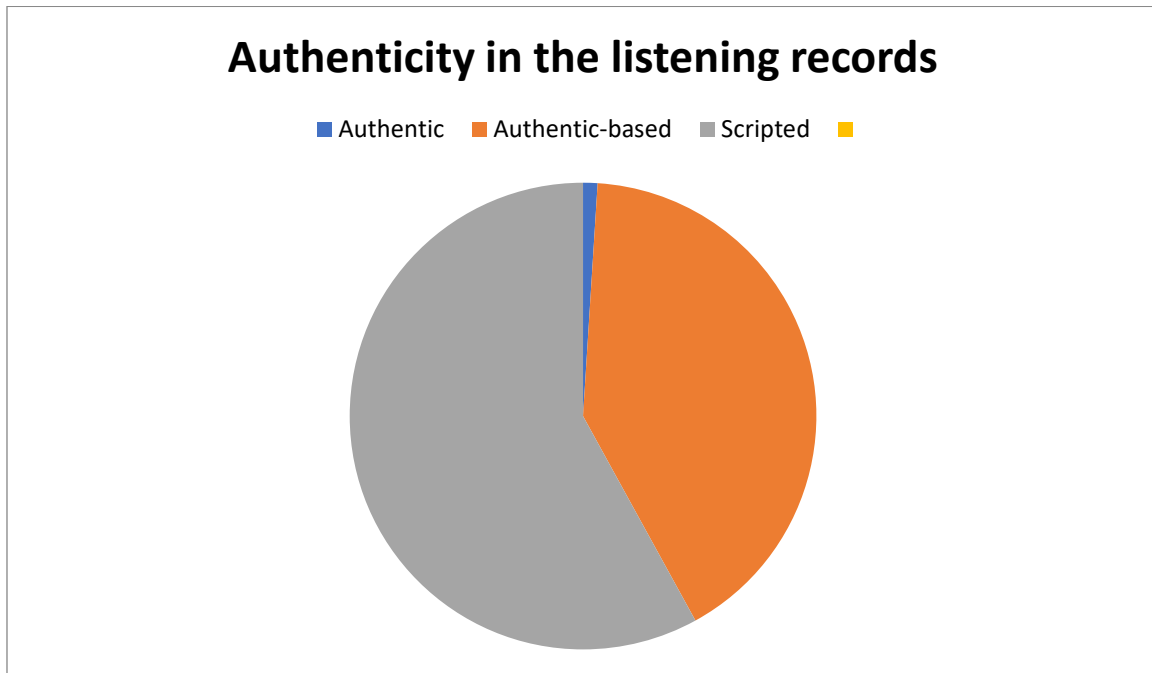
The result shows that a significant part of the listening exercises contained in the textbook is scripted materials. The total amount of these exercises is forty-two, which is 58 %. There are slightly few exercises containing at least some authentic elements. The number of these exercises founded in the textbook is thirty at total, which is 41 %. Besides, there is also an occurrence of an exercise in the textbook that is fully authentic. This exercise exposes students to the announcement at the train station, therefore it is questionable to what extent it reflects everyday language. Nevertheless, it was the only authentic material in the whole textbook.

Due to the lack of authenticity in scripted exercises, the analysis of authenticity is done on thirty semi-scripted exercises and one authentic one. Nine authentic elements were analysed. In average, each of the listening exercises has three of them. The listening exercise with the

most authentic characters recorded has seven of them, and the listening with the least authentic characters has only one.

Out of nine authentic elements, there is only one that does not occur in any listening exercise at all: 'false start'. Then, it follows 'repetition,' which was found only in one exercise. 'Overlaps' and 'misunderstanding' were recorded through the listening exercises two times each. These characters are not so common in the textbook and appear in the listening exercises rarely. Nevertheless, other characters were found more often. 'Backchannel devices' were recorded eleven times, 'hesitation' thirteen times, and 'background noise' seventeen times. The most frequent authentic character found in the textbook was 'fillers,' which was recorded twenty-five times.

The last point not mentioned concerns the occurrence of different accents than British and American one. Out of thirty exercises, there are only two exercises that include a speaker who is not originally from the Great Britain or the USA but who is a foreign with a different accent. Nevertheless, these listening exercises are part of one unit, so they are linked to each other and evolve one storyline. Thus, even though there are marked two exercises in which different accent occurs, there is only one accent that is used throughout the textbook. The accent, which is used in this textbook, is Hungarian. Information about the accent is also provided in the exercise so it is easy to classify this accent.

For more details, see Appendix C.

6.3.3   Tasks

During the analysis of the types of tasks in the textbook, the Ur's taxonomy was used. These tasks were analysed throughout the textbook, so the total number of exercises checked is seventy-three. Nevertheless, some exercises contain more than one task, so therefore the total number of tasks found in the textbook is eighty.
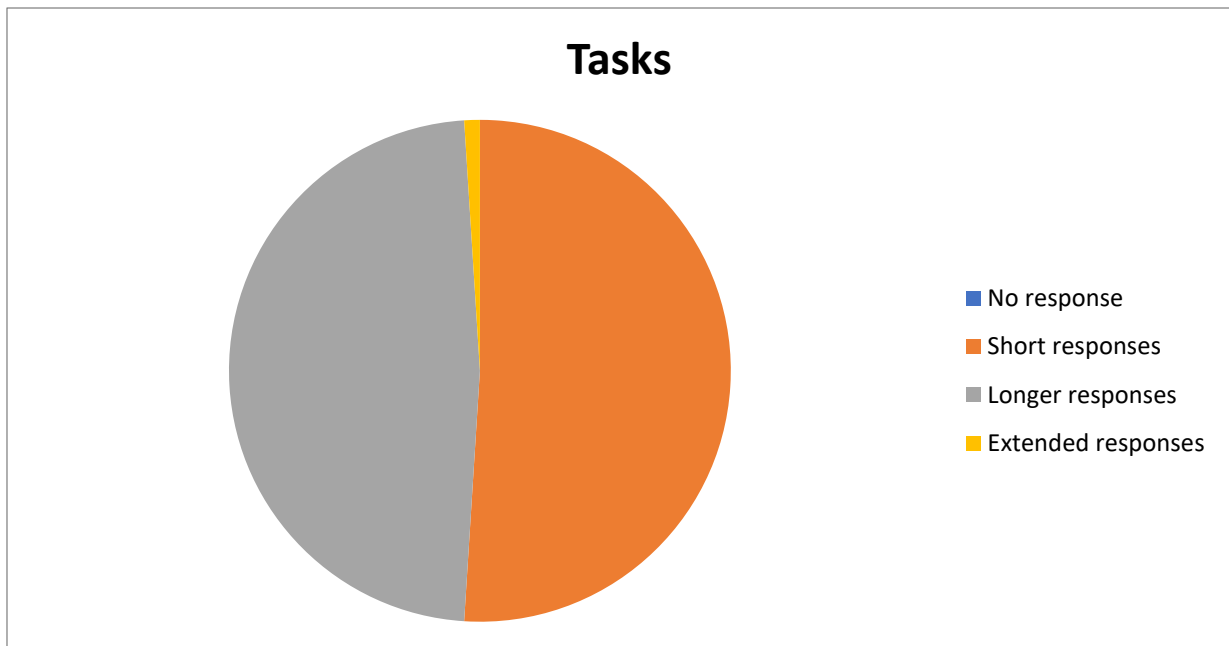
Tasks

As seen from the graph, the presence of tasks which demand short and longer responses are almost equally found in the textbook. Short responses create forty-one exercises (51 %) and longer responses thirty-eight (48 %). Tasks, where listening serves as a starting point for different extended exercises, are found in the textbook in one exercise (1%). On the other hand, listening exercises which do not require any response (extensive listening) are not found in the textbook, although there are listening exercises such as songs or stories. However, these tasks have always a task assigned, and therefore, they are not counted as listening for pleasure without any necessity to response, since the response is required.

6.3.3.1 Short responses
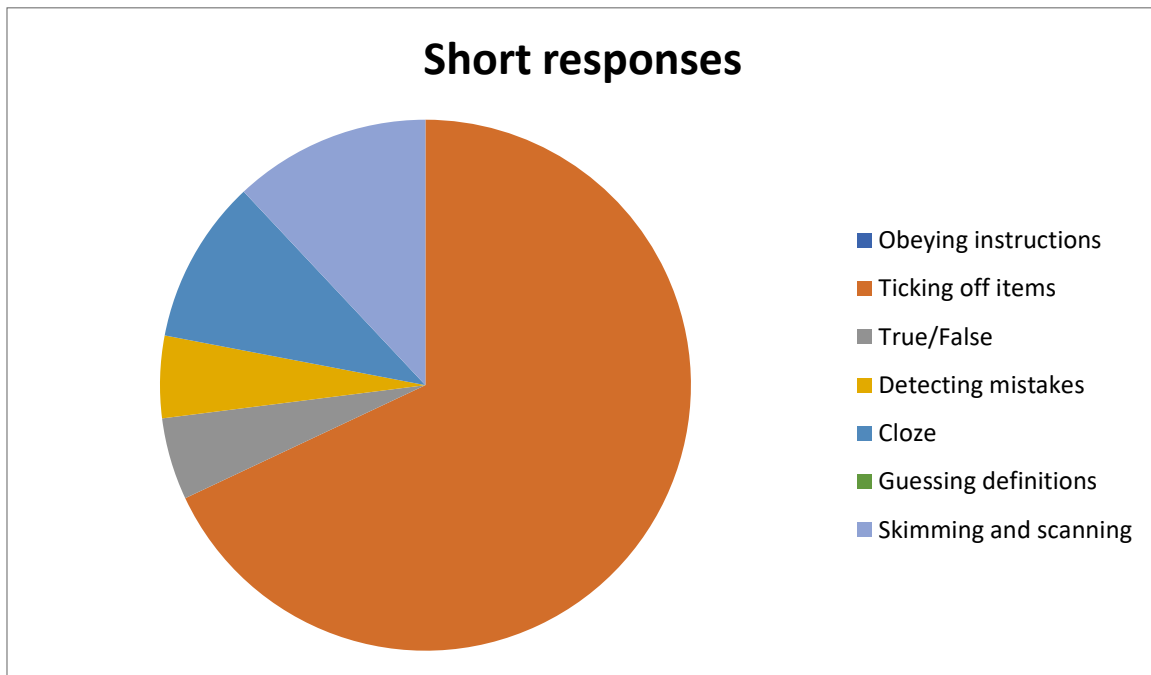
The graph shows that there is a presence of all tasks stated by Ur, apart from a task 'guessing definition' and 'obeying instructions' which were not observed in the textbook at all. Despite the omission of these tasks, it must be concluded that the usage of other tasks in the textbook is not so diverse, although each task is practiced at least once. The most frequent task requiring a short response is 'ticking off items' which is used twenty-eight times (68 %). Nevertheless, this category includes many types of exercises where students work with lists, texts, or pictures and based on the exercise, students match or tick off them with the exercise. Then, the second most used task, in terms of short responses, is skimming and scanning. There are five exercises (13%) and usually consist of two or three expressions that students are supposed to identify. These tasks always have a listening text available. Thirdly, 'cloze' tasks are found in four exercises (10 %) where students have to fill in one missing word into the gap. The last two listening tasks: true/false and detecting mistakes are found in the textbook two times each (5 %). Students have to decide whether the statements are true or false, or, on the other hand, detect mistakes in the listening exercise.

6.3.3.2 Longer responses

Unlike tasks requiring short responses, all the tasks designed for longer responses are used in the textbook. However, the presence of these tasks is neither equal.

Longer responses

- Answering questions
- Note-taking
- Paraphrasing and translating
- Summarizing
- Long gap filling
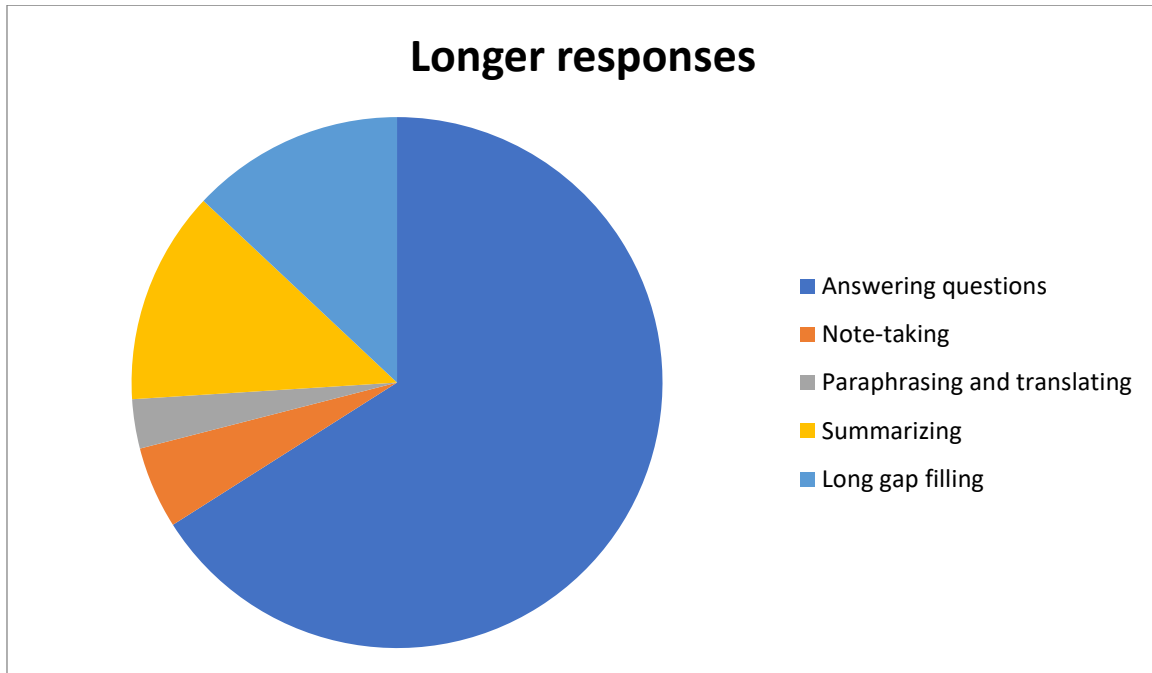
The most frequent listening task, requiring a longer response, is the task when students are supposed to answer questions that require a full response, not only yes or no. This type of task is found throughout the textbook twenty-five times (66 %). Then, 'summarizing' is presented in five exercises (13%). In the same way, 'long gap-filling' is presented in five exercises (13 %). In these types of exercises, students are supposed to fill in longer expressions than one word. Then follows 'note-taking,' which is presented two times (5 %). These tasks occur in longer listening exercises, therefore, students have to make notes in order to get the most important points from them. The last not mentioned is 'paraphrasing and translating' task, which occurs only once (3 %) and focuses on paraphrasing only. Translating does not occur in the textbook at all.

Lastly, exercises requiring an extended response are found in this textbook too, nevertheless only to a small extent. In fact, there is only one exercise throughout the textbook, in the form of a song. The listening exercise includes a task that makes students come up with their own

interpretation of the song. The task is stated like this: "What do you think the singer has done?" and without any previous background knowledge, students should find out the meaning of the song. Nevertheless, there are some clues hidden in the songs, which should help students with the task.

From the perspective of approaches to listening, listening in details occurred forty-one times, listening for specific information thirty times, listening for gist only eight times, and listening and making inferences occurred once.

7. CONCLUSION OF THE RESEARCH

In the research part, I aimed to find whether the listening exercises in the selected textbook are appropriately designed to prepare students for everyday listening. The analysis focused on the occurrence of the authentic characters in the exercises, as well as the features of everyday listening, such as visual aids, the knowledge about the topic, and the variety of task that would enable students to practice different listening approaches.

Although there is the presence of the authentic language in the textbook, the scope is not so wide. The higher occurrence of authenticity is in the dialogues rather than in monologues. However, even there, the authenticity is presented, although not so often. Nonetheless, all the listening exercises are usually problem-free, and there is hardly any overlapping or misunderstanding. People are always polite and wait until the second person finishes their line in the listening exercises. Also, the situations are always easily and quickly solved without any further explanation or reassurance. So, the situations do not provide students with any conflict or inconvenience. Nevertheless, on the other hand, listening exercises contain a great number of fillers and background noises. Students have to cope with some noise while listening, which perfectly reflect the real-life listening. Fillers such as 'you know', 'yeah', 'well', 'I mean', 'um', and 'so' are frequently used and can be found in almost all thirty exercises. Besides, backchannel devices and hesitation were recorded quite often too. All these elements indicate that at least some authenticity occurs in the listening exercises and show students that everyday speech is not always smooth and straightforward but that it can contain, for example, hesitation or fillers too. However, despite the presence of these elements in the listening exercises, the usage of them is not so frequent, and most of the time listening exercises sound more unrealistic so that it cannot be compared to everyday conversation or

speech. The language is accustomed to the level of students, therefore, during analysis, I have not come across to any significant expressions of informal speech.

Considering visual materials and pre-listening activities, they are found quite often in the textbook. Visual materials, mostly in forms of photographs and pictures, usually help students with imagining situations or with the preparation for listening exercises. Unfortunately, there is no video attached to these exercises that would show students speakers in real-time, therefore, students are only reliant on pictures and photographs in the textbook. Pre-listening activities, which should prepare students for the main exercises, are found nearly in the half of the exercises. Nevertheless, although they are not presented all the time, exercises without pre-listening activities at least contain basic information about listening, such as how many speakers occur in the exercises or the brief explanation of the situation in which speakers take place. If the pre-listening stage is present, students are exposed to a variety of activities, from working with visual aids to the group discussion. So, it can be concluded that students always know at least something about the listening exercise, either from the activity or from the description.

In terms of accents, the textbook does not contain almost any foreign accents. Furthermore, what comes as a surprise that in the whole textbook, there is only presence of the British accent (apart from the Hungarian accent which occurs in two exercises). Before the research, I assumed that the textbook contains two primary accents, English and American. However, the American accent is not presented in a single listening exercise in this textbook. This fact is more surprising since there are exercises concerning topics like American culture. So, it was presumed that at least these exercises are recorded by American speakers. Indeed, this assumption was wrong, and the textbook contains listening exercises recorded by English speakers only. Thus it does not give students almost any chance and opportunity to listen to different accents than the British one.

Lastly, the listening tasks were analysed. Firstly, considering extensive and intensive listening, the textbook contains intensive listening only, although there is a presence of listening exercises that have the potential to be extensive listening (songs, stories, and fairy-tales). Nevertheless, these tasks are customized according to students' level of proficiency. Besides, there is always a presence of a task, and therefore, students do not listen for their own pleasure, but for fulfilling the task. As mentioned in the chapter 'Extensive and intensive listening,' students should be exposed to both listening; nonetheless, this textbook does not provide this practice, and thus, the exposure of authentic materials is much lower. In terms of

intensive listening, the variety of task altogether is very rich, although it is not balanced and students are, in most cases, asked to answer questions or tick off items. Nevertheless, students have also some opportunities to practise different approaches to listening as they are exposed to listening for specific information (e.g. answer the question), listening in details (e.g. cloze, detect the mistake), as well as for gist (e.g. summarization). Also, there is a task that challenges students to think about the speaker's feelings, so 'listening and making an inferences' is included too. Due to the variety of listening exercises and tasks provided in the textbook, students are exposed to different situations in which they need to use different approaches to listening in order to get the correct answer. This variation, although not so balanced, can only help them with improving their listening skills and prepare them for listening outside the classroom that is nothing but valuable.

7.1   Final evaluation

Although the textbook has a significant number of scripted materials with no features of authenticity, there are still some exercises that expose students to authentic-based materials. Nevertheless, in terms of authenticity, it does not reflect everyday usage of English and thus does not provide students with enough listening materials reflecting everyday language. However, this book is designed for students with the level of proficiency A2, who, according to CEFR (2001), can understand clear and standard speech, therefore; understandably, the exercises are customized in a way so that students comprehend them in terms of speed, grammar, and pronunciation. Although the textbook might not give them a clear idea about how the language is used every day, at least some elements of authenticity are used in the textbook. On the other hand, the presence of visuals and the pre-listening stage is sufficient so that this textbook helps students with the comprehension of listening exercises as much as possible. Also, this textbook provides students with the diversity of listening tasks due to which they can practice different listening approaches. This can only help them when listening outside the classroom. Overall, it can be concluded that the textbook has some potential to provide students with authentic-based materials, nevertheless not to the extent that it reflects everyday language.

CONCLUSION

This bachelor thesis deals with the evaluation of the textbook *Project 5, third edition,* and its listening exercises. The main aim of this thesis is to find out to what extent listening exercises reflect everyday language. The thesis is divided into two main parts: the theoretical and the practical part.

The theoretical part is then divided into four parts. The first part explains the differences between teaching listening skills now and then, the *Common European Framework of Reference for Languages* is briefly introduced, and required outcomes stated by CEFR are described in accordance to what students can comprehend. The second part of the theoretical part concentrates on listening. Firstly, the term of listening is defined. Secondly, listening is described from the perspective of the teaching/learning process. The different possibilities of exposing students to listening materials are introduced, with the further examination of listening exercises in textbooks. Then, these exercises are talked over. The explanation of their components is provided with all necessary components for developing listening skills because these components create an integral part of everyday listening.

The third part examines textbooks in the context of the teaching/learning process, their roles, and their positive and negative sides. Lastly, the evaluation of textbooks is described and approaches used while evaluating textbooks are described. These approaches are then used in the practical part.

The practical part aims to find to what extent are listening exercises in the textbook *Project 5, the third edition,* authentic so that students are better prepared for listening outside the classroom. Firstly, the process of selection of a textbook is explained. The goal was to find a textbook that is actively used in the teaching/learning process nowadays.

Then, *Project* textbooks are introduced in general, which is then narrowed to *Project 5,* suitable for students at the ninth grade at lower-secondary education. Based on the theoretical part, the next step is the introduction of the list of criteria according to which the analysis of the textbook is done.

The findings of the practical part are neither positive nor negative. According to the level of proficiency, the students might be able to understand some authentic inputs if the speech is

relatively slow. Therefore, apart from one authentic exercise, the textbook deals only with scripted or authentic-based materials. Nevertheless, scripted materials create the majority of listening materials in this textbook. On the other hand, at least there is the presence of authentic-based materials which, although not natural, provide students with some elements of everyday speech, mainly then with the usage of fillers, which is highly common in this textbook. However, as stated, these materials are more likely scripted, therefore hardly ever can we notice overlapping or misunderstanding between speakers. In a nutshell, the materials sound very utopian with the language that is very standard and conflict-free. In terms of visuals, and pre-listening stage, it might be concluded that their occurrence is sufficient, helping students with comprehending the exercises as much as possible. Similarly, the diversity of tasks, enabling students to practice different listening approaches, is tolerable. Students can practice and improve these approaches, which can only help them while listening outside the classroom.

The final conclusion is that this textbook partly reflects elements of everyday speech, nevertheless, it does not reflect the commonly used language, and thus it might not give students a real idea about the listening outside the classroom.

RESUMÉ

Tato bakalářská práce se zabývá hodnocením učebnice *Project 5, třetí edice,* se zaměřením na výskyt autentických materiálů v poslechových cvičeních, které by přiblížily žákům jazyk, který je používán každý den, a tím je lépe připravily na poslech, kterému se později, mimo bezpečí svých lavic, s velkou dávkou pravděpodobnosti nevyhnou. Bakalářská práce je rozdělena na dvě hlavní části: teoretickou a praktickou.

Teoretická část je sama o sobě rozdělena na čtyři části. Prví část vysvětluje, jak se poslech ve školách učil dříve a k jakému posunu během let došlo. Mimo jiné tato kapitola osvětluje průřez ve výuce komunikačních dovedností v průběhu let. Následně je vysvětlen pojem *CEFR*, jež je od roku 2001 základním pilířem pro školy a výuku cizích jazyků. Mimo jiné se také využívá při tvoření výstupů toho, co by si žáci měli osvojit, aby byli schopni používat jazyk na komunikační úrovni. Následně jsou definovány výstupy pro 9. třídu základní školy, jejíž dosažená úroveň se klasifikuje jako A2, s tím, čeho by žáci měli v rámci poslechu dosáhnout. Druhá část teoretické části vymezuje pojem *poslech* a řadí ho do kontextu učení ve třídě, neboť ve třídě se můžeme setkat s více druhy poslechu, než jsou poslechová cvičení v učebnicích. Mimoděk, poslechová cvičení v učebnicích jsou předmětem této bakalářské práce a tudíž je jim věnována zbylá část této bakalářky. V prvé řadě jsou osvětleny všechny prvky, které by takový poslech měl mít v rámci přiblížení studenta k poslechu, který je běžný pro každodenní život. Především se zde pak vymezují prvky autentičnosti, které by měly být součástí poslechových cvičení, a které ukazují, že při poslechu se žák musí potýkat i s prvky, které nejsou přímo určeny k pochopení zprávy. Toto zahrnuje zejména zaváhání, nespisovnou mluvu, slovní vycpávky, šum v pozadí, apod. Následně je zde i dovysvětleno, že během poslechu v každodenním životě jsme vybaveni jistou informací ohledně toho, co budeme poslouchat a mnohdy je nám k tomu poskytnu i nějaký vizuální prostředek, čímž je poslech značně usnadněn. Proto by toto mělo být také součástí poslechových cvičení, nejenom z pohledu autentičnosti. Tato část se nadále zaměřuje na strategie poslechu, které jsou hojně využívány v každodenním poslechu, a proto jsou zařazeny i do této bakalářské práce, neboť jejich trénování a různost může pomoci žákům s poslechem nejen mimo lavice třídy. Třetí část se zaměřuje na učebnice, jejich kontext v učení anglického jazyka, vymezují se zde role učebnic a v neposlední řadě se porovnávají klady a zápory používání učebnic. Poslední bod teoretické části se zabývá hodnocením učebnic, především pak na jakém základě se učebnice hodnotí. Toto hodnocení se pak následně využívá v praktické části této bakalářské práce.

V praktické části je pak hlavním cílem zjistit, na kolik se poslechová cvičení přibližují reálnému poslechu, jemuž jsme vystaveni každý den, a která by studentům usnadnila poslech mimo lavice třídy. V prvé řadě bylo však nutné vybrat učebnici, v které by daná analýza proběhla. Důležité bylo vybrat takovou učebnici, která je momentálně používána ve většině škol, aby se výsledky mohly odrážet od učebnice, která je reálně používaná učiteli a žáky v tomto údobí. Pro tento účel, informační e-mail byl poslán do různých škol a institucí, s dotazem na učebnici, jaká je využívaná na jejich pracovišti. Ze všech odpovědí, které přišly, bylo patrné, že nejčastěji používaná učebnice je *Project 5*. Tato učebnice je následně popsána, aby bylo jasné, jak daný sylabus funguje, neb je to klíčové pro pochopení rozvržení poslechových cvičení v rámci učebnice, především pak pro pochopení před-poslechových cvičení. Díky sylabusu, který učebnice nabízí, je totiž patrné, že většina poslechových cvičení bude opatřena alespoň částečně informacemi o tom, co v nahrávce žáci uslyší, neboť většina cvičení spolu úzce souvisí. Před-poslechová cvičení jsou totiž také brána v potaz při analýze autentičnosti, neboť v reálném poslechu málokdy posloucháme bez jakékoli znalosti. V neposlední řadě je určen seznam kritérií, na jehož základě bude dané hodnocení učebnice z pohledu autentičnosti poslechových cvičení probíhat. Tento list je vytvořen na základě teoretické části. Obsahuje složky jako výskyt autentičnosti, vizuálních materiálů a před-poslechových cvičení, a různorodost úkolů, které umožňují studentům trénovat poslech pro různé účely. Následně, na základě tohoto listu a vybrané učebnice, proběhl výzkum. Z celé učebnice bylo pak poslechnuto sedmdesát dva nahrávek, které jsou určeny pro porozumění.

Z výsledků je pak patrné, že z pohledu autentičnosti poslechových cvičení v této učebnici je autentičnost poměrně zanedbávána, neboť z větší části jsou v učebnici použita poslechová cvičení bez těchto prvků. Jsou to tedy nahrávky s předepsanými dialogy/monology a jejich poslech nemá co dočinění s každodenním poslechem. V menší části se zde pak nacházejí cvičení, která jsou sice předem předepsané, nicméně skrývají v sobě některé prvky autentičnosti, které ukazují studentům alespoň částečně, jak je jazyk každodenně používán (čímž jsou v tomto případě především vycpávky ve stylu „však víš" nebo „ehm, hmm, uhm"). Vyloženě autentické cvičení se v učebnici nachází pouze jedno. Nicméně, i přes výskyt těchto autentických prvků, nemůže být učebnice pokládána jako učební materiál, který by se snažil studentům přiblížit každodenní jazyk ve smyslu autentičnosti.

U čeho však učebnice dosáhla obstojných výsledků, je podíl vizuálních pomůcek, před-poslechových aktivit a různorodost úkolů v přítomnosti poslechových cvičení. Z velké části jsou studenti obeznámeni s tématem aktivity a s nejzákladnějšími údaji. Obrázky a fotografie

jsou také víceméně z velké části součástí těchto cvičení. Jako další kladný bod se bere přístup učebnice k procvičování různých druhů poslechových strategií skrze úkoly přiřazené ke cvičením. Studenti tak mají možnost vyzkoušet všechny strategie skrze různorodě úkoly, což je obrovská výhoda pro poslech mimo školu, kdy je různorodý přístup k poslechu nedílnou součástí poslechu.

Pokud by se mělo dojít k nějakému závěru, učebnice obsahuje cvičení, která svou charakteristikou lehce reflektují prvky každodenní mluvy, student je na poslechové cvičení dostatečně připraven a má možnost si vyzkoušet i procvičení různých poslechových strategií. Nicméně pokud jde o celkové posouzení, poslechová cvičení nejsou ve velké míře uzpůsobena poslechu, který by reflektoval každodenní mluvu. Avšak, je zde brán zřetel na fakt, že studenti, jejichž úroveň jazyka je A2, jsou schopni porozumět řeči, která je pronesena vcelku pomalu a srozumitelně. Proto je jasné, že nahrávky musí být jistým způsobem uzpůsobeny dané úrovni. Nicméně i přes tento fakt věřím, že studenti mohou býti vystaveni nahrávkám s větším obsahem autentičnosti, které by je, mimo jiné, i více motivovali a připravili na poslech mimo třídu, neboť v nahrávkách, které mají v této knize k dispozici, nemá nikdo problém s nalézáním správných slov, proud myšlenek je v nahrávkách rychlý, bez značeného zadrhávání, nikdo si nikomu neskáče do řeči, všichni se sebou souhlasí, atd. Rozhovory se, tudíž, zdají být nereálné, až utopické, a ne normální, běžně používané. Věřím proto, že potenciál autentičnosti, nebo alespoň z části autentických nahrávek, zde není zcela využit a nedává studentům jasnou představu o jazyce, kterému budou mimo třídu vystaveni.

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APPENDICES

Appendix A – the difference between authentic and scripted materials according to Wilson (2008, 30)

Authentic	Scripted
Overlaps and interruptions 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 the listener's ongoing response	Artificial stops and starts that reflect an idealised version of communication (in which misunderstandings, false starts, etc never occur)
Loosely packed information, padded out with fillers	Densely packed information

Appendix B – Syllabus

Contents

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Appendix C – The list of criteria for evaluation of textbook *Project 5, third edition*

Unit/Exercise	A/1b	A/1b	B/3a	1A/1	1A/8	1B/3	1B/5	1C/1	1C/4
Authenticity:									
Authentic									
Authentic-based	√	√		√	√		√	√	√
Scripted			√			√			
Features of authenticity:									
Overlaps	√	X	X	X	X	X	X	X	X
Repetition	X	√	X	X	X	X	X	X	X
Misunderstanding	√	X	X	X	X	X	X	X	X
False starts	X	X	X	X	X	X	X	X	X
Hesitation	√	√	X	X	X	X	√	X	√
Fillers	√	√	X	√	√	X	X	√	√
Backchannel devices	√	X	X	X	X	X	X	√	X
Background noises	√	√	X	√	X	X	X	√	√
Different accent *	√	√	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	1D/2	1	1	1/2a	1/4a	1	2A	2A/6	2A/7
Authenticity:									
Authentic									
Authentic-based	√				√				√
Scripted		√	√	√		√	√	√	
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	X
Repetition	X	X	X	X	X	X	X	X	X
Misunderstanding	X	X	X	X	X	X	X	X	X
False starts	X	X	X	X	√	X	X	X	X
Hesitation	√	X	X	X	X	X	X	X	X
Fillers	X	X	X	X	√	X	X	X	X
Backchannel devices	X	X	X	X	X	X	X	X	√
Background noises	X	X	X	X	√	X	X	X	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	2B/2	2B/6	2C/2	2C/5	2D/2	2D/7	2	2	2/1
Authenticity:									
Authentic									
Authentic-based			√	√					√
Scripted	√	√			√	√	√	√	
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	√
Repetition	X	X	X	X	X	X	X	X	X
Misunderstanding	X	X	X	X	X	X	X	X	X
False starts	X	X	√	√	X	X	X	X	X
Hesitation	X	X	√	√	X	X	X	X	X
Fillers	X	X	√	√	X	X	X	X	X
Backchannel devices	X	X	√	√	X	X	X	X	√
Background noises	X	X	X	X	X	X	X	X	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	2/2	2	3A/2	3B/1	3B/8	3C/3	3D/1	3	3
Authenticity:									
Authentic	√								
Authentic-based			√			√	√		
Scripted		√		√	√			√	√
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	X
Repetition	X	X	X	X	X	X	X	X	X
Misunderstanding	X	X	X	X	X	X	√	X	X
False starts	X	X	√	X	X	X	√	X	X
Hesitation	X	X	√	X	X	X	√	X	X
Fillers	√	X	√	X	X	√	X	X	X
Backchannel devices	X	X	X	X	X	X	X	X	X
Background noises	X	X	√	X	X	√	√	X	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	3a	3	3	4A/1	4A/2	4B/6	4C/3	4D	4/1
Authenticity:									
Authentic									
Authentic-based		√		√	√	√	√	√	
Scripted	√		√						√
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	X
Repetition	X	X	X	X	X	X	X	X	X
Misunderstanding	X	X	X	X	X	X	X	√	X
False starts	X	√	X	X	√	√	X	√	X
Hesitation	X	X	X	X	√	X	√	√	X
Fillers	X	√	X	√	√	X	√	√	X
Backchannel devices	X	X	X	X	√	X	X	√	X
Background noises	X	X	X	X	√	X	√	√	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	4/3	4/2	4	4	5A/2	5A/7	5B/1	5B/6	5C/3
Authenticity:									
Authentic									
Authentic-based								√	√
Scripted	√	√	√	√	√	√	√		
Features of authenticity:									
Overlaps	X	X	X	X	x	x	X	X	X
Repetition	X	X	X	X	x	X	X	X	X
Misunderstanding	X	X	X	X	X	X	X	X	X
False starts	X	X	X	X	X	X	X	X	√
Hesitation	X	X	X	X	X	X	X	√	X
Fillers	X	X	X	X	X	X	X	√	X
Backchannel devices	X	X	X	X	X	X	X	√	X
Background noises	X	X	X	X	X	X	X	X	√
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	5C/4	5	5	5/3	5	6A/1	6A/7	6A/8	6B/1
Authenticity:									
Authentic									
Authentic-based	√			√		√			
Scripted		√	√		√		√	√	√
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	X
Repetition	X	X	X	X	X	X	X	X	X
Misunderstanding	X	X	X	X	X	X	X	X	X
False starts	X	X	X	X	X	√	X	X	X
Hesitation	X	X	X	X	X	X	X	X	X
Fillers	√	X	X	√	X	√	X	X	X
Backchannel devices	X	X	X	X	X	√	X	X	X
Background noises	√	X	X	√	X	X	X	X	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Unit/Exercise	6B/6	6C/3	6C/6	6D	6	6/1	6/3	6/4	6/5
Authenticity:									
Authentic									
Authentic-based	√	√							
Scripted			√	√	√	√	√	√	√
Features of authenticity:									
Overlaps	X	X	X	X	X	X	X	X	X
Repetition	X	√	X	X	X	X	X	X	X
Misunderstanding	X	√	X	X	X	X	X	X	X
False starts	√	√	X	X	X	X	X	X	X
Hesitation	X	√	X	X	X	X	X	X	X
Fillers	√	X	X	X	X	X	X	X	X
Backchannel devices	X	√	X	X	X	X	X	X	X
Background noises	√	X	X	X	X	X	X	X	X
Different accent *	X	X	X	X	X	X	X	X	X

* Any accents except for American and British

Appendix D – types of tasks

No responses		
Stories (LG)	-	0
Songs (LG)	-	0
Films/theatre/videos (LG)	-	0
Short responses		
Obeying instructions (LS)	-	0
Ticking off items (LD)	IIIIIIIIIIIIIIIIIIIIIIIIIIII	28
True/false (LD)	II	2
Detecting mistakes (LD)	II	2
Cloze (LD)	IIII	4
Guessing definitions (LG)	-	0
Skimming and scanning (LS)	IIIII	5
Longer responses		
Answering questions (LS)	IIIIIIIIIIIIIIIIIIIIIIIII	25
Note-taking (LG)	II	2
Paraphrasing and translating (LG)	I	1
Summarizing (LG)	IIIII	5
Long gap filling (LD)	IIIII	5
Extended responses		
Problem solving (LG)	-	0
Interpretation (LI)	I	1

*explanatory notes:

LD – listening in details
LG – listening for gist
LS – listening for specific information
LI – listening and making inferences