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Diploma Thesis
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Current trends in teaching listening
Aktuální trendy ve výuce poslechu

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Poděkování

Ráda bych poděkovala vedoucímu práce PhDr. Tomášovi Gráfovi, Ph.D. za jeho neutuchající trpělivost, všechny cenné rady a připomínky, vytrvalou podporu, kterou mi při psaní této práce poskytl a především veškerý čas, který nad touto prací strávil.

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Prohlašuji, že jsem diplomovou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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Souhlasím se zapůjčením diplomové práce ke studijním účelům.

Abstrakt

Tato diplomová práce se zabývá současnými trendy ve výce poslechu tak jak jsou prezentovány v řadě článků publikovaných v různých žurnálech a především v knize Johna Fielda: *Listening in the Language Classroom*, který prosazuje přístup orientovaný na proces. Cílem práce je zjistit zda se tato nová metodologická doporučení dostávají do běžné praxe v učebnách pomocí analýzy několika často používaných jazykových učebnic. Přístup k výuce poslechu se vyvíjel jako součást metod používaných pro výuku cizích jazyků po mnoho let a postupoval od jazykové schopnosti naprosto přehlížené přes schopnost spíše opomíjenou až do dnešní pozice, kdy způsobuje vážné problémy řadě studentů, kteří si stěžují na to, že mluvčí na nahrávkách mluví příliš rychle nebo že nerozumí každému jednotlivému slovu. Často se také stává, že se studentům podaří zvládnout poslech v rámci jazykových učeben, naučí se poradit si s typickými poslechovými cvičeními a rozumět svým učitelům a spolužákům, ale když jsou pak konfrontováni s poslechem v běžném životě mimo učebnu, často mají pocit, že narazili do zdi, kterou nejsou schopni překonat.

Praktická část práce je založena na analýze poslechových cvičení v prvních a nejnovějších edicích několika běžně používaných učebnic a představuje detailní typologii těchto cvičení, která vychází z reakce požadované po studentech, a byla sestavena pro potřeby této práce. Za typologií následuje detailnější typologické porovnání jednotlivých učebnic, ve kterém autorka uvádí procentuální zastoupení jednotlivých typů cvičení a hodnotí změny v těch nejčastěji uplatňovaných typech cvičení mezi starou a novou edicí. Analýza učitelských knih je použita jako základ pro metodologické porovnání hlavních tendencí v každé učebnicové řadě, ale také mezi starší a novou edicí. Závěrečná část pak poskytuje přehled typů cvičení zaměřených na výslovnost a to na základě toho, zda se orientují na slova v izolaci či na charakteristické jevy ve vázání slov. Všechny tyto informace dovolují autorce dojít k několika závěrům a popsat typologii poslechových cvičení v aktuálních učebnicích. Autorka dále vyhodnoduje jako nedostatečnou a nesystematickou metodologickou podporu učitelských knih, která klade větší důraz na učitele než na žáky, a vyvozuje, že zatímco knihy proklamují důraz na výuku poslechu či zvyšují počet poslechových cvičení, bude pravděpodobně ještě nějakou dobu trvat než si efektivnější a praktičtější program výuky poslechu najde cestu do učebnic a začne vychovávat studenty, kteří budou poslech zvládat mnohem efektivněji.

klíčová slova: výuka poslechu, typologie poslechových cvičení, analýza učebnic

Abstract

The present thesis is concerned with the current trends in teaching listening as they have been presented through a number of articles in various journals and mainly in the book by John Field: *Listening in the Language Classroom* who urges for a process approach, and ascertaining if these new methodological recommendations are finding their way into the classroom practice nowadays through an analysis of a number of frequently used language textbooks. The approach to teaching listening has been developing as a part of many methods used for teaching foreign languages over the years and it has gone from a completely omitted skill through a position of a rather neglected one up to its today status of causing major problems to students who complain that the speakers on the recordings speak too fast or that they cannot understand every single word. It is often the case that students manage to master listening in the confines of the language classroom, learn to cope with typical textbook listening exercises and understand their teachers and classmates, but when confronted with real-life listening outside the classroom, they frequently run into a kind of glasswall and are simply not able to deal with it.

The analytical part is based on the analysis of the listening exercises in the very first and newest editions of some most commonly used textbooks and shows a detailed typology based on the response required of students which has been drawn especially for the needs of this thesis. A closer typological comparison of the textbooks follows where the authors gives proportions for individual exercise types and evaluates the changes in the most frequently applied exercise types between the older and newer editions. The analysis of teacher's books is used as a basis for a methodological comparison of the main tendencies in each textbook line but also between the older and newer editions. The final part provides an overview of the types of pronunciation exercises as employed in the books with the main focus on whether the exercises tend to concentrate on words in isolation or rather features of connected speech. All this information allows the author to come to a number of conclusions describing the current typology of listening exercises in the analyzed books, evaluating the insufficient and unsystematic methodological support promoting a teacher-centered approach, and concluding that while the books promise to put a strong emphasis on listening or increase the number of listening exercises, more time might be necessary for a more effective and practical listening programme which would foster effective listeners to find its way into the textbooks.

keywords: teaching listening, typology of listening exercises, textbook analysis

List of tables and figures

List of abbreviations

ALM	Audio-Lingual Method
CA	Comprehension Approach
CE	Cutting Edge
CLT	Communicative Language Teaching
DM	Direct Method
ed.	edition
EF	English File
EL	extensive listening (theoretical part)
EL	elementary (analytical part)
ELT	English language teaching
ESL	English as second language
GMT	Grammar-Translation Method
H	Headway
INT	intermediate
L1	native language
L2	target language
LO	listen only
RL	read and listen
RO	read only
SB	student’s book
TB	teacher’s book
TPR	Total Physical Response

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1. INTRODUCTION

As is typical in all areas of human endeavour, every time a new method or approach is put forward, it is first tested, then evaluated over time and consequently discarded completely, revised slightly or it paves the way for an improved and more effective one. The teaching of languages is in no way different – a number of methods have been proposed over the decades and created space for better methods to arise in reaction to the shortcomings of the previous ones. In the last years, however, we have become witness to an ever-present change from the product approach to the process approach affecting all the different areas of learning: starting with the perception that the process of learning itself is more important than the end product, this shift is now palpable in the approach to teaching reading, listening, writing and speaking, and not only in the field of teaching foreign languages.

Being a teacher myself and having noticed that most of my students keep struggling with listening in the classroom and outside it, regardless of their advancement to higher levels, I have started to look for ways to help them improve their listening skills and provide them with guidance to help them prepare for real-life encounters requiring listening. A closer study of teacher traning manuals and an influential book introduced by Field (2009) showed that the approach through which I was taught listening - where students evaluate their success by counting how many true or false sentences based on a text (resembling a memory test rather then anything elese) they get right and feel demotivated by their low results - and which I was inevitably using with my own students, might not be the best way to approach it. This thesis has therefore been motivated by the effort to discover whether modern textbooks used for learning English still suffer from the same imperfections when it comes to teaching listening or whether they now reflect the shift from product to process approach better. Another goal is to ascertain whether methodological advances and research results as presented by various specialists in journals or books affect writers of coursebooks or whether the same old time-proven patterns are just repeated over and over again with no consideration of what is best for the learners.

The theoretical part of this work looks at the evolution of teaching listening in the most important and influential methods introduced in the last century and traces it from the very beginnings when listening was neglected completely up to the most wide-spread communicative teaching methods used nowadays where listening has its indisputable place among the other language skills. It also presents the view of listening as represented in various journal articles from the last 60 years where new approaches and research results get published along with instant criticism voiced by other specialists in the field, while also

providing the information as gathered from well-known teacher training manuals which might be considered a primary source of information for many new or busy teachers these days. The chapter is concluded by a summary of what an ideal approach to teaching listening should look like as proposed by Field (2009), which is clearly based on the process approach and puts forward many sensible guidelines we will be trying to locate in the modern textbook listening exercises in the practical part.

In the practical section, the focus will be on the analysis of the textbooks most frequently used for teaching English in the Czech Republic with the main goal of comparing the older and newer editions to discover whether the theoretical insights as put forward by Field and other specialists are finding their way into these. The textbook analysis should also reveal what types of listening exercises appear in those books, whether there are major differences in their proportions between their older and newer editions as well as lower and higher levels, whether there are new types of exercises employed in the new editions which were not used in the older ones, and finally consider whether the approach to listening taken in these books will help students prepare for real-life tasks dependent on listening or not. Given the current position of English as the main means of international communication and the fact that non-native speakers currently outnumber the native ones, it might also be interesting to explore the differences in the use of native and non-native speakers in the recordings and compare the approach of older and newer editions of the books since it can be assumed that more L2 speakers today will come into contant with more non-native speakers than before and evaluate if the books try to cater for this need as well. However, the primary focus of this thesis is on the changes in approach to teaching listening between the older and newer editions of the books and not models presented to students or sources of the listening texts and the length of this thesis does not allow for this part of research to be carried out here.

2. THEORETICAL BACKGROUND

2. 1 What is listening

Listening is a very complex process which cannot be adequately defined in a single sentence or even a paragraph and since books have been written trying to cover all of its aspects and arrive at a definition, one cannot be expected to be found in the confines of this short thesis. Yet, we need a workable approximation of a definition to delimit what it is we intend to research in the analytical part.

First and foremost, listening does not equal hearing as hearing is only the physical act of receiving sounds through the ears, while listening is a mental process. This is clearly illustrated by the Oxford Learner's Dictionary which simply defines listening as "paying attention to somebody or something that you can hear". Based on this, listening can be said to be a mental process in which we use our ears to receive sounds and our brains to convert them into meaningful messages. Nichols and Lewis (1954: 1) go even further and define listening as a "combination of what we hear, what we understand, and what we remember". Here, we can see the combination of the physical aspect (hearing), mental aspect (understanding) and the use of memory (remembering). Of course, we could now go much deeper into details and describe everything that happens from the moment we hear the aural input up until we arrive at the message as intended by the speaker, but that would lead us to writing a whole book about what listening is. Therefore, let us create a short and quick definition without going into specifics saying that listening is a very complex, transient and invisible process in which we convert aural symbols perceived through our ears into a meaning in our brains with the help of our memory.

2.2 Listening across the centuries

2.2.1 The Grammar-Translation Method

One of the earliest methods for teaching modern languages was the Grammar-Translation Method (GMT), based on very simple principles. The primary skills focused on and developed were reading and writing since oral communication was not the goal as there were no living people who would use Latin for communication or could serve as models for pronunciation. The language was needed mostly for academic purposes and the study of legal documents so learners were taught mainly grammar and vocabulary through translation of isolated sentences from their native language (L1) to the target language (L2) because this

word by word translation was supposed to demonstrate their understanding of the grammar underlying the sentences. The earliest course based on the GMT was that of Johann Christian Fick published as early as 1793 in Germany (Howatt, 2004: 152). Listening was completely neglected in this method – it was not mentioned nor taught in any way; the only aural activity in the classes was hearing the grammar rules conveyed by the teacher in L1 and the only exposure to authentic language was through reading model sentences. Clearly, this was very passive and certainly not designed to develop listening as such in any way – as long as the method was applied only to teaching Greek and Latin, dead languages encountered in written form, learners did not really need to be trained in listening since a real-life situation in which they would need to process spoken language would not occur. However, when the GMT was applied to teaching of modern languages, it was severely criticised precisely for these tenets.[1] Another factor which needs to be considered is that since teachers themselves had no training in listening, they could not be expected to teach it. Also, Flowerdew and Miller (2005) mention the non-existence of electronic means of recording as yet another factor why listening was not taught in these early days.

2.2.2 The Reform Movement

The Reform Movement and its beliefs rose in opposition to the GMT when applied to teaching of modern languages – it gained international support of a number of leading phoneticians (Wilhelm Viëtor, Paul Passy, Otto Jespersen and Henry Sweet) and attracted teachers to its cause. It started with articles and pamphlets, but led to important and influential works of the time as well as the formation of the International Phonetic Association (originally founded as the Phonetic Teachers' Association set up by Passy). The two most important works of the movement were Sweet's *Practical Study of Language* (1899) and Jespersen's *How to Teach a Foreign Language* (1904) which stated the aims, principles and methods of the movement.

The most important basic principles included the primacy of speech – compared with the GMT we can trace a shift to the emphasis on productive skills which will be repeated in later methods and approaches for a long time. The general belief was that learners should hear the language first before seeing it in a written form (Richards & Rodgers, 2001: 10), which justifies the absolute priority of an oral classroom methodology. Pronunciation and phonetics gained a much more prominent role in the language classroom as it was assumed that if you

[1] The most criticised aspects were the excessive use of translation and teaching grammar in isolation from texts, both of which are reflected in the name of the method coined much later by its critics. (Howatt, 2004: 151)

could pronounce the words of the language correctly, you would also be able to understand it (Brown, 2010: 157). Another very important principle promoted by the Reform Movement was the shift from isolated sentences (often with the most curious and impractical content at the time of the GMT) to connected text which was expected to be coherent and interesting, but also to contain the grammar the learners were supposed to learn inductively (Howatt, 2004: 189).

Not everything was as clear-cut as it might seem – there was a lot of debate over the use of L1 in the language classroom (a debate which to some extent continues up to the present) used to explain meaning. Although in some methods the use of L1 is completely banned (the Direct Method), it was mostly accepted as preferable to lengthy explanations in L2 where translation could do the job much more quickly and allow the lesson to move to more important activities. Translation, on the other hand, was not favoured because it was perceived as not giving the learners the opportunity to express their ideas and thoughts in L2 (Howatt, 2004: 191).

The Reform Movement represents the first scientific approach to teaching (Howatt, 2004: 194), which accomplished several important things for the development of English Language Teaching (ELT) in the future: it started the use of transcription in the language classroom, but even more importantly it demanded the teachers to be trained professionals who know the sound system of the language they are teaching, know how the individual sounds are produced and are able to produce them accurately (Howatt, 2004: 198). At the time, language teachers became the model the learners were striving to imitate – a very important development in the era when recording technology was in its infancy and there was no other model to follow. Curiously, Sweet believed that a non-native-speaking teacher, a native speaker of the learners' L1, properly trained in phonetics can make a better teacher than a non-trained native speaker (Howatt, 2004: 201).

The most important contribution of the Reform Movement was the departure from text and orientation towards the spoken language as a source for language learning. Basically, it meant that speaking, listening and pronunciation became very important components of L2 language learning and thus training perception and auditory memory became essential for actual application of language in meaningful contexts.

2.2.3 The Direct Method

The Reform Movement was not the only response to the GMT; the Direct Method (DM) was a very strong response to the dissatisfaction brought about by the GMT as well. Everything in the DM is achieved through L2 right away – no translation is allowed, the L1 should not be used at all and the teacher is expected to demonstrate things instead of explaining them. Following the Reform Movement, the shift is from written language to spoken – language is perceived as speech; the whole method is based on communication and vocabulary is preferred over grammar. In contrast with the GMT, there are no grammatical explanations (at least until very late in the course) and grammar is taught inductively. A lot of listening is done in the classes because the question-and-answer technique is exploited to its maximum, but there is no systematic attempt at teaching listening or developing listening strategies – comprehension is expected to follow naturally from exposure to L2. As Richards and Renandya (2002: 238) put it – "it was taken for granted that first language speakers needed instruction in how to read and write, but not in how to listen and speak, because these skills were automatically bequeathed to them as native speakers."

2.2.4 The Audio-Lingual Method

The development of the tape recorder in the 1950s made it possible for teachers to bring recordings into the language classroom and enabled learners to listen to other speakers as well. Although teachers themselves were no longer the only language models, they still remained the prevalent one as the machines were heavy, tapes were difficult to copy and the quality of sound was very poor (Howatt, 2004: 318). In the 1960s, the language laboratory found its way from the USA (the Audio-Lingual Method originated there as well) to Europe and enabled the learners to hear not only various speakers of the language, but themselves as well. It seemed as an excellent resource for developing listening comprehension, but the main problem was limited access to these laboratories along with the fact that what at first seemed exciting, soon became boring. The learners lost interest in language laboratories because the whole Audio-Lingual Method (ALM) was mainly based on drills and repetition, stemming from behaviorist theories of habit-formation (Howatt, 2004: 319).

Although the ALM was oral-based and oral and aural skills got most of the attention, it was still based on imitation, repetition and drills – the teacher would read a sentence, the learners had to listen carefully and then mimic after the teacher until fluent, or the teacher used spoken cues (sometimes also visual) and the learners were trained to respond to this

verbal stimuli, e.g. respond to questions or commands. Listening was basically still perceived as a passive process – learners heard a sentence and needed to recognize and discriminate between different sounds or words, but did not have to understand. The learners were expected to acquire the structural patterns of sentences through the drill-based types of activities, but the method did not live up to its expectations as the learners were not able to transfer the skills acquired in the classroom to real communication outside of it (Richards & Rodgers, 2001: 65).

2.2.5 The Total Physical Response

The Total Physical Response (TPR) is an example of a natural approach to teaching based on the hypothesis that language learning should start with understanding and only later proceed to production. All natural approaches stem from the idea that L2 acquistion proceeds the same way as L1 is acquired by children: babies spend months listening before they utter a single word. The understanding is still mostly achieved through drills, as in the previous methods, but there is also effort to develop the learners' flexibility – probably in reaction to the failure of the ALM – as it is now clear that learners need to understand and process sentences rather than just repeat what the teacher says. Another very important tenet of this method is based on the idea that children are able to acquire listening comprehension because they are required to respond physically to what they hear. This is the very first mention of the idea that listening should be accompanied by some kind of physical movement and that learners need to understand to be able to react accordingly, which again winds through later methods and approaches. In the environment of the TPR class, the learner becomes a listener and performer (Richards & Rodgers, 2001: 76).

2.2.6 Natural Approach

The Natural Approach is sometimes confused with the Natural Method – a much older method which later became the DM – because they are similar in certain respects (Richards & Rodgers, 2001: 178-9). However, while both are based on naturalistic method of language acquisition modelled on L1 acquisition in children and there is no grammatical analysis in either, Natural Approach emphasises exposure to L2 and input in general, while relying less on teacher monologues and repetitions preferred in the DM. The approach also clearly distinguishes two ways of developing communicative competence – acquisition and learning. While acquisition is the natural way, an unconscious process which occurs only when learners

understand messages in the target language and use language in meaningful communication, learning is a conscious process consisting of learning about language and studying language rules and can never lead to acquisition (Richards & Rodgers, 2001: 181).

The Natural Approach brings a very important shift concerning listening which now becomes vital for language learning because it provides input and without that, acquisition cannot begin – listening is finally perceived as a fundamental and very important skill. Acquisition in the Natural Approach also comes in stages – learners need to understand the current stage to be able to progress further which should be guaranteed by providing them with comprehensible input, as defined by Krashen. Krashen's formula "I+1" simply states that the input needs to contain structures slightly above the current learners' level (Richards & Rodgers, 2001: 180-182).

2.2.7 Communicative Language Teaching

The advancement in linguistics, sociolinguistics, pragmatics, discourse, cognitive psychology and other sciences closely connected with language learning inevitably led to the rise of Communicative Language Teaching (CLT) from the 1980s onwards – with the main stress on acquiring communicative competence (first introduced by Hymes in 1972) and not only the linguistic one. Language learning is simply perceived as learning to communicate, which also means that drilling is only peripheral and activities must involve "real" communication and meaningful tasks. Teacher does not fuction as a model, but rather as a facilitator and stress is put on authentic language – it is believed that learners need to hear language used in authentic communication. The opinion that learners might be coached in strategies to improve listening comprehension is put forward (Larsen-Freeman, 2000: 128).
The most important contribution of the CLT is the shift away from stressing the product and concentration on the process as communication is seen as a process for the first time. The same shift later follows in approaches to listening as well, strongly advocated by Field (2009). There is also movement away from simple language forms to language functions which gain more importance.

2.2.8 Other approaches

The 1980s saw the rise of a number of different methods which in some way responded to the methods and approaches devised previously and stated something new based on current research and further development of language learning theories. Such a climate

naturally resulted in the evolution of the post-methods era where the core is mostly based on communicative language teaching (suitable because it can be interpreted in multiple ways and teachers can easily personalize it) with certain principles and approaches adapted from various methods. Thanks to Task-based Approach students become active listeners who listen to authentic situations and have to act based on the information they get from the listening – echoing the TPR but more practical as learners are asked to complete various forms, charts or make notes. The Learner-Strategy Approach promoted the independence of the language learner and urged teachers to encourage learner autonomy (learners are responsible for their own learning); stressed the importance of activating learners' schemata (the system of previous knowledge and experience available to individual learners) and still maintained the requirement for a response to heard input. The Integrated Approach promoted teaching listening as integrated with other language skills (reading, writing, speaking) and use of different approaches.

2.2.9 Summary

At first, language teaching methods ignored listening altogether and did not recognize the need for teaching it – learners mostly concentrated on grammar and vocabulary and, out of the four language skills we recognize today, mainly on reading. As communication became the main goal to be achieved by learners, productive skills started to be emphasized, which meant that listening was only a secondary skill; a means to another end – speaking. Moreover, the relationship between perceptive and productive skills was poorly understood and listening was believed to come naturally through exposure to the target language (Richars, 2001: 235). It was assumed that listening was an innate ability learners got in L1 and it was automatically transferred into L2 without any need for explicit instructions.

Up to the 1960s listening was also perceived as a passive process – learners had to listen to the teacher (later various recordings, too) and discriminate between sounds or recognize different words, but they did not need to understand the message the sentence or a stretch of speech conveyed (Brown, cited in Eso-Juan, 2006: 30). As language learning was also based on behaviorist theories of habit-formation (learners needed a stimulus to which a response was required and learning happened through reinforcement), most exercises and activities only involved listening and imitation of what was heard.

Listening was recognized as a skill to be systematically developed sometime around the second half of the 20th century (Brown, 2010: 157), when it was understood that

comprehension is necessary for acquisition and learning. At this time comprehension did no longer mean the ability to only repeat what was heard, but to react to what was heard (be it a physical response to a command as in the TPR or working with the obtained information as in the Task-based Learning) – learners have finally become active listeners. Listening also became a source of language input and gained the status of being vital and fundamental for speaking – the relationship between receptive and productive skills was understood much better and it was clear that for communication to work, learners need to be able to understand the message conveyed by the speaker and then react to it.

However, the most important change is the moment listening is seen as a process with the researchers and teachers interested in the whys and hows and not only in correct answers to some true/false questions. This shift also brings a number of questions to be considered and new impulses for the development of teaching listening further, such as the use of authentic, graded/ungraded, scripted/unscripted materials, along with the questions what constitutes effective/ineffective listeners and how to deal with various English accents and varieties when teaching listening.

2.3 Listening in academic journals

Since the goal of this thesis is to investigate current trends in teaching listening, we feel it only appropriate to investigate the treatment of L2 listening in linguistic academic journals along with that of teacher training manuals. While the latter allow for a much deeper analysis of a topic, they also take years to get written and published, whereas articles in journals get published every few months and allow for a more immediate reaction in the field and therefore reflect the current situation and ongoing changes better. Furthermore, a number of experts in the field voice criticism to proposed new theories, approaches and various studies there, which in turn creates a more balanced view than an individual monograph can give.

For the purposes of the present study an online resource of Academic Search Complete through EBSCOhost with the key words *teaching listening* was used. The first 100 results (out of 275) were considered and gone through, manually discarding those from different than EFL disciplines (e.g. business, psychology) along with those not relevant for the current topic (e.g. the benefits using songs to teach listening). That left 21 articles published between 1952 to 2014; after reading all of them further 8 were considered as not

containing information of any importance to the current thesis leaving a final 13 whose content would contribute to the current discussion.

As is to be expected, the article from 1952 deals with completely different problems than we do nowadays (available sources for listening practice); however, there are a few interesting points to be mentioned as they appear in much more contemporary studies. Firstly, Furness (1952) mentions a study from 1928 stating that most of the time spent in communication is dedicated to listening. While there is no percentage mentioned, the same thing is voiced by Hedge much later (2005: 228), stating that 45% of communication is spent listening. Secondly, Furness (1952) mentions the growing awareness of the problem of listening comprehension and yet still fifty years later, Hedge (2005: 227) goes on to say that the listening in ELT has been described as "neglected", "overlooked" or "taken for granted". This is a possible evidence of the fact that what is asked for or recommended in pedagogic literature still takes a lot of time to make its way into classroom practice.

Dunkel (1986) also mentions a number of things which echo in a lot of the journal articles until today. She remarks that listeners need to know why they are listening and what they want to know so that they can decide how much of the listening text is going to be relevant and in the end they need to check understanding by asking or answering questions, carrying out tasks or responding in another way. All of these can then be transferred into the typical listening sequence of pre-listening, while-listening and post-listening in which students need enough practice (1986: 100). The listening sequence in this form is then mentioned in other studies from 1999 up to 2005; while Vandergrift (1999: 172) assesses that this sequence "can guide students through the mental processes for successful listening comprehension and promote acquisition of metacognitive strategies," Field (1998: 111) criticizes it claiming this methodology format practices listening but does very little to teach it – learners only get more experience of the same kind without improving their techniques which means they only resort to the same unsuccessful strategies time and time again and do not improve as listeners.

Another idea voiced by Dunkel (1986) is that teachers should aim to promote cognitive strategies in learners, such as predicting information which might appear in the listening text, selecting relevant and ignoring nonrelevant information as well as checking accuracy of what they have heard. These are reiterated by Vandergrift (1999) and Ridgway; while Vandergrift (1999: 172) points out that students need to predict what to expect to be able to make decisions about what to listen for and when to focus on meaning, Ridgway (2000: 181) draws attention to the fact that in real-life situations we hardly ever need to listen

to a full text and infer meaning after hearing all of it (as students are asked to do in exams); normally we pay attention only to certain parts which are important or interesting for us (e.g. listening for information about flight departure, a piece of news on the radio). This is one of the things Field (2008) calls for: give students practice in the kinds of listening and responses they might encounter in everyday life instead of the usual question and answer approach which tests the learners' memory rather than any real listening comprehension. Dunkel (1986: 103-104) already put this idea forward when she asked teachers to set relevant tasks for students and make their responses demonstrating understanding focused on training and not testing comprehension. Except answering questions, she suggests marking or drawing pictures based on oral information, filling in maps and charts, completing and solving puzzles, taking notes or expressing their agreement/disagreement.

Vandergrift (1999: 168) is the first to openly call listening a process with all its complexities instead of focusing only on the product to be achieved:

> Listening comprehension is anything but a passive activity. It is a complex, active process in which the listener must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intonation, retain what was gathered in all of the above, and interpret it within the immediate as well as the larger sociocultural context of the utterance […]. Listening is hard work […].

He is also the one to mention that listening facilitates language learning and maintains it should be taught sooner than speaking, disagreeing with what audio-lingual method suggests: "To place speaking before listening, as advocated by the audio-lingual method, is to 'put the cart before the horse'" (1999: 169). Putting initial emphasis on listening means students get exposed to good language models right from the start, avoiding imperfect responses full of mistakes given by their classmates, and it represents a more effective use of the classroom time than waiting for responses which tend to be rather slow in the beginning (1999: 169). Moreover, putting emphasis on listening rather than speaking makes more sense when we consider the numbers stating that normally people spend about 45% of time in communication listening and only 35% speaking.[2]

His main focus, though, is on the employment of listening strategies, namely the metacognitive ones.[3] Vandergrift (1999) argues that instruction in metacognitive strategies

[2] Vandergrift (1999: 169) even states that it is 40-50% listening, 25-30% speaking, 11-16% reading and 9% writing.

[3] Metacognitive strategies "oversee, regulate, or direct the language learning process" and are responsible for "planning, monitoring, and evaluating". Cognitive strategies "manipulate the material to be learnt or apply a specific technique to the learning task." Socio-affective strategies describe learning when "language learners co-operate with classmates" or "apply techniques to lower their anxiety levels" (Vandergrift, 1999: 170).

has the potential to enhance learners' success in listening (even though the number of studies proving so at the time was still relatively small, there were a few showing that students who received instruction in metacognitive strategies performed better than those who did not) and help them improve their performance – discussing possible strategies can help students discover the ones to help them understand spoken English more easily and effectively (1999: 170-171). However, Field (1998: 115-117) points out that strategy training has not been demonstrated to work; no distinction has been made between "strategies for extracting meaning" and strategies "for purposes of acquiring new language," and since they are largely unconscious and individual techniques, there is not much point in training students in using them. Instead, he promotes training subskills which he defines as "competencies which native listeners possess and which non-natives need to acquire in relation to the language they are learning" as they entail "mastering the auditory phonetics, the word-identification techniques, the patterns of reference, and the distribution of information which occur in the target language (1998: 117)." Strategies are in his opinion only a "strictly compensatory" tool which becomes of less and less use as the learners' listening ability improves (1998: 117). Indeed, using listening strategies and metacognitive strategy training seem to be only one of the three main approaches advocated in later studies; the other ones being Field's emphasis on subskills (involving decoding and bottom-up processes) and extensive listening (EL).

In the same way Field voices his reservations about listening strategies, Ridgway (2000: 179) criticizes them profoundly calling them a "bandwagon in ELT over the past 20 years or so" mentioning the problem of their definition which tends to be too broad or general to do any real good. Furthermore, he points out the disagreement about them being conscious or unconscious maintaining that teachers need to concentrate on the conscious parts they can train. Ridgway (2000: 179) then goes on to claim that if certain processes "are repeated often enough, operations which once cost us conscious effort are later performed automatically and unconsciously," meaning that if listening strategies indeed become unconscious, there is no point in training them. However, Ridgway (2000: 182-3) is sceptical about Field's subskills in the very same way assessing that it is difficult to define both strategies and subskills, or in fact differentiate between them, concluding that since extensive practice seems to be at least as effective, neither strategies nor subskills are a useful concept when it comes to receptive skills and listening in particular.

As in response to Field's demand for distinguishing strategies for meaning and strategies for language acquisition, Richards (2005: 85) comes up with a work clearly differentiating between *listening as comprehension* for "accessing meaning through listening"

and *listening as acquisition* for "promoting language acquisition". In his point of view, the current perspective takes listening and listening as comprehension as the one and the same thing with the typical structure of pre-/while-/post-listening sequence, while Krashen and other natural approaches address the problem of comprehensible input in language acquisition. Richards (2005: 88) develops the idea of listening as acquisition by assessing the need to notice things before we can actually learn them, echoing Schmidt (1990) who focuses on the role of noticing in language learning by making an important distinction between *input* (what the student hears) and *intake* (what the student notices). Richards (2005:89) further asserts that it is intake we need for language development, and for language to be more noticeable, the proficiency of the speaker the students are listening to should be just a bit higher than theirs. On the other hand, the proficiency of natives might be too complex and overwhelming making it too difficult to act as the source of intake. Since another step to follow intake is to incorporate those noticed elements and use them, Richards (2005: 89) proposes a two-part cycle for activities aiming for comprehension and acquisition[4]: the first part should consist of noticing activities and the second of restructuring activities giving learners the opportunity to integrate and use the noticed forms. Hence, when the ultimate goal of a listening activity is comprehension and acquisition, the first part should follow the usual structure (pre-/while-/post-listening) as described by Field and the second the 2-part cycle as suggested by Richards (2005: 89).

Luchini and Arguello (2009: 317-318) start their discussion by drawing attention to the fact that many teachers have ignored the importance of listening and underestimated the teaching of it; on the other hand, they also point out the growing concern for developing it since the 1980s. They mention the typical comprehension approach where students listen to a passage and then answer some questions; echoing Dunkel (1986) and Hedge (2005) asserting that this is testing listening rather than teaching it. Their work presents a study carried out in Argentina, in a class with the predominant product-oriented approach to listening, in which activities teaching listening were implemented instead – activities raising students' awareness of phonological cues (pauses, stressed words) and cohesive cues (linking words) helping learners decode and process speech (2009: 321-322). Before the study began, students were asked to identify reasons for having problems with comprehension through questionnaires and interviews with the following results: 93.3% indicated listening material, 88.3% environment,

[4] Richards (2005: 89) implies it is essential to distinguish between listening activities where the single goal is comprehension (e.g. listening to lectures, announcements, etc.) and those where the goal is both comprehension and language acquisition (e.g. part of a speaking course).

80% pronunciation and 76.4% skills in the questionnaires; however, in the interviews the figures were 100% indicating pronunciation and environmental factors and 80% material (2009: 326-328). After implementing the changes, students perceived some improvement (although this was only after 4 lessons, so it was rather a "positive sense of achievement"), but the figures after the intervention clearly changed: only 50% indicated problems with pronunciation; 33% with material and 17% with environmental factors (2009: 331). The authors are aware of the potential limitations of such a study – a small project with a very limited time which means it could not have brought any real linguistic improvement, but it showed students how to deal with listening better and helped lower their anxieties (2009: 337-338).

Vandergrift and Tafaghodtari (2010) continue in the focus on metacognitive process approach to listening since they believe that "learners with a high degree of metacognitive knowledge and the facility to apply that knowledge are better at processing and storing new information, finding the best ways to practice, and reinforcing what they have learned." In their empirical investigation they are trying to prove the positive effect of receiving metacognitive instruction by looking at two groups of university-level students of French as a second language - one group receiving the training in metacognitive strategies and the other being a control group. Their initial hypotheses expected the outperformance of the experimental group over the control group and the greatest growth in the less skilled listeners (2010: 476). The results only confirmed these hypotheses with the experimental group outperforming the control group and the less-skilled listeners improving most (2010: 481). Vandergrift and Tafaghodtari (2010: 487) maintain that sensitizing students to the processes underlying listening improves their success and proves that focus on the process of listening rather than the product has merit. Furthermore, they claim this guided listening practice also leads to automatizaton of the processing which in turn gets learners closer to the processing as used by native speakers; just as Field indicated (1998). Vandergrift and Tafaghodtari (2010: 490-491) realize the need for such a study to be replicated with learners of different languages and of different ages with a possible addition of bottom-up processes, as advocated by Field (2008). What's more, since the same routine was repeated every week in the class, the learners themselves indicated in the final questionnaire becoming fairly bored by this; thus, ideally in future studies and for classroom application, more variability in the metacognitive practice would be needed.

Renandya and Farrell (2011) are the advocates of the third prominent approach to listening rising in the recent years - extensive listening. They point out that most learners

struggle with word recognition in connected speech as words undergo certain phonological changes – some are modified, others disappear completely and yet others are added; simply put, their pronunciation is different than in isolation and students do not recognize words they already know in written form (2011: 53). Renandya and Farrell (2011: 54) assume the consensus among other writers that these perception problems trouble only low-level students who can deal with these themselves and that teaching cognitive and metacognitive strategies to higher-level students will solve students' problems with listening (even though, Vandergrift and Tafaghodtari's experiment actually showed that it is beginner and low-level students who benefit most from metacognitive strategies training). However, they are rather critical of the use of listening strategies assessing that: "there is not a clear one-to-one correspondence between teaching listening strategies and an increase in listening comprehension as many other variables come into play as well. For example, what may be an affective listening strategy for one student may not be the case for another" (2011: 55). Instead, Renandya and Farrell (2011: 55) firmly believe in the value of practice which plays a critical role in language acquistion and they assert that just like reading, "listening is best learnt through listening. We believe that extensive listening might just be the kind of approach that may help EFL students deal with their listening problems;" basically echoing Ridgway (2000: 183) who considered listening strategies ineffective and saw no point in training them because of their unconscious nature. Renandya and Farrell (2011: 57) go on to mention a few studies where after periods with extensive listening activities students performed better and reported that "they were able to 'catch' the words more quickly" and assert "absence of strong evidence in favour of strategy-based listening instruction."

In response to Renandya and Farrell (2011), Siegel (2011: 318) admits that "through exposure to extensive and various listening texts, learners gain opportunities to practise and refine their listening processes, recognize linguistic and lexical features, and increase cultural knowledge related to the target language," but "it is difficult, however, to accept EL as the main component of L2 listening pedagogy." Instead, Siegel (2011) suggests EL to have a supportive role in the teaching of listening by voicing several concerns regarding Renandya and Farrell's suggestions – firstly, the time devoted to listening practice. Since it takes years of exposure for native listeners to learn to listen and it is mostly an unconscious process, it is rather unlikely for language learners to devote so much time to L2 listening and expect to learn it mainly unconsciously. Secondly, Siegel (2011: 318) points out that EL might result in L2 learners acquiring bad listening habits; the very same way Field (1998) remarks. Thirdly, Renandya and Farrell (2011) mention dictation as a useful kind of exercise for listening

practice; while even Field (2008) maintains it is useful for segmentation of speech, Siegel (2011: 319) admits the point; however, points out that there is very little use for the dictation skills in the real world. And his final concern is the teacher's role as the teacher in EL becomes reduced to a bystander, since students can find sources of EL and manage the recordings on their own. Siegel (2011: 319) does not categorically refuse EL as a bad thing, instead he proposes a model where both listening strategies and EL can work together hand-in-hand for the greater benefit of the L2 learner who needs to transfer L1 listening procedures to L2, learn how to be an affective listener and be able to apply all of these outside the classroom. His approach is closest to the idea of the post-method era where teachers should strive for taking the best of various methods and approaches to maximize their potential with the learners and their needs in mind. Therefore, Siegel (2011: 320) maintains that "EL can provide practise opportunities for learners to apply […] strategies to a variety of texts. Strategy training furnishes students with procedures, EL supplies chances to apply them." Lastly, concerning not enough evidence in favour of strategy training as mentioned by Renandya and Farrell (2011), Siegel (2011: 320) contradicts their statement by showing how current studies are beginning to report strategy training valuable and expects such research to be on the increase.

Wallace (2012: 9) believes that the criticism of the comprehension approach (CA), the most widespread approach currently used in listening, has actually prompted interest in new approaches which would help learners develop their listening skills. He states that CA has been criticised by a number of authors mainly because it does not develop learners' listening skills adequately or systematically, it is too closely modelled on strategies used for reading while these two skills are fundamentally different in nature, and it is testing listening rather than teaching it (2012: 14-15). On the other hand, he admits to some benefits as well, such as exposure to natural authentic language which should lead to automatization of processing spoken language and the fact that it helps students pass various exams as many international tests are based on the CA (2012: 15). Wallace (20112: 16) also mentions Field as a prominent figure in the field proposing an alternative approach to teaching listening skills, the process approach, and stressing bottom-down processes, namely decoding, while other authors rather stress top-down processes, namely meaning building. Wallace does not criticise either of these, instead he remarks that "both decoding and meaning building are mutually beneficial to the L2 listeners as both contribute to understanding the meaning of a listening text" (2012:17). Even though he admits that the process approach is still a new concept which has only recently been introduced and therefore its effectiveness is speculative at the moment and more

studies providing evidence to support it are needed (2012: 18), he makes an excellent point noting that "because listening lessons today are predominantly based on the CA, it would be unreasonable to expect language teachers to immediately discard these lessons in favour of those based on the process approach" and suggests an eclectic approach instead – using CA as a diagnostic tool for assessment of students' weaknesses and then implementing process approach to develop and improve their listening deficiencies. His idea is again a great example of what post-method era allows us to do and puts forward a realistic way to improve listening teaching in classes, the way Field proposes it, in a manner which would not necessarily put so much pressure on language teachers who would suddenly have to abandon everything they have been familiar with for years and start with a completely new approach from the scratch.

Graham et al. (2014: 44) start with the criticism of the CA in a manner similar to Wallace, again pointing out the CA has been adopted as the predominant approach in many countries, also citing Siegel (2014) whose study confirmed this even in Japan. However, rather than looking for the most effective approach to teaching listening, they are more interested in teachers' beliefs influencing their classroom practice as they state it is not clear why teachers follow the CA approach (2014: 45). In their study of teachers' beliefs and classroom practices they used questionnaires, observation, interviews and textbook analysis, and in total worked with 46 schools willing to participate (2014: 46). They have found out that teachers put emphasis on pre-listening activities (similarly pointed out by Field (2008) claiming that frequently teachers spend more time on pre-listening activities than on listening itself) and little on post-listening ones (2014: 49). The most interesting discovery made is that "teachers did not seem to have any research or theory-based rationales for their practices" and "many teachers were uncertain about the most 'effective' ways to help learners" while "some expressed dissatisfaction with the approach to listening that they took in their classrooms but claimed that they lacked the time or expertise to find an alternative way of working" (2014: 53). The results of this study only further confirm what Wallace (2012) pointed out about unrealistic expectations for teachers to start with a completely new approach and show that while there are experts in the field putting forward new ideas in their books and journal articles, the normal everyday teachers are either too confused by contradicting theories, unable to choose one for lack of expertise or completely unaware of what is being proposed or advocated as they simply do not have time to keep up with the vast amount of material being published on second language teaching. According to Graham et al. (2014: 54), it is necessary to introduce teachers to more research-based teching principles and "further challenge in such

work is to find ways of showing how such principles can be implemented in real classroom contexts, where teachers are faced with similar contextual imperatives," because while a majority of studies discusses what is being done incorrectly and what should be done to improve it, very few give actual examples of classroom activities teachers can take into their classes and implement right away.

Siegel's (2014: 23) study on listening instruction seem to echo a lot of Graham et al.'s thoughts – he mentions that teachers are not always familiar with the problems listening represent for students as they are with other skills and they may be familiar only with a set of exercises practising the skill which are available in coursebooks which leads them to rely heavily on product approach to listening and comprehension questions which in effect means they go through the same routine (listen, answer, check) in all their lessons testing their students' listening instead of using any scaffolding techniques to help learners improve. Siegel (2014: 23) also notes that this situation might be caused by an absence of different techniques for teaching listening in a language classroom, but points out the emergence of several works on L2 listening methodology suggesting alternative approaches. After carrying out a study of approaches and activities used by teachers in listening classes at Japanese universities, he discovered that comprehension questions are used much more frequently than any other technique; on the other hand, nearly half the lessons give some attention to metacognitive strategies and 4 out of 10 teachers taking part in the study even make connections between listening practice in the classroom and future listening situations learners might encounter (2014: 28). Siegel (2014: 30) asserts that similar "research will reveal whether pedagogic recommendations in the literature are making their way into common practice in the classroom;" a question partially answered by Graham et al.'s (2014) study. On the other hand, CA has been being developed for almost 30 years now and it would be rather unrealistic to expect that changes proposed by Field (2008) or Vandergrift and Goh (2012) just a few years ago will have already taken hold in everyday classroom practice in any large scale when there has been only a handful of studies discussing their merits or proving their effectiveness so far. Perhaps, if coursebook authors and publishers are the ones who do follow what is being suggested in the literature, we might discover teachers adopting these new approaches as they make their way into the coursebooks and their new editions, but it is fairly unrealistic to expect teachers who tend to overrely on textbook materials for listening activities (Graham et al., 2014: 45) to go out on a limb and completely change their routines because a book by an author they might never even heard of before tells them to do so.

Chang and Millett (2014: 31) represent the tenet promoting extensive listening as a means of improving L2 learners' listening skills noting it is a comparatively new idea with an underdeveloped theoretical framework and only little hard evidence for the positive effect on improving learners' listening competence. In their study of 113 learners spread over a 13-week period, they concentrate on EL through means of graded readers and investigate three different groups of lower-intermediate learners: a group of learners who only read the books (RO); a group where learners read and listen to the story simultaneously (RL), and finally a group in which students only listen to the story (LO); expecting the RL group to perform better than the others. The results proved their hypothesis as both the RL and LO groups made more progress than the RO group (2014: 36). Chang and Millett (2014: 38) therefore believe that "abundant input and consistent practice are essential to improving listening fluency" and maintain that "listening should conclude the cycle because listening after reading helps learners recognize acoustically what they can already comprehend in print and instills satisfaction and confidence in listening" (Lund, cited in Chang ang Millett, 2014: 32).

2.4 Listening in teacher-training manuals

The first thing a number of teacher-training manuals (ranging from the 90s to 2005) mention when it comes to chapters about listening is how it has been neglected and overlooked for many years or how it has been called the Cinderella skill among the four skills (speaking, writing, reading, listening) - painting a rather sad picture of the past and promising the situation is changing. The more recent manuals; however, start differently, e.g. Nunan (2015: 34) who claims that "listening is the gasoline in the engine of second language acquisition" and considers it fundamental and even more important than reading; painting a completely different picture, and a positive one at that – the approach to teaching listening has indeed changed and it is no more the overlooked passive skill taken for granted as it used to be not so long ago.

While Hedge (2000: 227-228) mentions that "some ELT methods assumed listening ability will develop through exposure to the language and through practice of grammar, vocabulary, and pronunciation," Harmer (2001: 199) clearly states that "understanding a piece of discourse involves much more than just knowing the language." First and foremost, we need to consider the essential processes applied when listening in order to extract the meaning from the text – **top-down and bottom-up**. The bottom-up processes mean that the listener focuses on individual words and strings them together in order to build a whole (Harmer

2001: 201); “we use our knowledge of language and our ability to process acoustic signals to make sense of the sounds that speech presents to us” (Hedge 2000: 230) and “assemble the message piece-by-piece from the speech stream, going from the parts to the whole” (Nation & Newton, 2008: 40). In this case, the incoming data are the source of information about the meaning of a message (Nunan 2015: 39). Different authors assign different importance to these processes, for example Scrivener (2005: 178) claims that bottom-up processing is just a skill we use to fill in gaps rather than depending on it for constructing the meaning as such. If we look at bottom-up processing in a bit more detail, it means that we segment speech into identifiable chunks and infer meaning from clues like stress placement and pauses and use our lexical and syntactic knowledge to do the same (Hedge, 2000: 230). It is a linear process in which comprehension equals decoding (as stressed by Field, 2009).

On the other hand, top-down processes mean rather a general view of the text to get the overall picture (Harmer, 2001: 201) and “making use of what we already know to help us predict the structure and content of the text” (Scrivener, 2005: 178). Basically, it is the background knowledge the listener brings to the text including inferring meaning from contextual clues and prior knowledge which we can further divide into **formal schemata** - expectations about certain speech events - and **content schemata** - derived from our world, sociocultural and topic knowledge (Hedge 2000: 232). Consequently, we are able to predict a number of listening situations because they follow certain predictable routines (Schank uses the term ‘script’). This is a skill we frequently apply in L1 listening; however, learners are often not aware of the fact and it is the teacher’s job to help them transfer this skill into L2 listening, because as Scrivener (2005: 180) points out: “anything that we have correctly expected frees up our energy to pay attention to things that require more intensive listening.” In listening, we use a combination of both top-down and bottom-up processes as they “function simultaneously and are mutually dependent” (Hedge, 2000: 234); which means that teachers need to help learners develop both.

The notion of bottom-up processing takes us to another very important point and that is the fact that spoken language brings up a number of problems for students. One of the problems learners cite quite frequently is the feeling that they do not understand every word – what they fail to realize is that it is not necessary to understand every single word to process the information they need and that even in their first language they do not actually hear all the words (Hedge, 2000: 237). Hedge (2000: 237) goes on to explain that learners do not realize they use their linguistic knowledge and previous experience to fill the gaps where they cannot understand and in L2 they form unrealistic expectations and try to understand every single

word which often leads to them being stuck on one word they do not understand and missing a large part of the following text as a consequence, which in turn leads to the feeling of not being able to understand spoken L2 and a rather demotivating effect on students - making them feel nervous about future listening tasks. Therefore, it is again the job of teachers to help learners build confidence and make them "worry less about understanding everything and work on catching the parts they need to hear" (Scrivener, 2005: 171).

Except these unrealistic expectations students often carry, there are problems with spoken language itself as it is very different from written language students might encounter more often. In order to be able to process authentic speech, students need to be prepared to deal with connected speech (where words frequently sound different than in isolation), pauses, fillers, incomplete sentences, corrections, false starts, colloquial language, contracted forms and a variety of accents (Hedge, 2000: 238). Hedge (2000: 240) compares spontaneous speech and recorded materials used in coursebooks as follows:

Spontaneous informal talk	Recordings for English language learners
– variations in speed of delivery, often fast	– slow pace with little variation
– natural intonation	– exaggerated intonation patterns
– the natural features of connected speech, e.g. elision	– carefully articulated pronunciation
– variety of accents	– Received Pronunciation
– any grammatical structures natural to the topic	– regularly repeated structures
– colloquial language	– more formal language
– incomplete utterances	– complete utterances
– restructuring in longer, more complex sentences	– grammatically correct sentences
– speakers interrupt or speak at the same time	– speakers take careful turns
– speakers use ellipsis (i.e. miss out parts of sentences)	– ellipsis infrequent (i.e. sentences usually complete)
– background noise present	– background noise absent

Table 1: Differences between natural conversation and recordings for L2 studies

This brings us to debates about the use of authentic and non-authentic materials in language lessons. Harmer (2001: 134-5) defines authentic material as "not spoken just for language learners" but "spoken for native or competent speakers of English, with no concessions made for the learner." There are those who defend using authentic texts right from the start even with beginner learners, such as Field (2002: 244), claiming that with very

simple tasks learners can come into contact with authentic speech early on and get used to it while feeling positive about being able to obtain some information from it even though they cannot understand everything. Some of the simple tasks suggested for work with authentic texts are to identify the number of speakers or simply note all the names of famous people mentioned in the text. On the other hand, Harmer (2007: 135) believes in the usage of realistic language "roughly-tuned" to the learners' level as he maintains that authentic speech is too difficult for lower-level learners and therefore inappropriate (in terms of training learners to become better at listening, we can definitely agree with this statement) but in general he agrees we should "aim to get our students to listen to (and understand) authentic English as soon and as often as they can." Finally, Nunan (2015: 41) suggests the use of both authentic and non-authentic texts as each can be used for different purposes – while using authentic texts, we can adjust the task to the level of the students rather than the language and if we want to use the spoken text for language acquisition, it makes much more sense to use non-authentic simplified text which would be more in keeping with Krashen's theory of comprehensible input. As Nunan (2015: 43) asserts: "If the content is not challenging, the learners will turn off. Likewise, when something is too difficult, learners will have a tendendcy to tune out." Yet another suggestion comes from Mendelsohn (1994: 76-77) who maintains that when students frequently listen to scripted texts, these do not prepare them for dealing with natural spoken language (because of the differences mentioned before) but listening only to authentic texts means that students cannot be taught how to listen simply because the demands of the texts are too high. Instead, Mendelsohn suggests learners engaging in various training exercises and using the authentic text as the final phase for practice of what has been taught through scaffolding.

The objective of listening comprehension practice in the language classroom should be to get learners to acquire strategies they can later apply to function successfully in real-life situations requiring listening. In order to achieve this, teachers need to use activities which will give learners practice in coping with features of real-life situations; however, class listening will always remain unnatural when compared with real-life encounters. First of all, in real-life people have the option of interrupting the other speaker to ask for clarification or to speak more slowly. There is no such option in the language classroom – the only possibility would be to pause the recording and replay the problematic part. However, students work at different paces and have problems with different parts of the recording. Harmer (2007: 306) suggests that students can be using different machines and work in small groups; however, will they not have the same problem only in a smaller group? Another solution Harmer (2007:

306) proposes are language laboratories or listening centres, but we cannot expect every school to have this equipment and possibility and as a result, listening would be a very isolating activity and something learners can do on their own at home. Yet another possible solution could be to use live listening – "real-life face-to-face encounters in the classroom," (Harmer 2007: 134) when the teachers bring various visitors to class (colleagues, native speakers, etc.). Certainly a very interesting idea but it can hardly be done in every class and can be used only for several types of listening texts.

Secondly, in real-life listening we have the advantage of visual clues – we see the other speaker and can infer a lot about the message from his facial expression, gestures and body language, while in the classroom this dimension is completely missing. One possible remedy is to use video instead of only audio – as Harmer (2007: 144) points out "video is richer than audio" precisely because learners can see the location, clothes and body language and there are various techniques we can use to further exploit it (playing the video without the sound; playing the audio without the visual aspect; freeze frame, or dividing students into two halves where one half watches the video and they have to describe it for the others who cannot see it). Nothwithstanding the fun element of all these activities, they are not situations in which learners would find themselves in real life and they again put learners in the position of eavesdroppers which, as Scrivener (2005: 173) highlights, is not the most useful skill we need. And again, video can be used only for certain kinds of texts but not all of them; for example, when listening to announcements or answering machine messages we have no visual clues, either.

This brings us to the third problem with real-life listening situations vs classroom listening activities – in real-life we often have a clear purpose for listening which tends to be very different from what students are asked to do in the classroom, e.g. to answer comprehension questions. Furthermore, as Flowerdew and Miller (2005: 184) highlight: "there is no simple correlation between the student's answering a question correctly and the level of comprehension achieved by the student." Learners need a clear purpose in listening, other than answering comprehension questions, which should be introduced in the pre-listening in order to get a reason to listen (other than "listening") so that they can better determine how much they need to listen to and what strategies or skills they should use to achieve the goal. The teacher's task is to ensure that students get to experience a wide range of purposes and especially those relevant outside the classroom (Hedge 2000: 243). The purpose also depends on the kind of listening required in various situations; we distinguish between **participatory** (a spoken response is required) and **non-participatory** listening (no

spoken response required).[5] Possible reasons for participatory listening as listed by Galvin (1985) are to exchange information; engage in social rituals; exert control; share feelings, or simply enjoy oneself. On the other hand, reasons for non-participatory listening as listed by Underwood (1989) are listening to live conversations without taking part; listening to announcements, news items and weather forecast; following instructions to carry out a task; following a lecture/lesson to obtain information; listening to someone giving a speech or watching/listening to plays, radio, TV, films, songs, etc. Since different authors list different reasons and purposes, there are possibly many more but these could serve as the general guidelines when putting together a checklist of purposes to go through with learners. Based on these reasons for listening we can arrive at a number of purposes listeners can be expected to encounter in real life: **1) listening for communication** – be it any of the reasons listed by Galvin or other situations, learners need to be able to process the speaker's message and formulate an appropriate answer/reaction; **2) listening for general understanding** – as is the case of lectures and lessons where the purpose is to obtain information in the widest sense of the word; **3) listening for specific information** – such as various announcements and news items where we tend to pay attention only to those important or relevant to us; **4) eavesdropping** – as mentioned by Underwood, but also sometimes employed on public transport when one is bored; **5) listening for pleasure** – extensive listening to various kinds of media solely for the purpose of enjoying these. The purpose for listening will influence the skills or strategies learners need to use in each situation and teachers need to teach them to be able to identify the topic, predict and guess what is coming next or to interpret the text so that they can read between the lines to work out what the speaker is implying (e.g. irony, sarcasm, etc.). Practising various kinds of listening texts and giving students different purposes for listening along with some instructions or rather guidance how to best approach these should do the trick.

Harmer (2001: 200) distinguishes two broad categories of reasons for listening as **instrumental** and **pleasurable**, where the instrumental "helps us to achieve some clear aim," such as listening to a customer advisor on the phone when a washing machine stops working and we desperately need advice what to do. Harmer (2001: 200) also calls this "utilitarian purpose" as we aim to use the information from the listening to serve our purpose. On the other hand, when listening for pleasure there is no such clear goal. The division of listening into **intensive** and **extensive**, which most researchers prefer, seems to be based on similar

[5] Hedge (2000: 234) distinguishes these as participatory and non-participatory, while Nunan (2002: 239) prefers the terms reciprocal and non-reciprocal.

grounds. While extensive listening is done “at length, often for pleasure and in a leisurely way,” usually by learners on their own, intensive listening “tends to be more concentrated, less relaxed, and often dedicated not so much to pleasure as to the achievement of a study goal”and it is also usually done with the teacher present (Harmer 2001: 204). Teachers need to make sure that learners get the chance to practise both intensive and extensive listening by teaching them to become better listeners in the classes while exploiting intensive listening appropriately but also encouraging them to engage in extensive listening outside class to practise everything they have been taught in the classes.

In order to make good use of listening in the class, Hedge (2000: 244) proposes three questions teachers should ask themselves about every piece of listening they are planning to use in order to assess if the listening activity will have any merit for learners’ future encounters with spoken language in real life: “What purpose might there be for listening to this particular text? Is that purpose similar to the purpose a listener might have in real life? Does the task given to the learner encourage that listening purpose?” Scrivener (2005: 172) gives a rather more general list of guidelines about what an ideal piece of classroom listening and the accompanying task should look like:

1) The activity must really demand listening.
2) It mustn’t be simply a memory test.
3) Tasks should be realistic or useful in some way.
4) The activity must actively help them improve their listening.
5) It shouldn’t be threteaning.
6) Help students work around difficulties to achieve specific results.

He then goes on to state a few more guidelines to follow, such as keeping it short (about 2 minutes), playing it enough times, letting students discuss their answers, not taking strong students’ answers as a signal that everyone has understood, playing little bits of recording if unclear, giving little help and making sure the task is achievable (Scrivener 2005: 176-77). However, the most detailed guidelines have been lately given by Field, as introduced in the following chapter.

2.5 Listening according to Field

Stemming from an earlier journal article (Field, 1998), Field (2009) has recently published a book where he summarises the current format of typical listening exercises in L2 classroom and proposes how to improve this and ensure that it prepares learners for real-life

situations. While communicative approach stresses mainly the acquisition of communicative competence as the main goal of learning, Field (2009) is quick to point out that

> the longterm needs of the learner do not, in fact, reside in speaking as such but in *interacting orally with other speakers of the target language.* Communication requires a two-way traffic, and unless the non-native speaker has a listening competence as developed as his/her command of speech, then it will simply not be possible to sustain a conversation (2009: 202).

He further maintains that CA is an easy and appealing approach, but teachers should question its efficiency and consider its drawbacks, especially when it comes to listening because in a typical CA listening exercise answers can be guessed or supplied by stronger students while the weaker ones remain silent (2009: 5-9). He presents a summary of the current listening practice or format as follows:

1) pre-listening – most often used for pre-teaching vocabulary learners will encounter in the text. While formerly it used to be common practice to pre-teach all the unknown vocabulary, current policy is to pre-teach only cricital words, i.e. those without which the text cannot be understood. This stage is also often used to establish context (which is supposed to compensate for the limitations of classroom listening where the speaker is not seen and repair strategies cannot be used), where Field (2009: 17) stresses to tell them only what they would know in real life in order to ensure that they actually have to listen. Last but not least function of the pre-teaching stage is to create motivation and give students **a purpose for listening.**

2) during-listening – students are usually given a list of pre-set questions so that they know what to listen for and can make notes which inevitably leads to the next stage of checking answers (might be done in pairs first) with the class. Students provide their answers and in the checking stage the teacher gives them the correct ones.

3) post-listening – frequently, students are asked to infer the meaning of certain vocabulary items, useful functional language is pointed out to them and then the final play with the transcript follows.

As Field (2009: 28) points out, the whole approach is based on the assumption that by repeated encounters with a number of listening texts of growing linguistic complexity students are to become competent listeners (2009: 28), but there is no effort to teach students to become effective listeners which might result only in localized progress that "may not extend to future listening experiences" (2009: 29). Field (2009: 79) perceives as a clear fallacy the faith in extended practice and having students listen to texts of increasing difficulty as he does not believe that only exposure to L2 will lead to better listening skills. While this might eventually be true for some students, others often simply give up. Moreover, the

answers from these exercises are only right or wrong with no space for interpretation, they are uninformative and the whole methodology is very teacher-centred. On the other hand, there are some benefits as well, such as experience and exposure, which are equally important in becoming an effective listener. Another problem mentioned by Field (2009: 37) is the fact that while listening is a very individual and internalised process, in the whole-class teaching environment the teacher is forced to consider the needs of the whole group. Other authors have previously suggested addressing this problem by handing the control of the CD player to a student, but that is not a solution since it only means transfering the responsibility to a learner who would have to face the same decisions the teacher does. Another solution – using several players for smaller groups of students – might seem like a good idea, but it is certainly not possible in very small classrooms or countries where equipment like this is not readily available (2009: 46).

Moreover, the nature of classroom listening following the CA methodology share some further features which do not make for very effective exercises: the length of the recordings is usually about three minutes, which is just enough for approximately 8 questions, and provides enough space between individual answers; the texts are all information-rich; non-participatory, and in case of dialogues or more speakers being involved, these tend to be of different sexes (Field, 2009: 58-89). Based on these characteristics, we can clearly see that there is basically only one type of listening task which is concerned with identifying certain information within the text which demands very high level of attention on the part of the listeners and encourages focus on micro-points instead of general understanding. Field (2009: 59) calls this kind of listening practice “auditory scanning” as it encourages learners to listen only for the pieces which are required to answer the questions and it is only logical that students then have the feeling they need to understand every single word in order not to miss any of these micro-information (sometimes a specific number). If we compare this kind of task with real-life listening, we will find a range of various types which depend on the particular situation and enable the learners to choose the appropriate depth of attention they need to pay to the individual parts (Field, 2009: 59). Perhaps the biggest difference between classroom and real-life listening is its non-participatory nature compared with the interactive and communicative nature frequently needed in real-life. However, a lot depends on the learner needs and the contexts in which they are most likely to encounter listening situations, which might be especially true in case of second language learners studying the language as a hobby or those who might never come face to face with the need to engage in a meaningful communication outside the classroom. Therefore, Field (2009: 61) does not suggest to

abandon the non-participatory forms of listening exercises altogether or the exercises as presented in language books, but rather calls for teachers to evaluate critically the types of texts and especially the tasks accompanying those and to ensure that they expand the range of experience available to learners. The most important changes he proposes are to introduce a much greater variety of listening text types and to match the type of listening required of the listener as closely as possible to what will be expected of them in real-life communication (Field, 2009: 63). The following table shows a proposition for appropriate listener responses matched to the type of input as presented by Field (2009, 64):

Genre	Listener response
Conversation	Listen and respond Eavesdrop (see previous discussion)
Negotiation	Listen and respond or challenge. Retain detailed meaning representation
Transmission of information	Locate and retain main points
Announcement	Monitor for one item
News headlines (radio/TV)	Monitor for interesting items
News (radio/TV)	Monitor for previously identified item Listen for main points in item
Sports/outside broadcast	Construct spatio-visual representation
Song	Gist; listen for words
Personal narrative	Listen for plot essentials
Film/TV drama	Listen for plot essentials
Instruction	Listen and do Listen; retain details and their order
Form-filling	Scan and locate relevant points
Phoning	Listen and respond. Allow for minimal context
Taking a message	Close listening for details
Lesson	Listen for main points – show understanding
Lecture	Listen for main points and relative importance. Take notes
Tour guide	Listen for main points
Translation	Listen for meaning; rephrase

Table 2: Listener response appropriate to type of input

What Field (2009: 82) proposes as a long-term sustainable approach is to use the currect CA exercises as a form of diagnostic test to discover where breakdown in understanding occurs and then create a set of remedial exercises which would prevent these from occuring again. While in the current CA approach the problematic parts not understood by students are replayed or the words are supplied by the teacher, nothing is done to remedy

this in future occurrences or different context, which means that learners might not transfer this behaviour to other future encounters (Field, 2009: 86). Authors like Richards (1983) suggest breaking listening into a set of subskills (based on the assumptions that those can be identified, practised independently and recombined to enhance listening skills) and practising those to remedy breakdowns in understanding. However, Field (2009: 99-108) does not agree with this approach as he points out that very little research actually proves benefits of this approach (even though we need to keep in mind that progress in listening is generally very difficult to demonstrate), the term itself is fuzzy and not clearly defined, and various authors doubt their existence as such because they are mostly based on intuition, hypothetical and always combined. That is why Field (2009: 110) proposes to use the word **processes** as these can be clearly defined ("the target behaviour towards which the L2 listeners aim"), they have been observed and investigated unlike subskills; and to adopt a process approach to teaching listening in general. Field (2009: 85) proposes two main kinds of listening behaviour to be taught to students: **decoding** (handling problems with spoken language) and **meaning-building** (handling retrieved iformation), and provides a list of processes which constitute those, where curiously some overlap with sub-skills as listed by Richards.

Looking into the proposed routine in greater detail, as learners have to pay a considerable amount of attention to decoding, Field (2009: 116) believes they then do not have enough capacity for meaning-building and therefore suggests concentrating on decoding first. The problem is that learners rely heavily on processing the incoming speech word by word and thus training them to recognize words first and increasing the degree of automaticity of the process makes much more sense than simply subjecting them to input of increasing difficulty since with the growing difficulty the ideas are becoming denser and more complex which makes meaning-building even more difficult for the learner (Field, 2009: 119). Field (2009: 127) describes decoding as a process of matching acousting signals with language knowledge while using context and co-text to draw upon. Whereas skilled listeners use context only to "enrich their understanding of the message", less skilled ones use it to "compensate for parts of the message that they have not understood" due to a failure in decoding (Field, 2009: 132), which is why Field (2009: 136) maintains that it is *"accurate and automatic decoding"*, which characterises a skilled listener and not the ability to make use of context. What's more, if decoding is automatic, working memory is freed up for other processes such as meaning-building (Field, 2009: 137). Thus, the early stages of listening training should be characterised by focus on decoding until it becomes automatic while encouraging the use of context and building up to the involvement of co-text as well. Such

decoding exercises should concentrate mainly on problematic phenomena of connected speech such as linking, resyllabification, weak forms, assimilation, ellision and others. Field (2009: 161) firmly believes that such small-scale practise in decoding connected speech would lead to an increase in the speed and accuracy of decoding. He further stresses that learners need to hear words in a variety of accents, voices and contexts in order to be capable to match them reliably in future encounters for which lengthy passages are useful. However, since class time is rather limited, it is important to provide students with some focused practice in the classes and encourage extensive listening for individual practice outside classroom (Field, 2009: 166).

When decoding has been done successfully, listeners can proceed to meaning building which means making decisions about which pieces of information are important, making connections between them and building them into a coherent unit, which is why Field distinguishes three levels of meaning building: **a proposition** – a representation of a single idea as expressed by the speaker – which is combined with the knowledge of the world, topic, speaker and results in **a meaning representation** which is then added to what has been already said and leads to **a discourse representation**, the overall meaning (Field, 2009: 209-210). All of these processes are familiar to language learners from L1 processing which causes Field to raise the question whether it is necessary to teach them explicitly. Some authors believe they will transfer automatically, but Field (2009: 213) maintains they should be taught because of differences in organisation and presentation of ideas in L2 and cultural differences.

The process of meaning building is not as straightforward as it might seem for several reasons. First of all, there is the problem of word meaning – since words can have several different meanings, the proper one must be chosen by the listener using the co-text. However, learning a dictionary meaning does not mean the mastering of the word as it changes in various contexts and this is where non-native listeners are at a huge disadvantage due to their limited size of vocabulary since a word used in a different meaning might lead to misinterpretation of the whole text. Native speakers rely on collocations and grammar and that is what should be addressed by the teacher as well in a form of short exercises, e.g. disambiguating homophonous words (Field, 2009: 221-224). Secondly, unknown words present a serious challenge for meaning building as L2 listeners need certain strategies to deal with these which Field defines as techniques to overcome gaps in knowledge. When native speakers encounter an unknown words, they either ignore it, accept an “indeterminate sense” or work out the meaning from the co-text. However, in language learning learners are

encouraged only to use the third strategy while Field (2009: 226) firmly believes they need to be equipped with the other two as well, which can again be achieved through a series of small-scale practice exercises. Thirdly, the process of making connections between ideas expressed by the speaker, inferencing, is well-known to students in L1 where they are perfectly capable of doing so; however, in L2 they commit so much attention to decoding that very little is left for inferencing. Field (2009: 231-232) notes than in CA this is completely neglected as the information the learners are asked to report is only at sentence level which is what the speaker said explicitly. That is why Field suggests teachers should provide questions which would require students to draw inferences and also ask them to give reasons for their answers.

What is also very important to teach students is to use their world knowledge to help in meaning building. Field (2009: 216-217) mentions schema theory as introduced by Bartlett (1932) where **a schema** is "a complex knowledge structure in the mind which groups all that an individual knows about, or associates with, a particular concept". Schemas are particularly useful for listening as they help learners predict what might be said and fill in the information the speaker does not give explicitly. They are also vitally important for novice learners as they are used to fill in gaps when decoding fails. Another important resource at learners' disposal is awareness of **a script** as introduced by Schank and Abelson (1977) which is "a sequence of activities associated with a stereotypical situation". The script is again used to supply the information not given explicitly and when schemas and scripts are activated before the listening, they enable learners to draw upon their knowledge of the topic and activate words associated with it or help make them aware of possible language or cultural differences (Field, 2009: 218).

Using the process approach to teaching listening where the listening skills are built incrementally means that learners also need opportunities to use the newly acquired processes. The use of authentic listening texts (created without the learning purpose in mind) has been widely discussed and even though classroom listening can never really replicate listening outside the classroom, exposing L2 listeners to authentic recordings is very important. Field (2009, 270) distinguishes **graded/ungraded** texts and **scripted/unscripted** ones. While most student book exercises are graded for a specific level of proficiency (vocabulary and grammatical structures are simplified based on what the students are supposed to know at particular levels), in real world listening encounters speakers do not edit the words or grammatical structures to match the listeners' level, which means that "in order to function effectively as an L2 listener, *a learner needs extensive experience of handling input in which*

a proportion (sometimes a large proportion) of the language is not known and recognised" (Field, 2009: 271). In addition, most coursebook recordings are recorded in studio conditions with the people reading from a script which means that even though they try to imitate real speech as closely as possible, it will always lack the characteristics of speech which is planned as the conversation unfolds and will also be phonologically different from spontaneous speech (e.g. hesitations, false starts, fillers, incomplete sentences). Field's proposed solution is simple – if we truly want to prepare learners for real-life encounters, we have to make use of authentic materials whenever possible because graded and scripted recordings will simply not do the trick. Also, if students do not encounter authentic materials in the classroom and do very well with graded scripted recordings in their books, they might develop a false sense of confidence of being able to handle listening very well and suffer a very disheartening experience when they are first confronted with real authentic speech which might leave them frustrated. On the other hand, if learners are exposed to authentic recordings from early on, it might work as a motivation boost when they actually recognize even just a few words in a film or a song. Field (2009: 277) stresses that experience of authentic speech is as important for a novice listener as for an advanced one, but we need to prepare lower-level learners for the experience and make sure they relinquish their unrealistic expectations such as being able to understand every single word. Field (2009: 280) proposes three ways of doing this: simplifying the task to compensate for the linguistic difficulty of the recording; grading the text after it has been recorded by identifying what will be accessible even to lower-level students; and finally, staging the listening to help build up understanding.

Finally, Field (2009: 286) mentions the usefulness of employing **strategies** since the developmental approach he suggests takes time and learners need to cope with listening in the meanwhile. He clearly distinguishes these **compensatory strategies** from the processes mentioned earlier as these are "employed by the learner to deal with an actual or anticipated breakdown in communication" and not used to achieve complete understanding but instead aimed at providing listeners with a sufficient number of techniques to help them deal with the problems of decoding which will inevitably arise (Field, 2009: 286). Based on his own research he notes that learners actually succeed in decoding less than teachers tend to assume and L2 listening is heavily dependent on compensatory strategies until quite high levels of proficiency are achieved (Field, 2009: 291). He refuses to adopt the cognitive, metacognitive and socio-affective distinction as used by Vandergrift and Goh because it is not transparent enough, the boundaries between cognitive and metacognitive strategies are fuzzy and the difference is difficult to explain, and what's more, the system does not distinguish learning

(used to acquire language) and communicative strategies (to use language). This is of particular importance since in listening we need to concentrate only on the latter, because as Field (2009: 294) advocates "listening is a skill to be developed in its own right. Incorporating learning strategies into listening practice […] runs the risk of taking us back to the idea that one of the main goals of listening lesson is to add to linguistic knowledge". That is why Field (2009: 296-298) prefers the system of strategies as suggested by Corder (1983) and Faerch and Kasper (1983) where they distinguish **avoidance strategies** (ignoring what is said in the hope that it is not important), **achievement strategies** (attempting to construct a meaning with incomplete information) and **repair strategies** (appealing for help), which he terms **reactive strategies** altogether, and to which he adds **pro-active strategies** (planning behaviour which might help to avoid understanding problems in the future). Even though strategy use varies from learner to learner, there is evidence that listeners who are aware of strategies perform better than those who are not. Field (2009: 308) especially stresses that they are of vital importance for lower level learners because "they provide a recipe for survival at a time when listening skills and linguistic knowledge are not adequate to the task of analysing the speech signal" and thus recommends training in strategies as well.

2.6 Guidelines for an effective listening programme

An effective listening programme aimed to build the listening skills incrementally, as put forward by Field (2009), consists of several interdependent approaches. The most important tenet is **the process approach** to both decoding and meaning building which is systematic, developmental and based on a series of practice exercises where each exercise focuses on a single aspect. Another part of the programme is **strategy instruction**, used in order to equip learners with techniques to cope with listening before they complete the programme and acquire all the relevant processes, along with **targeted approach to strategies** which focuses on practice of repair and pro-active strategies. Another tenet is **a diagnostic approach** used to identify the processes which have not been acquired yet or cause problems. Learners then need enough **autonomous listening practice** in which they can listen and re-listen as necessary and put everything they have learned so far to a test as well as **gradual exposure to authentic materials** starting from early stages which should be accompanied by **awareness-raising** to help students recognize and cope with features of authentic speech. CA approach does not have to be abandoned completely, but used to

provide extended listening tasks in which acquired processes can be employed and provide experience as expertise can only be achieved by frequent and repeated practice.

3. MATERIAL AND METHOD

The main goal of this thesis is to establish if the methodological changes as presented in the theoretical part are finding their way into the classroom practice nowadays. Since we consider coursebooks to be the primary source of material used for teaching in public schools as well as language schools, the analytical part sets out to analyse some of the most common and frequently used coursebooks in this respect; namely English File, Cutting Edge and Headway. In order to locate the changes we have decided to compare the first editions of the aforementioned books with the latest ones, i.e. the third edition of English File and Cutting Edge and the fourth edition of Headway. Since student books can only show the types of exercise present in the books, but do not give any specific information about the procedure, teacher's books have been analyzed as well.

We have decided to analyze two levels of each book in order to evaluate if there are any detectable differences in the approach in different stages of the learning process as we would expect slightly different types of exercises for lower level students, such as to familiarize students with the sounds of the new language and teach them how to approach listening in L2, and higher level students with much better command of the language, both linguistically and gramatically, which should allow for more extensive listening practice and more complicated processes to extract meaning or deal with connected speech. The original idea was to compare books for elementary and upper-intermediate levels. The elementary level has been chosen because it is usually the lowest one students start with. Nowadays, beginner or starter books are widely available as well and might well be the first ones students use; however, at the time the first editions were published, beginner books were not printed at all. The idea of book analysis at the upper-intermediate level had to be abandoned eventually, though, as it was not possible to obtain the first editions of the books. The intermediate level has been chosen instead as these were readily available and it is also a level which most students achieve and have experience with.

Having obtained the books, the analysis commenced. The original idea was to count the number of exercises in all the books and count the proportion of listening exercises in each so as to ascertain if listening still appears to be the overlooked Cinderella skill as pointed out by some of the authors, or if it occupies a position comparable with other skills. Nevertheless, this proved to be impossible because of a different concept of what an exercise is in different books. While in Cutting Edge there are exercises consisting of one single task employing a single skill, in English File an exercise is rather a section concerning one single skill which is further subdivided into a number of subsections which might use a different

skill, nevertheless. In the light of these findings we have decided it would be almost impossible to arrive at reliably quantifiable data and abandoned this method.

The final approach for this research was therefore to count the number of all the listening tasks in each book and discover the prevalent types. Even after limiting the scope of the research, it still proved difficult to judge and decide whether an exercise was a true listening exercise or not or how to count exercises which consisted of several parts where only a few employed listening. First of all, we have decided to leave out completely exercises which do not contain any English words, e.g. exercise where students listen to short excerpts of music and have to match them with corresponding kinds of music or express their opinion of those, or where students listen to certain sounds and have to say what is happening. Even though these exercises might be an integral part of vocabulary presentation or grammar practice, they do not employ listening in L2 in the sense we are interested in analyzing. Similarly, audio tracks where students listen to people speaking in various languages other than English have been excluded from the analysis. Secondly, in order to simplify the decisions how to count individual tasks, every time the instructions started with the word *listen*, be it a single exercise or just one subsection of a longer exercise, we counted that as one occurrence. In case of video clips integrated in some of the books (Cutting Edge, English File) we included those, too, even though in these cases the instructions started with *watch* or *watch or listen* as these clearly employ the listening skill analysed here.

The next step was to form a typology of exercises into which the analysed tasks could be assigned. In order to create the typology, we have perused the coursebooks to get a general idea of the responses asked of the students and made a list of listening exercises present in the books (*Listen and …*). In the next step, the individual exercises have been assigned under these and further subdivided in some cases.

The final step of the research was the analysis of the teacher's books in which we investigated if there were general guidelines for teaching listening or pronunciation at the beginning of the books, and then instructions and methodological recommendations for individual listening tasks. Given the number of listening tasks in each book, it would not be possible to present here every single exercise and the instructions for it from the teacher's book, therefore, we were aiming for some general observations as to what listening tasks are mainly used for and what teachers are recommended to do with them. Since the instructions tend to repeat with certain types of exercises, we believe this will be illustrative enough of the approach the book has to listening.

Pronunciation exercises in which listening was involved and video exercises were counted among the total number of listening tasks present in the books. The pronunciation exercises were further counted separately and analyzed as to establish if they are concerned with individual sounds, words or rather aspects of connected speech and to discover if there is a variety of exercise types or if they tend to be rather similar in nature. As for the videos, their treatment is slightly different in the analysed books. While they are an integral part of the 3rd edition of the Cutting Edge books, in the English File 3rd edition teachers have the possibility to use videos or audio tracks for exercises, and with Headway videos are a separate extra resource, which means it fully depends on the teachers whether they will incorporate these into their classes. Therefore, we have analyzed only the videos which were an integral part of the student's books and given the diversity of approaches to video, only some general observations about the typology will be drawn here.

4. RESEARCH

4.1 Quantitative comparison of the analyzed textbooks

Even though each book approaches what consitutes an exercise differently (chapter 3), the treatment within an individual textbook line remains the same in both the older and newer editions which enables us to present here some basic quantitative findings. Table 3 provides an overview of the total sum of listening exercises found in the analyzed textbooks. The light purple lines represent the elementary level (EL), while the white lines represent the intermediate level (INT).

Textbook	Edition	Level	Listening exercises
English File	1st ed.	EL	222
		INT	135
	3rd ed.	EL	332
		INT	285
Cutting Edge	1st ed.	EL	118
		INT	109
	3rd ed.	EL	116
		INT	106
Headway	1st ed.	EL	132
		INT	49
	4th ed.	EL	177
		INT	158

Table 3: Total sum of listening exercises in the analyzed books

When we compare the levels in the individual books, we can clearly see that there are always more listening exercises at the elementary level than the intermediate one, irrespective of whether this is the old or new edition of a book. This seems logical since listening exercises tend to be shorter at lower levels and we might expect there to be more exercises to teach students to deal with listening while at higher levels it is expected that students are able to deal with listening texts more effectively and are able to handle longer listening texts, which might explain the lower amount. The highest difference in the number of exercises between the levels is in the English File books where there are 87 more exercises at the elementary level than at the intermediate one in the old edition and 47 in the new edition. The lowest difference, on the other hand, is in the Cutting Edge books where there are only 9 exercises more at the elementary level than at intermediate level in the old edition and 10 in

the new edition. The interpretation of the results for Headway books is slighlty more complicated because the 1st edition of the intermediate book is by far the oldest in the analysis (first published 1986) while the elementary book was published in the 90s (first published 1993) like most of the other 1st editions (the only exception being Cutting Edge EL from 2001). This might actually suggest a change of perspective on the importance of listening even within the same textbook line or more probably reflect the growing availability of cassette recordings in the 90s. There is a difference between the number of exercises in the elementary and intermediate book in the first edition almost as big as in the case of English File (83 exercises more in EL), while in case of the 4th edition it is rather small (19 exercises more in EL).

If we look at the tendencies for quantitative changes between the older and newer editions in general, we can clearly see that while in case of English File and Headway there is always a rise in the number of listening exercises, irrespective of the level, in case of Cutting Edge there is a fall instead, even though an inconsiderable one (2 exercises fewer at elementary level, 3 exercises fewer at intermediate level). This seems to suggest that the general treatment and the importance assigned to listening have remained constant over the years in Cutting Edge; however, we still need to analyze the types of listening exercises and methodological recommendations from the TB in greater detail to be able to declare such a finding.

4.2 Typology of listening exercises in the analyzed textbooks

The analysed textbooks contain a variety of listening exercises which have been labelled for the purpose of this thesis and further subsumed into groups and subgroups depending on the type of response required from the students. A transparent list of the main types and subtypes of exercises can be found in Appendix 1, while Appendix 2 provides an example for each exercise type.

❖ Listen and say

This category subsumes all kinds of drill exercises in which students are asked to receive the aural input (with or without the help of a written text) and either repeat the items just heard, provide an item which must logically follow or transform the input according to further instructions. The shared strain of these exercises is the fact that students do not really

need to use their brains to convert the received sound into a meaningful message, but rather just decode correctly what has been heard and drill it in one way or another.

- Listen and say

A group of drill exercises in which students listen to the recording and after the beep have to produce an appropriate form, e.g. say contractions, the next day/number, correct preposition, verb for a verb phrase or the nationality corresponding to a country. It is clear from the description that this type of exercise is not focused on teaching listening, but instead uses a recording for practice of new lexical items acquired by students – something which can be easily done in pairs with students testing one another (which actually used to be common practice in the older editions).

- Listen and repeat

Students have to listen to the tape (or the teacher modelling the designated items) and repeat what they have just heard chorally, individually, in open pairs (one pair working while the rest of the class is listening) or closed pairs (the whole class working in pairs).This type of exercise is used to memorise/practise individual letters (when students are learning the alphabet), words or phrases (typically newly acquired lexical items or to practise pronunciation) and sentences (either useful phrases or pronunciation phenomena such as linking or intonation). This type of exercise focuses both on receptive and productive skills as it teaches students to decode the oncoming input and produce it as closely to the model as possible. The decoding skills practised here have limited application, though, when it comes to individual words – students do not really have to decode the oncoming input since they can also read the words in the book and we need to keep in mind that the pronunciation of many words changes when encountered in connected speech. The exercises where students are asked to repeat sentences seem to be more useful since the words appear in connected speech, emphasis is put on linking, intonation, sentence stress and weak forms. These exercises can certainly be used as a part of a listening programme aiming towards more effective decoding skills as they teach students to cope with connected speech to some extent (a number of characteristics are still not present, e.g. fillers, false starts, etc.).

➢ Listen and transform

A kind of transformation exercises where students listen to the senteces recorded on the tape and after the beep have to change them as further indicated on the recording, e.g. say them in the present simple tense in 3rd person singular, change them into questions or with a pronoun instead of a name. On the one hand, students have to decode these sentences without the help of a transcript and react very quickly (as there is only a limited time for a response), but on the other hand, it is nothing more than a drill exercise to practise new grammar which does not resemble listening needed in real life in any way and only puts students under a lot of pressure and stress to produce a correct response in the designated time.

➢ Listen and remember

A type of exercise found in a very limited number of instances (only 2 in all the analyzed books) which asks students to listen to a dialogue or conversation and remember it and than practise it with a partner. As with the previous exercises mentioned here, drill exercises focused on students remembering and practising certain language point, useful or everyday phrases in this case. No decoding takes place as students follow the transcript in their books since it is used after some extensive work on the dialogues, students do not need to extract meaning either.

❖ Listen and process

Not a very frequent type of exercise in which students are asked to listen to the recording and then either summarize what they have heard or retell the story without taking any notes. It is not the same process as in *Listen and remember* because there students are asked to remember the sentences/phrases word by word for further practice in pairs, but here students need to analyze and remember the main points and get a chance to express those in their own words (even though they will probably use at least some of the expressions from the recording). This exercise teaches students to skim the listening text in order to establish what it is about and establish the main ideas which might be useful in the real world for TV channell hopping, eavesdropping on various conversations or even evaluating if certain news headlines are interesting for the students.

➢ Listen and summarize

Only a single exercise of this type has been located in Cutting Edge Intermediate 1st ed. (2.6, p. 23) where students first listen for gist and mark key words as belonging either to Tim's or Anna's story. The other task, listening for details, asks students to listen again and then summarize what happened using the key words. Even though students need to use the keywords and these can be considered guidelines, students have to correctly decode the stories, extract meaning and process the input in order to create a coherent summary.

➢ Listen and retell

Only a single representation of this type has been found in Headway Intermediate 4th ed. (T 4.3, p. 32) where students are asked to listen to an anecdote and then retell it in their own words. Students are not asked to make any notes and there is no previous gist listening task. The instruction in the teacher's book only suggest to start from a confident student and put key words on the board as prompts with weaker students.

➢ Listen and guess the meaning

There is only one instance of such exercise in English File Intermediate 1st ed. in which students are asked to listen to some extracts from a listening text played before (*Listen and mark T/F*) and should concentrate on guessing the meaning of a few given words (*bribe, mixture, disgusting, spoonful*).

❖ Listen and check/compare

While the older editions of the analyzed books employ only the *Listen and check* variety, the newest edition of Headway employs a slightly modified type of this exercise - *Listen and check* - where there is more than one possible answer students can produce. We have also decided to further distuinguish the checking exercises based on whether students only use their linguistic knowledge to complete those or they make use of guesses and ideas and therefore rather check hypothesis against the recording.

➢ Listen and check an exercise

Students are asked to complete an exercise and then check their answers against the recording. This procedure is used for a wide variety of exercises, most usually grammar exercises, but also those focused on useful phrases or vocabulary. What they all have in common is that students are asked to use their linguistic knowledge to complete the exercises (gap fills, matching exercises, etc.) and then asked to check their work against the recording. They have the transcript available as the recording is in 1:1 correspondence with the exercise printed in the book and therefore decoding skills are limited only to exercises where students check the items they have completed into the exercise themselves. The meaning building processes are not used as students need to extract the meaning from the exercise in a written form first to be able to complete it. Thus, the only benefit this type of exercise offers is that students learn to monitor a longer text for a number of specific items.

➢ Listen and check your guesses

In this instance, students usually work in pairs or groups trying to fill in a knowledge quiz, make predictions about what they might hear/what the speakers will say, discuss if they think certain sentences are true or false, etc. and then have to compare their ideas against the recording. Here, the processes applied are very different from the previous type of exercise as students do not have the transcript available and therefore have to decode what is on the recording on their own. Moreover, they have to extract meaning as well because what they hear on the recording never has the same phrasing as the questions in the quiz and they also need to ascertain that meanings of both really match. There is also usually much more information provided on the recording than students actually need which means they also have to monitor for several specific items and concentrate on details. This kind of exercise can therefore serve the function of teaching students to verify their hypotheses which is a useful process to acquire and what's more, it is also one of the most typical listening exercises used in language exams.

➢ Listen and compare

A type of exercise found solely in the 4th edition of Headway textbooks, both elementary and intermediate level, in which students are asked to make sentences about

a certain topic (e.g. comparing life in the city and country), make conversations using specific prompts or make requests for a specific situation and then listen to the recording and compare their versions with the ones on the recording. The teacher's job is to elicit all possible acceptable variations of answers. This exercise is very similar to the typical *Listen and check* as students do all the work before listening and then only monitor for the items they have produced to check their correctness; however, the interesting element here is that there are more correct or possible answers and not only one. Furthermore, students do not have a transcript possible, therefore, the decoding processes must be applied as well as the meaning building ones. On the other hand, improving listening is clearly not the focus of this type of exercise as the listening only serves to check the accuracy and acceptability of the work students have produced.

❖ Listen and read

An interesting type of exercise employed to some extent in almost all of the analyzed books. The rationale behind this type of exercise is that having both the audio and visual stimulus should make it easier for weaker students and reinforce the relationship between the written and spoken form of the language. It is most commonly used for longer stories or as means of presenting new grammar (especially in Headway). The fact that it is frequently used for grammar presentation points to the fact that it is not intended to develop listening skills in the first place. It is, however, a type of exercise which could be used for extensive listening practice, as mentioned by Chang and Millett (2014), and seems especially effective for practice at home, for example with graded readers.

❖ Listen and answer the questions

In this type of exercise students are asked to listen to listening texts of various lengths and on the basis of the information in them answer one question or several. In some cases, there is only one or two questions about the general meaning of the text (listening for gist), which might be followed by another exercise with a battery of questions to be answered after the second listening (listening for detail). It is not always the case that both tasks consist of answering questions, but most typically the outcome of the first play and gist listening is to answer one very general question about recording.

➢ Open questions

Students are provided with one or more questions, depending on the type of task as mentioned above, which are presented in the same order as the information in the listening. The questions ask about various items, from very specific questions about numbers or dates mentioned in the passage, up to questions about the speaker's opinion or attitude (more common at higher levels). Since students cannot be sure where in the listening they will hear the answers, they have to monitor the text with very deep attentional focus in order not to miss the critical piece of information needed to answer the questions. This type of exercise can also easily turn into a memory test with questions like *Where did they play and between which years? How many times had they performed live by 1964?*, in a listening text about the Beatles, or *When did his school start a computer club? How many hours did he spend at the computer club every week*, about Bill Gates (English File 3rd ed. INT SB, p. 86).

➢ Multiple-choice questions

An exercise based on the same principle as the previous one – the questions follow the order the information is mentioned in the text – but this time students are asked to answer them by choosing the right option (usually a choice between three possible answers). This type of exercise means that not only do students have to monitor the text with very deep attentional focus again, but they also have to be careful in order not to get distracted by the false answers planted there by the book writers. These distractors often contain the same words the speakers use in order to seem plausible and students need to extract the meaning carefully and make sure there is 1:1 correspondence with what the speaker actually said. There is no room for personal interpretation as students have to rely only on what is being explicitly said in the recording and it is often a matter of one word which changes the meaning completely. This is one of the very common types of listening exercises students encounter when taking language exams.

❖ Listen and write

A group of exercises in which students listen to the recording and need to use their pens to write something down. The instruction can range from very general tasks such as take notes to very restrictive ones where students do a dictation or only complete certain missing parts.

➢ Make notes

In this type of exercise students can be asked to listen to the recording and make notes, without any further specification of what the notes should be about, or there are clear instructions about particular topics/parts of the talk students should make notes about. Frequently, this kind of exercise is presented in a form of a chart or note stubs which students need to complete (e.g. the first reason is given and students need to note down the other three). While this type of task is highly demanding for the students (and most of the teacher's book do warn about that), it is also one of the most useful ones students can learn. Firstly, it can help them with other listening exercises in their language course as they will not have to remember all the answers to the questions once they master this skill. Secondly, the applications for the world outside the classroom are enormous – students might decide to study university in a foreign language and will need this skill from the very beginning of their studies or they can use it for their hobbies in their free time, e.g. watching a TV cooking programme noting down a recipe. Lastly, some students struggle with making notes even in their L1, thus this extended practice in L2 might improve their skills even for their L1.

➢ Listen and write down specific items

This type of exercise is frequently employed when the listening text forms part of the grammar presentation - students are asked to listen to the text and note down all the questions the person/people ask, all instances of future tenses or reported speech, or just number/dates. While it teaches students to monitor for very specific items, it again requires a very deep attentional focus as students cannot know at which moments they will hear the required items and it has very limited use in the real life outside classroom. On the other hand, it might certainly be used for raising awareness of certain grammatical structures, even the use of articles, and it gives certain practice in decoding.

➢ Dictation

The procedure for dictation is the same in all the analyzed books: first, students listen to the whole recording, then the recording is played again with pauses after each item to give students time to write and it might be replayed as many times as necessary.

It might even be dictated by the teachers as long as they keep to the natural speech along with linking and weak forms. Students are usually asked to write 5 or 6 sentences or questions which either illustrate the grammar being studied or are a part of a pronunciation exercise focused on listenng or sentence stress. While this practice might seem outdated today, it might certainly help students with decoding the aural input and segmentation of speech. On the other hand, there is no real use for this skill in the real world.

➢ Listen and complete

A large group of exercises where students listen to a recording and have to complete gaps which are presented in various forms – students are asked to complete the form, the chart/table, timetable, diary or even football results in one case (English File Elementary 1st ed.) or they have to complete dialogues, conversations, sentences, expressions, lines, responses, questions or notes. Some of these exercises are concerned with factual information, while others might ask students to complete the correct grammatical forms or useful phrases, but the basic principle is very similar: listen and write down the designated information. While in some cases (charts, tables, forms, etc.) the information only follows the same order as in the recording, in the other cases (dialogues, conversations, sentences, etc.) students usually have these exercises as a form of transcript and have to only wait for the gap to catch the necessary information. This kind of exercise allows them to monitor with lower attentional focus for the most part and concentrate only on the pieces they need. On the other hand, as students are writing down the missing information, the recording usually goes on which is why the teacher's books often give the instructions to stop the recording and allow students time to write. We can see this exercise is a kind of dictation as well, only with higher demands on memory as students do not hear the parts they need to write down as many times as necessary in isolation. Apart from preparing students for language exams, where these types of exercises are found in abundance, there is no real use in the real world for this microskill.

❖ Listen and mark

Students listen to the text and based on what they hear they have to make a decision and use various marking options to record that decision. Even though students are asked to do

various things in these exercises, the processes they apply are similar which is why we have subsumed all these exercises under this general type.

➢ Listen and match

This type of exercise is frequently used as a means of checking listening for gist when students are asked to match pictures in their books with the conversations, dialogues or jokes (Cutting Edge Elementary) they hear. They are also often asked to match people with the topics they are talking about or people/objects with their descriptions – what the students match is highly dependent on the context in which the listening text appears. There are also exercises which need more focus on the details, such as matching a question with an answer, phrases with their meanings or in case of pronunciation exercises matching rhyming words.

➢ Listen and label

A task very similar to the previous one but this one requires students to write words, usually the names of the people or objects, under the corresponding pictures. Even though students are asked to do some actual writing in this kind of exercise, we have decided to group it under the *Listen and mark* category because of the nature of the process which is much more reminiscent of the marking/matching process rather than writing as in the case of the *Listen and write* exercises.

➢ Listen and number

As with the previous task type, what is being numbered is highly dependent on the context and content of the listening texts – but the items are always marked in the order as they appear in the listening text or as they are heard/mentioned. In this way students are asked to number pictures/photos, events, topics, objects or more specific things like adverbs, countries or telephone calls. Most of these exercises are used as a means of gist listening, but some also focus on useful phrases or language – in those students are asked to number the questions, sentences, phrases or lines of a dialogue in the correct order and they are frequently followed by *Listen and repeat* to drill the phrases chorally and individually. Sometimes, however, these exercise comprise the listening for detail, especially in case of longer stories which might not be told chronologically. The benefits of this type of exercise are questionable when it comes to

improving listening although they might help students orient themselves better in longer texts and follow the flow of events more easily.

➢ Listen and mark T/F or right/wrong

In this kind of exercises students need to evaluate the information they hear and compare it against the sentences presented in their coursebooks in order to decide if these pieces of information match or not. Most often students are also asked to either correct the false sentences or explain why they are wrong which means they need to justify their decisions and support them with the evidence from the listening text. In some cases the two are divided into two tasks, first mark T/F or right/wrong, then listen again and correct/say why, but sometimes students are asked to do both tasks at the same time. This type of exercise teaches students to listen very carefully to what the speaker says; however, most of the items tested are rather factual information and the differences amount to single words rather than general meaning/attitude (e.g. *Daniel phones and invites Jenny to dinner. – F – to lunch;* English File 3rd ed. SB, p. 59).

➢ Listen and mark the mistakes + correct

A very similar exercise to the T/F one, where students usually have to compare a written text in the book (e.g. advert, railway station notice board) with the recorded one and look for discrepancies between the two. In some cases they can be asked to compare a picture in the book and its recorded description. The instructions usually specify the number of mistakes to be located (4-6) or simply state to correct the information. There is usually only one such task in each book and while usually it is an exercise where students mark the differences in the book, in case of Headway Elementary 4th ed. there is an exercise in which students are asked to shout "Stop!" when they hear the mistake which is a signal for the teacher to stop the recording and the students then correct the information. Even though it is done orally, it has been subsumed under *Listen and mark* exercise because students do the very same thing – only they mark the discrepancy by shouting out instead of noting it down; the processes they use are identical, though. Even though this kind of exercise might not seem very useful, Field (2009) actually draws attention to the fact that "L2 listeners often fail to monitor their understanding adequately" as they spend most of their efforts on decoding and then do not have enough spare attention to notice discrepancies. He even exemplifies this on an

experiment in which he asked adult learners to summarise a story containing contradictory information who showed a strong tendency to retain the first information and ignore the second (2009: 251-252). Since we need to teach students to be able to monitor their understanding with confidence so that they can rely on it, this seem like a useful type of exercise to do just that.

➢ Listen and tick

Even though there are many different instructions about what should be ticked, what all these exercises have in common is the offer of a number of items and that the students must choose only those which they actually hear in the listening. There are certain types of *Listen and tick* specific to particular textbooks: in case of Headway, it is Listen and tick the sentence you hear where students are offered a choice between two sentences (a or b) which differ in the smallest details, e.g. he/she, present/past, etc.. This is clearly a discrimination exercise meant to test students' ability to listen carefully and discriminate between similar words or sounds; a kind of micro-skill usually practised in pronunciation exercises. In case of Cutting Edge 3rd ed. there is a new type of exercise in the section of Language Live in which students have to tick the phrases from a Useful language box which should help them acquire these useful phrases. In case of the discrimination exercise in Headway, the benefits are understandable (helps decoding), but in case of the Cutting Edge I remain baffled as to what the benefit to students is supposed to be even though I have recently encountered this type of exercise in other coursebooks as well (New Total English). We may accept it as a part of presentation of these useful phrase, but when students are not encouraged to repeat those or immediately use them, what is the point of such exercise? One thing is certain, it does not improve listening skills. Other types of *Listen and tick* exercises ask students to tick the topics speakers talk about, the things they mention or what they both like, what they have done, have in their bags or what they buy.

➢ Listen and circle

In contrast to the previous task type where there are always more items to be marked, in this case students have to choose only one correct item which means that the other items function as distractors (circle the right price, the number you hear) or it is a discrimination exercise (circle the words you hear [a or b], the correct verb form, the

contraction). In case of English File the popular type of exercise is to circle the different word or different sounds which means the odd one out type of exercise most often used for pronunciation.

➢ Listen and underline

Almost the same kind of exercise as *Listen and circle,* since the procedure is the same but instead of circling the options, students are asked to underline them. However, this type of exercise is almost unanimously used for pronunciation exercises in which students should underline the stressed syllable, stressed words in a sentence or phrases with /ðiː/, or discrimination exercises where students should underline the words they hear (its x it's, they're x their) or can/can't. The only exception to this is an exercise in Cutting Edge Intermediate 1st ed. (7.4, p. 75) where students should underline the correct alternatives in a text written in their books which is a summary of the recorded one (first name/surname, older people/your friends).

❖ Listen and follow the instructions

A type of exercise, which used to be much more common in the times of the TPR (Total Physical Response), where the learner has to listen to the instructions, process them and react accordingly in the physical sense of the word. In the analyzed textbooks there is only one single occurence – English File 3rd ed. Elementary (1.34, p. 8) – in which students having studied classroom language (Sit down. Open your books., etc.) listen to the recording with the commands and have to execute them. The primary aim of such exercise is clearly practice of the newly acquired language but it is something students need to be able to do everytime they hear instructions given to them by the teacher.

❖ Listen and respond

The only type of exercise which tries to simulate real-life communication since students have to listen to the sentences on the recording and respond in an appropriate way after the beep or they listen to a story and have a chance to express their own opinion, just like in normal conversation. In case of responding, students are asked to reply chorally as a class during the first play and during the second play the teacher asks indiviual students to respond. This type of exercise is not very abundant in the textbooks, the reason for which might be that this kind of practice is usually done with students working in pairs doing role plays. However,

except for the fact that students cannot apply repair strategies, it is certainly closest to what awaits them in communication situations outside the class. In case of reacting, students are asked to listen to a story and then get a chance to discuss or present their personal reaction and justify it.

- Free response

There are a few exercises in English File and Headway where students hear certain phrases or questions and have to respond with an appropriate sentence. In two occassions (English File Elementary 1st ed.) these exercises are in a form of role-play where on the role is representedy by the recording (either the receptionist in a hotel or a shop assistant in a clothes shop) and students get a chance to practise checking into a hotel and buying a large T-shirt in a situation where the first one is too small for them. As mentioned before, these exercises correspond to role-plays done in pairs but have the disadvantage that students cannot use any repair strategies as the recorded conversation is not prepaired for such an eventuality. The other instances represent common conversational phrases (*Hello. Nice to meet you./Bye. See you on Monday./Happy Birthday!/Merry Christmas!)* to which students have to react. These exercises are used after the appropriate responses have been practised in another exercise and shoud help students remember them. The advantage is that these represent real situations students might come into contact with, but again, nothing that cannot be practised in pairs with another person.

- Use a phrase

In two instances students cannot reply as they want to, but have to choose an appropriate response from a number of phrases in the box or from two possibilies (Headway EL 1st ed.). The setting is similar to the previous type of exercises, students are supposed to react to conversational phrases (*I passed my exams./I'm 30 today.)* or answer some questions (practising *Do you like…? Would you like….?).* This kind of exercise is much more reminiscent of drill exercises mentioned before but still tries to prepare students for natural reactions.

➢ Listen and react

Another not very frequent exercise in which students listen to stories or speakers expressing their opinions and then get a chance to express their own personal opinion of what they have heard. In case of English File INT (1.13, p. 7) students hear two speakers commenting on certain statements (*Men are better cooks than women. Cheap restaurant usually serve bad food.)* and then have to decide who they agree with and give reasons for their choice. Students need to decode the speech and analyze each speaker's main points so that they can express their reaction – a skill they will definitely come to need in real-life conversations and language exams as well. In similar exercises in Headway and Cutting Edge students express their opinion and defend it explaining their reasons.

❖ Listen and notice

This type of exercise is most frequently found in Cutting Edge books, both the 1st and 3rd edition, and used for pronunciation exercises in which students listen to the recording and are asked to notice the sentence stress, weak forms or intonation. They are usually followed by a *Listen and repeat* exercise where students practise chorally, individually or in pairs. In case of English File Intermediate 3rd ed., though, there is an exercise in which students have to listen to the announcement on the London Tube and find out what the announcement says. In case of EF Int 1st ed., they have to listen to a British and American speaker saying the same things and notice which words change the most. In Headway, this type of exercise is used to draw students attention to possible functions of *Could you…? Would you...?* (INT 1st ed.) or noticing which intonation sounds more polite (EL 4th ed.).

❖ Songs

Songs can be considered to represent a truly authentic listening texts in the analyzed books, even though they are simplified in some instances (especially English File Elementary 1st ed.) and reproduced as cover versions because of copyright. There is a number of various instructions connected with songs which are an echo of some of the categories distinguished before: *Listen and complete, Listen and read, Listen and number, Listen and match, Listen and tick, Listen and circle, Listen and mark right/wrong, Listen and underline.* Most of these tasks are concerned with individual words, but some work with sentences or phrases (e.g. *Listen and complete, Listen and match*). The songs are mainly incorporated as a motivational

tool and to show students that even with a limited knowledge of L2 (elementary level) they can understand an authentic text. The responses asked of students are not typical for anything they will have to do in real life but teach them to decode speech even when sung which is much more difficult than simple spoken word.

❖ Videos

Having looked at the type of responses asked of students for the video clips integrated in the Cutting Edge series, we have come to a conclusion that there is basically no difference between the treatment of video and audio materials – the typology of the exercises is identical, even though there might be fewer types with video material. In case of CE EL 3rd ed., there are 42 videos which out of all the 116 listening exercises makes 36.2% - more than one third of the listening exercises are accompanied with visual material. It is very similar in case of CE INT 3rd ed. as there are 35 videos in 106 exercises which constitutes 33%. The most typical responses asked of students are *Watch and answer the questions* (19%), *Watch and check* (16.7%) and *Watch and notice sentence stress/intonation* (16.7%) in case of the elementary book; *Watch and answer the questions* (22.9%), *Watch and notice sentence stress/intonation* (17.1%) and *Watch and check* (14.3%) in case of the intermediate one.

4.3 Typological comparison of the analyzed textbooks

4.3.1 English File

Table 4 provides a more detailed breakdown of the types of listening exercises as defined in the previous chapter with the total sum of each type and percentage as well.

	EF EL 1st ed.		**EF EL 3rd ed.**		**EF INT 1st ed.**		**EF INT 3rd ed.**	
Listen & say	69	**31.1%**	109	**32.8%**	19	14.1%	73	25.6%
Listen & process	-	-	-	-	1	0.7%	-	-
Listen & check/compare	17	7.7%	84	25.3%	21	15.6%	79	**27.7%**
Listen & read	5	2.3%	11	3.3%	2	1.5%	4	1.4%
Listen & answer the questions	28	12.6%	43	13%	20	14.8%	53	18.6%
Listen & write	42	18.9%	36	10.8%	44	**32.6%**	35	12.3%
Listen & mark	47	21.2%	30	9%	18	13.3%	28	9.8%
Listen & follow the instructions	-	-	1	0.3%	-	-	-	-
Listen & respond	2	0.9%	3	0.9%	2	1.5%	1	0.4%
Listen & notice	2	0.9%	3	0.9%	1	0.7%	2	0.8%
Songs	10	4.5%	12	3.6%	7	5.2%	10	3.5%

Table 4: Typology of listening exercises, sum and percentages for English File books

The most common type of listening exercise for the elementary level is *Listen and say* as it represents nearly a third (31.1%; 32.8%) of the total sum for both the old and newest edition. In case of the intermediate level, the most common type is *Listen and write* for the old edition, almost a third (32.6%), and *Listen and check/compare* for the new one (27.7%). Since the *Listen and say* exercises are about drilling, it is understandable there are more of them at the lower level; however, if we look at the percentage for the intermediate book we can detect a sharp rise from 14.1% to one quarter (25.6%) of all the exercises even for the intermediate level. This seems to suggest that drilling exercises with the use of a recording are on the rise. On the other hand, *Listen and write,* the most common type in the 1st ed. intermediate, shows a sharp fall to only 12.3% in the newest edition and fall from 18.9% to 10.8% at the elementary level as well, while *Listen and check/compare* is clearly on the rise – from 7.7% to 25.3% in case of elementary level and from 15.6% to 27.7% at the intermediate level. This shows a clear rising tendency in the usage of *Listen and check/compare* exercises in the English File textbooks as they now account for about one fourth of all the listening exercises (and they are 2nd most frequent type of exercise at the elementary level and the most frequent type at the intermediate level).

Comprehension questions (CQ), the most often mentioned tool of the CA, rather show a stagnation in case of the elementary level (12.6% and 13%) and only a small rise at the intermediate level (from 14.8% to 18.6%). Nevertheless, with the exception of EF EL 1st ed. (where it is the fourth most common type) it is still the third most abundant type of listening exercise present in the books which points to the fact that it remains a widely used type of listening exercise even today.

While *Listen and mark* exercises occupy the position of the second most commonly used listening exercise type in the old edition of the elementary level (21.2%), they seem to be on the decrease generally – from 21.2% to 9% at elementary level and from 13.3% to 9.8% at intermediate level.

Listen and read is not very extensively used in the English File books in general; there has been a small rise in case of the elementary level (from 2.3% to 3.3%) and stagnation in case of the intermediate one (1.5% and 1.4%). It seems that *Listen and read* is not an exercise type the writers are very fond of; on the other hand, students now have access to all the texts in the book with an audio track using their iTutor which would suggest that this type of exercise is supported mainly for practice at home.

The least frequently employed exercise types are *Listen and process* (only 1 exercise, 0.7%, in EF INT 1st ed.), *Listen and follow the instructions* (only 1 exercise, 0.3%, in EF EL

3rd ed.), *Listen and respond* (0.9% at elementary level, drop from 1.5% to 0.4% at intermedite level) and *Listen and notice* (0.9% at elementary level, 0.7%/0.8% at intermediate level). The absence of more *Listen and follow the instructions* can be explained by the fact that English File promotes the CA to teaching under which TPR exercises do not seem to belong and *Listen and notice* might be explained by the fact that it is actually employed in all pronunciation exercises as the instructions in the TB say to play the recording once for students just to listen and then play it again for them to listen and repeat, but this is not reflected in the exercises in the SB. The only instance of *Listen and process* found is an exercise in which students listen to short extracts from a listening text they heard before and have to concentrate on guessing the meaning of four words given in the book (*bribe, mixture, disgusting, spoonful).* This exercise is very interesting from the point of view of the process they have to apply as Field (2009) mentions this strategy and comments that students are encouraged to do this but they should be taught the other strategies for dealing with unknown words they encounter (accept an indeterminate sense; ignore the word altogether), too, through small scale practice. Not very abundant *Listen and respond* can be explained by the fact that students can practise this in pairs and through role-plays, even though the use of a recording enables them contact with various accents and voices.

Lastly, *songs* are an integral part of the English File book series as there is always one song in each file (unit) of the book; the variable numbers and percentages between books in this series are therefore given by the differing number of files in each book. English File is the only of the analyzed books where songs form a stable part of the listening exercises as with the other books there is either a very low number of songs used haphazardly throughout the book or no songs at all. However, it needs to be stated that in case of the 3rd ed. books, the texts allowing work with the songs are only part of the TB, while in the 1st ed. books some of the songs are incorporated directly into the SB. The songs can be considered the an example of authentic recordings (at least verifiable from the point of view of a researcher), even though they are presented in cover versions because of copyright. On the other hand, they also tend to be simplified, at least in case of EF EL 1st ed., where it is implicitly stated in the TB that some difficult parts were omitted.

4.3.2 Cutting Edge

Table 5 gives a more detailed breakdown of the types of listening exercises defined in the previous chapter along with the total sum and percentage for each one.

	CE EL 1st ed.		CE EL 3rd ed.		CE INT 1st ed.		CE INT 3rd ed.	
Listen & say	17	14.4%	5	4.3%	10	9.1%	3	2.8%
Listen & process	-	-	-	-	1	0.9%	-	-
Listen & check/compare	43	**36.4%**	30	25.9%	30	**27.5%**	29	27.4%
Listen & read	1	0.85%	-	-	-	-	-	-
Listen & answer the questions	8	6.8%	12	10.3%	12	11%	20	18.9%
Listen & write	20	17%	11	9.5%	26	23.9%	15	14.2%
Listen & mark	22	18.6%	39	**33.6%**	25	22.9%	32	**30.2%**
Listen & follow the instructions	-	-	-	-	-	-	-	-
Listen & respond	1	0.85%	-	-	1	0.9%	1	0.9%
Listen & notice	4	3.4%	19	16.4%	4	3.7%	6	5.7%
Songs	2	1.7%	-	-	-	-	-	-

Table 5: Typology of listening exercises, sum and percentages for Cutting Edge books

It is interesting to note that the most common listening exercise is the same for 1st ed. books at both levels (*Listen and check/compare)* and the most common one for the new edition books (*Listen and mark)* is the same for both levels, too. This change seem to suggest that Cutting Edge books are moving away from the use of rather passive *Listen and check/compare* type to a more pro-active *Listen and mark* one. Even though the percentage for *Listen and check/compare* is nearly the same in case of intermediate books (27.5% 1st ed. and 27.4% 3rd ed.) and falls at elementary level (from 36.4% to 25.9%), it is still the second most common type for both levels of the new edition. There is a sharp rise for *Listen and mark* in case of elementary level (from 18.6% to 33.6%) accounting for one third of all the listening exercises, and a notable rise for the intermediate level (from 22.9% to 30.2%) which is almost one third of the exercises as well.

While *Listen and say* is the third most common type of listening exercise in CE EL 1st ed. (14.4%), it is one of the least frequently employed ones in the new edition (4.3% at EL level, 2.8% at INT level). On the other hand, there is a notable rise in the amount of *Listen and notice* exercises in the EL level (from 3.4% to 16.4%), which might be given by the fact that exercises in the SB are now devised so that students listen to the model from the audio (sometimes they are asked to notice certain features of pronunciation) and then should practise in pairs without listening to the model again. However, there is a much smaller rise in case of INT level (from 3.7% to 5.7%) suggesting that this kind of drill is on the decline with lower levels.

Listen and write is one of very few types of exercises which has been on the decline at both elementary and intermediate level – it has fallen from 17% to 9.5% in the elementary

books and from 23.9% (the second most common type of exercise) to 14.2% in the intermediate books. It seems to have been substited by a larger part of *Listen and mark* exercises instead.

Contrary to English File books, CQ have been on the rise in Cutting Edge books at both levels – they have risen from 6.8% to 10.3% at elementary level and from 11% to 18.9% at intermediate level. Its contemporary position in CE textbooks is similar to that in EF books, though, as it is the forth most common exercise type for elementary level and the third most common type for intermediate level (in EF it is the third most common one for both levels). Even though other types of listening exercises prevail, it shows that CQ still occupy a high position across textbooks.

What is very interesting to note is the fact that *Listen and read* is almost nonexisten in CE series – except for a single exercise in CE EL 1st ed. (0.85%), it does not appear in any of the other books. It is used with the first reading text (p.19) in the book and students are asked to predict people's favourite things on the basis of photos and then listen and read to check their ideas. It is rather curious that it is used only once throughout the whole book since the TB further specifies: "We believe that sometimes it can be very useful for learners to listen and read at the same time, to help them to make sense of their reading and to see the relationsthip between sounds and spelling." (CE EL TB 1st ed., 27). On the other hand, the note clearly specifies that listening is used as a support for reading and not the other way around.

The only type of exercise not present in any of the CE books is *Listen and follow the instructions*; the scarcest types of exercises are definitely *Listen and process*, found only in CE INT 1st ed. (for details see Listen and summarize, chapter 3); *Listen and respond* and *Songs*. Regarding *Listen and respond*, there are two cases of responding with a phrase (CE EL 1st ed. and INT 1st ed.) and one instance where students can express their opinion freely (CE INT 3rd ed.): students listen to a story for the second time (in the first listening they have to answer some questions) and get a chance to discuss whether they consider it a ghost story and why and say whether they like it and why. *Songs* are present only in the 1st ed. of the elementary level and are localized in the revision sections. This fact is again rather curious, as the general introduction in the TB clearly specifies that longer texts for listening include interviews, stories, songs and conversations – 2 songs in a book with 118 listening exercises certainly justifies mentioning it.

4.3.3 Headway

Table 6 shows a more detailed breakdown of the types of listening exercises as defined in chapter 3 along with the total sum and percentage for each.

	H EL 1st ed.		**H EL 4th ed.**		**H INT 1st ed.**		**H INT 4th ed.**	
Listen & say	25	19%	12	6.8%	1	2%	13	8.2%
Listen & process	-	-	-	-	-	-	1	0.6%
Listen & check/compare	38	**28.8%**	77	**43.5%**	6	12.3%	74	**46.8%**
Listen & read	21	16%	7	4%	11	22.5%	10	6.3%
Listen & answer the questions	4	3%	16	9%	13	26.5%	24	15.2%
Listen & write	17	12.9%	40	22.6%	14	**28.6%**	19	12%
Listen & mark	19	14.4%	19	10.7%	3	6.1%	10	6.3%
Listen & follow the instructions	-	-	-	-	-	-	-	-
Listen & respond	4	3%	1	0.6%	-	-	3	2%
Listen & notice	1	0.7%	4	2.3%	1	2%	-	-
Songs	3	2.3%	1	0.6%	-	-	4	2.5%

Table 6: Typology of listening exercises, sum and percentages for Headway books

With Headway books the main trend today is clear at first sight – listening is used mainly as a means of checking exercises since *Listen and check/compare* account for nearly half of all the listening exercises in the newest edition for both levels (43.5% EL, 46.8% INT). While it is also the most common type of exercise in the 1st edition of the elementary level, there is a very sharp rise from 12.3% to 46.8% at the intermediate level between the old and new edition. The percentage of this type of exercise is easily the highest in Headway books as in EL and CE it does not even reach 30%.

Unfortunately, the other tendencies seem to be much more erratic as in cases where there are rising tendencies for one type of exercise between the old and new version at the elementary level, the tendecies are falling for the intermedite one and vice versa. Whereas *Listen and say* is the second most common exercise in EL 1st ed., it falls from 19% to 6.8% in the new edition, leaving it in the fifth position. On the other hand, at INT level it rises from 2% (6th position) to 8.2% (4th position). It is interesting to note that the amount of drill exercise employing listening decreases for the lower level and increases for the higher one; however, the percentage of this type of exercise is very similar in both books of the new edition. The situation is the exact opposite with *Listen and write* – it increases from 12.9% to 22.6%, becoming the second most frequent exercise in the new edition of the elementary level, and falling from 28.6% (the most frequent exercise in INT 1st ed.) to 12% at the intermediate level.

If we look at the proportion of CQ, we can see that while there is an increase at the elementary level (from 3% to 9%), there is a decrease from 26.5% (the second most common exercise) to 15.2% at the intermediate level (in this case it still remains the second most frequently employed type of exercise). Compared with the books from the other series, the proportion at the elementary level is the lowest (even though not that different from CE EL at 10.3%) of all, while the proportion at the intermediate level is very similar to that in other books.

While *Listen and read* is very common in the older edition, the third most frequent exercise type with 16% at EL level and 22.5% at INT level, there is a sharp drop to 4% at EL level and 6.3% at INT making it actually one of the least frequent ones. In the older edition, a text with a recording is the usual means of introducing new grammar, but this approach seems to be much less common and preferred in the current edition.

Listen and mark shows a falling tendency in the older edition at elementary level, dropping slightly from 14.4% to 10.7% in the new edition, and rather stagnates at the intermediate level (going from 6.1% to 6.3%), but when compared to EF and CE, there is no clear tendency for this type of exercise in Headway books – it decreases at both levels in EF and increases in CE.

There are no instances of *Listen and follow the instructions* and the least frequent types of exercises are the same as in the other book series: *Listen and process* can only be located once (0.6%) in Headway INT 4th ed. (for details see Listen and retell, chapter 3); *Listen and respond* and *Listen and notice* are also present in very small proportions, even though slightly higher than in the other book series in some cases.

4.4 Methodological comparison of the analyzed textbooks

After a quick perusal through the TBs, it appears that some of the instructions and methodological recommendations tend to be the same regardless of which book series it is: in case students should answer CQ or mark sentences T/F, they should always get time to go through these and teachers are asked to deal with any vocabulary queries and make sure students understand everything (this should ensure that completing the task successfully does not fail because of incomprehension of the textbook material). Then, with most longer listening texts teachers are asked to teach/check/elicit the meaning of words which might be new for students – there is always a list provided by the TB. Furthermore, with most exercises students are supposed to compare answers in pairs first and then do a whole class check.

Pictures or photos in the books are used to set context and activate schemata, or teachers are encouraged to elicit what students know about a given topic and if necessary, tell them the basic information about the speakers – name, place where they are and the situation they are in. The general attitude to listening and teaching pronunciation as well as suggestions for how to deal with problems vary from book to book and are a subject to scrutiny in the following section.

4.4.1 English File

4.4.1.1 English File Elementary

At the beginning of each TB in the English File line, there is an introduction of both the SB's and TB's layout and a presentation of how the book is composed and organized. The 1st ed. EL TB states that good pronunciation is a high priority for beginner learners and therefore pronunciation work consisting of simple, graded activities to build confidence is regularly placed throughout the book. Students should learn to recognize and mark stress, concentrate on weak forms, sentence stress and intonation and learn the basic 44 sounds through memorable sound pictures (each picture represents a key word containing the target sound with the phonological representation of that sound incorporated in the picture) (EF EL 1st ed. TB, 11). The book then stresses that listening is the most difficult skill for beginners and tend to make them demotivated by tasks they cannot do which is why the book contains a range of graded listening texts to help build their confidence and develop their listening skills; including 10 songs which represent authentic English used in a motivating context (EF EL 1st ed. TB, 12). There is even a special section with tips on how to deal with possible probems giving recommendations for when students do not understand the tape: it states that students need help to relax and the teacher should prepare them for what they are going to hear and reduce stress by telling them how many times they will hear the tape or let them work in pairs. It also recommends to emphasize that they cannot expect to understand all the words (EF EL 1st ed. TB, 15).

EF 1st ed. also employs a specific *Listen and repeat* technique which has not been encountered in any other book: *Read, look up and say technique*. It is used especially for practising dialogues and students are not only asked to listen and repeat after the tape, but listen to the tape, then read the line in the book, look up at their partner and repeat it from

memory. Perhaps an interesting drill technique for memorising useful language and teaching students more natural interaction, but it hardly develops their listening skills in any way.

With exercises in which students should pick out only certain information from quite long listening texts, the TB suggests to emphasize to students that listening for specific info is an important skill that needs plenty of practice and to relax students by reassuring them that they will hear the tape more than once (EF EL 1st ed. TB, 26). If students find certain tasks difficult (*Listen and write down specific items)*, the TB recommends using the tapescript which effectively changes the listening exercise into a reading one.

In case of EF EL 3rd ed., the introductory part of the TB is quite similar as it stresses that students need a solid foundation in the sounds of English which is achieved through targeted pronunciation development with focus on the sounds, word stress and sentence rhythm (no further mention of intonation as in the 1st ed.) with a pronunciation exercise in every lesson (EF EL 3rd ed. TB, 8). Regarding listening, the book specifies that students need to build confidence, understand the gist, make sense of connected speech (this is the first time this is mentioned) and they need a reason to listen. It further claims that the book offers a wide range of voices and accents in listening texts based on a variety of entertaining and realistic situations with 2-phase tasks in which students listen for the gist on the first play and for more detail on the second play (EF EL 3rd ed. TB, 9). The book does no longer give tips how to deal with situations when students do not understand the tape, instead there is always a section called *Extra support* after each longer listening text which says: "If there's time, you could get Sts to listen again with the script, so they can see exactly what they understood/didn't understand."

When the first longer listening text appears in the book (*Listen and complete the form)*, the book recommends to reassure students to just relax, listen and follow the conversation the first time and then try to complete some information. It tells the teacher to play it as many times as he/she thinks the students need with pauses where necessary (EF EL 3rd ed. TB, 24).

A new feature which was not employed in the older editions (not even the 2nd ed.) is that all example sentences in the grammatical section of the book are recorded on the class CDs and the TB specifies that the teacher should play the recording for students to listen and repeat and only then go through the grammatical rules. The number of these exercises only in the grammatical part is almost the same as in the main part of the book (50 in the main part, 43 in the grammar section) which explains why it is the most frequently used one in the book; however, as to the benefit of this approach I remain at a loss.

4.4.1.2 English File Intermediate

The TB for the 1st ed. intermediate also mentions the use of sound pictures words and points out that stressed syllables are no longer highlighted in pink, as they were in the previous two levels, because intermediate students need to be able to predict stress patterns themselves (EF INT 1st ed. TB, 10). What is interesting in the layout, is the fact that the SB is now further divided into sections and the parts with listening exercises are now called *Listen better*. The TB further specifies that the most common problem at this level is that students may still be trying to understand every word in a listening activity and find it demoralizing. However, this is logical because following advice from the lower levels and just telling students not to try to understand every word without supplying other strategies they could use to deal with the problem will not teach them not to do it. The TB further states that the confidence-building approach is continued in the book which means longer and more authentic listening texts (EF INT 1st ed. TB, 11). However, how exactly are the texts more authentic than in the previous levels is not specified. One clue might be a further note with one of the exercises which says to emphasize to students that the interview they will hear is based on a real case. If this is illustrative of the approach to authentic material, then it rather seems there is no authentic material as defined in teacher-training manuals (see 2.4). The book continues the approach in which students listen extensively for global meaning during the first play and then more intensively for details. Since the listening exercises are related to the current topic, previous vocabulary input should help learners understand more easily (EF INT 1st ed. TB, 11).

If students seem to be struggling with the task at hand, the TB suggests playing the tape in sections (EF INT 1st ed. TB, 63) or generally playing it again as necessary. The use of the script is no longer suggested to help weaker students as in the EL level, instead it says: "If time, refer Sts to the tapescript." or "Finally, Sts could listen again with the tapescript to check that they understood everything." (EF INT 1st ed. TB, 74/97) An interesting choice of wording, considering the general advice states that students still trying to understand every word is not very helpful. Furthermore, referring students to the script might help them understand the recording this time, but it does not help them with future problems and encounters with different listening texts.

The 3rd ed. INT book claims that in terms of pronunciation, intermediate students need practice in pronouncing sounds and words clearly, need to be aware of rules and patterns

governing pronunciation as well as word and sentence stress, and able to use phonetic symbols (EF INT 3rd ed. TB, 8). However, how are students supposed to have acquired this ability if the only contact with the phonetic script they have ever had was only through the sound pictures? In reference to listening, the book asserts that intermediate students need interesting and integrated listening material with achievable tasks for confidence building and practice in dealing with authentic spoken language. It further specifies that the confidence-building tasks mean tasks which are progressively more challenging in terms of speech, length and language difficulty (EF INT 1st ed. TB, 9).

The TB has two main suggestions for extra support repeated throughout the book: firstly, teachers should go through the script before playing the audio and decide if it is necessary to pre-teach or check some lexis to help students when they listen and secondly, to get students to listen to the text again with the script so that they can see what they understood or did not understand and then translate or explain any new words (EF INT 1st ed. TB, 34;26). Unfortunately, there are no other suggestions how to help students deal with the rising difficulty of the listening texts, mentioned as a feature of the confidence-building approach, and it seems that pre-teaching vocabulary and using the transcript for one last play is supposed to turn students into expert listeners without any training. The idea of the authenticity of the listening text seems to be perceived the same as in the previous edition as it again, where applicable, recommends to emphasize to students that this particular listening is based on a real story and the person being interviewed is the real person (EF INT 1st ed. TB, 34). Is this supposed to make students more motivated to listen or what is the purpose of this information being emphasized to students?

There are also suggestions for extra challenge after some listening texts in the book, the instructions recommend the teacher to ask students for more details about the answers (EF INT 1st ed. TB, 93) or asking more CQ (EF INT 1st ed. TB, 94), which seems only as a further test of their memory rather than anything else and might be really difficult for some students as they tend to concentrate only on the questions in the book and do not really monitor for other details. There are also interesting instructions in case of *Listen and make notes* when the TB specifically advises to tell students to listen and make notes <u>after</u> they have heard the audio (emphasis in the TB; EF INT 1st ed. TB, 84). There are five categories students should make notes about, it is a second play of a fairly long recording (about 3 minutes) so it might not be as difficult for the students' memories, but the book does not actually explain why students should wait with making notes until after they have heard the recording.

4.4.2 Cutting Edge

While in the first edition the first pages in the TB are called *Introduction* and *Teacher's tips,* in the third edition they are called *Course rationale* and *Teaching tips* – their content is almost the same, though. The first few pages describe the position of pronunciation and listening in the CE course and the texts are actually the same for both elementary and intermediate level and for the first and third edition, too, only with one or two added lines. The TB EL 1st ed. claims that CE places a strong emphasis on listening and states what materials that include (short extracts, mini-dialogues, longer texts such as interview, stories, songs and conversations) and stresses that it offers opportunities to check answers to exercises via listening (CE EL 1st ed. TB, 5) and the third edition says exactly the same thing minus the last sentence. In the INT books, the text is the same only with an additional line stating that many of the listening texts are authentic and are often in the *Preparation section* "as a model or stimulus for the Task" (CE INT 1st ed. TB, 19), which seems to suggest that listening is used to build up to a successful completion of a speaking task rather then being used on its own to develop students' listening skills. And even though there is a lot of information about how to make speaking tasks work, how to help students with pronunciation, make them use the mini-dictionary better and work with revision sections, there is no information whatsoever about how to help them with listening or make them more effective listeners in the section with tips.

The general information about attitude to pronunciation is very similar in all the teacher's books - it is claimed that CE places a strong emphasis on pronunciation and offers a range of activity types focusing on stress, weak forms and intonation while putting equal emphasis on understanding and reproduction. Pronunciation is presented in a form of pronunciation boxes integrated into sections presenting new language so as to ensure it stands out more clearly among other types of exercises (CE EL 1st ed. TB, 5).

4.4.2.1 Cutting Edge Elementary

Except for the general instructions which tend to repeat with all the books as mentioned at the beginning of this chapter, there are a few suggestions worth mentioning here. Firstly, if students have difficulty catching all the information for the task, it is suggested the teacher should play the recording in sections and pause to allow time to write (CE EL 1st ed. TB, 22). This is the same suggestion as in EF EL where it says to replay longer texts in parts. The question is what it is supposed to achieve since if students have problems

with decoding, playing it in shorter parts will probably not help. Here comes the second suggestion which is to find the part of the recording which is difficult for students and play that section as many times as students want to hear it which should help them develop their ability to listen carefully (CE EL 1st ed. TB, 22). The question is how many times should the teacher play it and what if students still cannot understand it? Also, in larger classes different students might have problems decoding different parts which would mean replaying various parts again and again and the problem remains – nothing is done to help students avoid this in future encounters because every recording is different. It makes much more sense to concentrate on which particular feature of the recording is problematic and devise some small-scale practice exercise to teach students to recognize it in other contexts, too.

If we look at recommendations in the 3rd edition, we will discover that using the transcript is the only advice for situations where students have problems with listening. First of all, it suggests that if you have weaker students or students lacking confidence, you should allow them to listen and read the script at the same time (CE EL 3rd ed. TB, 31). The TB goes on to claim that it can sometimes be a good idea to do this, as this activity can help to improve listening skills, pronunciation and boost confidence of weaker students (CE EL 3rd ed. TB, 46). Unfortunately, the book fails to mention exactly how this is supposed to improve listening skills (if students can read the text and do not really have to listen) or pronunciation (if there is no production). On the one hand, it is true that this might help students gain confidence in decoding the speech as they feel they have a safety net in place and after some time they might be able to give it up; however, this approach means they would need massive and frequent exposure to L2 to get to that point. On the other hand, what if we make these students feel confident in the classroom because of the possibility of reading a script and they will fail outside the classroom? It will only make them more demotivated.

However, probably the best piece of advice the book gives is: "Play the recording again, if you think students would benefit from it." (CE EL 3rd ed. TB, 61). This suggests the teacher being in control and not the students and it fails to mention *how* exactly should the replay benefit the students if they have completed all the tasks they were asked to.

4.4.2.2 Cutting Edge Intermediate

The very first exercise in the 1st ed. SB is a listening exercise and the TB recommends the teachers to circulate as students are doing the exercise (they listen to the recording with some basic questions and have to write down notes about their own answers) to help them

assess the students' listening skills and identify weak students (CE INT 1st ed. TB, 16). Certainly an interesting idea to assess their listening skills on the basis of one listening exercise with 10 separate questions and the first exercise they should do. This clearly portrays that this exercise is meant to test listening and not teach it.

What is probably the most shocking are several suggestions to cut out the listening exercise completely. With a *Listen and check your guesses* exercise, in which students complete a quiz and should check their ideas against the recording, the TB advises to emphasize to students they will hear a lot of extra information which is meant to give them practice in picking out relevant information, but right in the next sentence it says to just give them the answers if time is short (CE INT 1st ed. TB, 29). In case listening is a part of a preparation for the task, it also suggests to omit the listening stage completely if there is no time (CE INT 1st ed. TB, 46). Fortunately, this suggestions appear only in the 1st ed. of the book and never appear in the later ones. However, it is interesting to note this agains the claim of putting strong emphasis on listening as presented in the course introduction.

In case of the 3rd edition, it recommends to emphasize to students that they should not worry if they do not understand every word when they are trying to get just the main idea (CE INT 3rd ed. TB, 40) and suggests to give support to students in a different way than before – to pause the recording after each question and let them check in pairs (CE INT 3rd ed. TB, 42). Even though this is basically the same thing which is done before checking the answers with the whole class at the end of an exercise, it might be useful to give students time to discuss and elicit some of their ideas without confirming them and letting them listen again to check who was right. It is certainly more challenging and purposeful than giving them the transcript.

4.4.3 Headway

Just like the other TB, Headway also gives a general introduction of the course on the first few pages, but these are very different in each book and each edition and therefore will be presented separately.

4.4.3.1 Headway Elementary

The introduction to the 1st ed. says that grammar presentation is achieved by contextualization in a reading or listening text, most frequently both, and students are given a task which highlights the new language and asked questions to draw attention to grammar rules (H EL 1st ed. TB, 5). This clearly portrays the main function of listening in this book as

a part of grammar presentation which is later confirmed with instructions such as "Play the tape and then immediately go through the grammar questions as a class" (H EL 1st ed. TB, 51).

Headway deals with the use of transcript differently than the other books – it does not recommend its use as a solution to students having difficulties with the listening text, instead it claims it can be very rewarding to play the texts again with a transcript as students can explore sound/spelling relationship (H EL 1st ed. TB, 16). It also recommends to allow students to read and listen at the same time to discourage students from worrying too much about unknown vocabulary (H EL 1st ed. TB, 105). The benefit of this approach is unclear as unknown words will remain unknown whether they are in a listening or reading text, even though with the support of the text it might be easier for students to ignore them. On the other hand, there is another exercise about which the TB clearly specifies that it contains a lot of words students may not know and that it is intended only for gist listening (the task is for students to listen to 5 people and complete a chart with information about where they live) and students should be encouraged not to worry about the unknown words. However, having said that, the book gives a list of 6 words which need to be checked anyway and then there is a note: "You *could* ask them [students] to look at the tapescripts while they listen, or you could do this after they have heard the texts once or twice and then study vocabulary. However, try if possible not to do this – but only you know your class! […] You could ask students to look at the tapescript for homework." (H EL 1st ed. TB, 40). The instructions are rather unclear (what should the teacher not do – let students read and listen or study vocabulary after several listenings?) and contradictory (why is there a suggestion the teacher could do something if the next sentence says not to do it) that ultimately they do not really help and leave the teacher with the weight of the decision how to approach this exercise. And then another time, the TB just says: "If students seem interested, you could play the tape again with students reading the tapescript." (H EL 1st ed. TB, 71).

From the first page of the 4th ed. TB it is clear that speaking holds a primacy in the new edition as it that there is always speaking in sections with skills work which is combined with listening or reading. Using listening for grammar presentation has remained one of the main features of the book as it asserts that new language items are presented through texts or conversations which students can read and listen to (H EL 1st ed. TB, 4). When it comes to the description of listening itself, the book talks about "regular unseen listening sections, in dialogue and monologue form" which are supposed to provide further practice of the language presented in the unit and help students develop their ability to understand the gist (H EL 1st

ed. TB, 4). It is very difficult to say what is meant by *unseen* but the further specification only shows that listening is a means of practising new grammar rather than it being developed as a skill in its own right.

The book is quite strict about the number of replays which was not the case with the previous edition. It still says to replay if necessary, but warns: "Don't keep repeating the recording, however, as students need to get used to isolating key information fairly quickly, as they would in real life" (H EL 4th ed. TB, 11) or "Replay as necessary but don't be tempted to keep repeating the recording. Students need to get used to picking key information the first or second time they listen." (H EL 4th ed. TB, 107). It also recommends several times to play the recording a second time only if students missed a lot of the answers (H EL 4th ed. TB, 47). This is certainly true in case of language exams in which students are usually allowed only one replay, but this recommendation seems rather strict since students cannot apply any repair strategies they would be able to apply in real life. Also, the book does not actually give any recomenndations as to how to deal with a situation when students do not understand the recording or cannot complete the task. Interestingly, it is in direct opposition to Field (2009: 44) who suggests up to 5 replays in order for the class to reach an agreed interpretation of the text without undue intervention by the teacher.

The book offers some advice to help weaker students with listening, too, such as reminding them they do not need to understand every word, but only the keywords to be able to complete the task, e.g. complete the chart (H EL 4th ed. TB, 33), or writing prompts on the board to help them focus on the key information (H EL 4th ed. TB, 107), or giving them time to read the conversation through before they listen, in case of *Listen and complete* (H EL 4th ed. TB, 147). The first and third piece of advice seem as something to be done with all the students and not just the weak ones, though.

4.4.3.2 Headway Intermediate

The fact that the 1st ed. Headway INT book is the oldest in the analysis (first published 1986) makes for an interesting comparison as it is very different even from the other 1st editions. All the longer listening tasks have a clear and uniform organization into several sections: Pre-listening, Listening for gist/specific information, Comprehension check, What do you think? and Language work. Not all of these are present with each task, but usually it is a combination of at least three. There is one such longer listening in each unit and the rest of the listening exercises are used either for grammar presentation or practice.

The information at the beginning of the book also emphasizes that with receptive skills it is very important to distinguish between testing and teaching them and it stresses the importance of the latter over the former and claims that work done in the classroom before students hear a text will develop their proficiency and the work done after it will test it (H INT 1st ed. TB, vi). That might explain why the book repeatedly recommends to let pairwork go on for 5 minutes or as long as students seem to be interested to talk as a form of pre-listening, claiming it will prepare them for the listening (H INT 1st ed. TB, 2). In another case the book recommends to let students discuss the information in the pre-listening task and monitor them carefully to decide when they want to hear the actual listening (H INT 1st ed. TB, 48). Even though the book stresses the importance of teaching receptive skills over testing them, it is based on the belief that improvement will come with practice and the development of students' linguistic knowledge and the confidence they gain from successful encounters with listening texts (H INT 1st ed. TB, vi), which effectively means it there is not really anything to teach students to listen better because talking during pre-listening will certainly not make students better at listening.

Theoretically, the book recommends very sensible things such as helping students with strategies for unknown words – teaching them to decide if the word is really important, if they can guess its meaning or check it in a dictionary later, but in other instances it says that the aim of the listening activity is to give controlled practice in forming passive sentences and to show how they are avoided in speech, for example (H INT 1st ed. TB, 43).

The 4th ed. book clearly states that it is based on the traditional methodology with a grammatical syllabus combined with a more communicative approach based on a functional syllabus and development of all four skills, especially listening and speaking. It further asserts that this blended approach has proved excellent for learning English and become a standard expected of today's ELT coursebook. It also says that the authors have been writing coursebooks for more than 20 years and have been constantly re-evaluating and seeking to improve their work which has also been affected by new approaches in teaching which led them to scrutinize every aspect of Headway INT in all the previous editions leading to the creation of the new 4th edition (H INT 4th ed. TB, 4). So, can we see any changes in approach to teaching listening?

One notable change might be the use of *Listen and compare* along *Listen and check*. In fact, Headway is the only book among the analyzed ones here that uses the type of exercise as *Listen and compare* to give students a chance to compare their work against the listening and elicit a range of possible answers instead of only one correct answer. It is also trying to get

students to do more things at the same time as with the *Listen and check* it asks students to also note down any additional information they get from the recording, but at the same time suggests playing the recording more than once for weaker students so that they can actually focus on the extra information (H INT 4th ed. TB, 80). It seems as if the quite passive *Listen and check* is being made into something a bit more active, the question is how effective it is if it seems to be more difficult for the weaker students. For weaker students in general the books suggest pausing the recording after each question or gap (H INT 4th ed. TB, 22) and replaying only in case students have missed any of the information or they disagree about the correct answers (H INT 4th ed. TB, 73).

4.5 PRONUNCIATION

4.5.1 English File

Table 7 presents an overview of the types of pronunciation exercises based on what they focus on in all the English File books analyzed in this work along with their proportions.

	EF EL 1st ed.		**EF EL 3rd ed.**		**EF INT 1st ed.**		**EF INT 3rd ed.**	
alphabet	2	3%	3	5%	-	-	-	-
phonemes	36	**53.7%**	22	**36.7%**	10	25%	14	**36.8%**
words	5	7.5%	13	21.7%	-	-	3	7.9%
word stress	-	-	-	-	3	7.5%	4	10.5%
silent letters	-	-	1	1.7%	1	2.5%	1	2.6%
sentences	16	23.9%	7	11.7%	15	**37.5%**	7	18.4%
sentence stress	-	-	10	16.7%	6	15%	5	13.2%
intonation	1	1.5%	-	-	2	5%	1	2.6%
weak forms	3	4.5%	2	3.3%	-	-	-	-
linking	4	6%	2	3.3%	1	2.5%	3	7.9%
dialect	-	-	-	-	2	5%	-	-
TOTAL	**67**	**100%**	**60**	**100%**	**40**	**100%**	**38**	**100%**

Table 7: Types of pronunciation exercises in English File books and their sums

We can see that the focus on phonemes is very typical for this book series, as is evident even from the methodological description from the beginning of the books (see chapter 4.4.1), as it is the most common type in all the books except for EF INT 1st ed. where there was much more focus on sentence pronunciation. In case of EF books, the exercises focused on phonemes are usually in a form of a chart and students have to put a list of words

into the correct columns based on a pronunciation of a part of the word (marked in pink). The exercises concerned with sentences are usually *Listen and repeat* or in a form of dictation *(Listen and write 5/6 sentences)*. While there were no exercises for sentence stress in the 1st ed. EL, these exercises are a stable part of all the other editions. It is also interesting to note that while there is a small number of exercises for weak forms at the EL level, there are no further exercises at the INT one. Linking is also not featured in a very high number of exercises even though it frequently causes students problems with decoding and there are no exercises concerned with assimilation or ellision which might be the root of a number of decoding problems, too. It is rather interesting that even at intermediate level there is so much stress on individual sounds rather than features of connected speech.

4.5.2 Cutting Edge

Table 8 gives a breakdown of the focus of pronunciation exercises in the Cutting Edge books along with their proportions.

	CE EL 1st ed.		**CE EL 3rd ed.**		**CE INT 1st ed.**		**CE INT 3rd ed.**	
alphabet	-	-	-	-	-	-	-	-
phonemes	1	6.7%	-	-	1	5.2%	-	-
words	6	**40%**	9	**34.6%**	1	5.2%	7	**38.8%**
word stress	1	6.7%	-	-	1	5.2%	-	-
silent letters	-	-	-	-	-	-	-	-
sentences	1	6.7%	6	23%	2	10.4%	5	27.7%
sentence stress	2	13.4%	3	11.5%	1	5.2%	1	5.6%
intonation	1	6.7%	-	-	3	15.8%	2	11.2%
weak forms	3	20%	7	26.9%	9	**47.4%**	2	11.2%
linking	-	-	1	3.8%	1	5.2%	1	5.6%
dialect	-	-	-	-	-	-	-	-
TOTAL	**15**	**100%**	**26**	**100%**	**19**	**100%**	**18**	**100%**

Table 8: Types of pronunciation exercises in Cutting Edge books and their sums

Here, we can clearly see that CE has a different approach to pronunciation than EF and students are not taught the basic 44 phonemes at all – the only exercises concerned with phonemes are concerned with the differentiation of /s/, /z/, /ɪz/ with present simple 3rd person singular verbs (NCE EL 1st ed.) and /t/, /d/, /ɪd/ with past simple verbs (NCE INT 1st ed.), which are not even continued into the new editions. The majority of exercises focuses on the pronunciation of individual words encountered in the modules, with the exception of CE INT

3rd ed. where the major focus is on weak forms. The focus on weak forms is generally much higher than in case of EF books as it is the second or third most frequent exercise type in the CE books. On the other hand, there is no exercise for silent letters and linking exercises are also almost nonexistent. CE books seems to be more focused on the sentence pronunciation and sentence stress in general; the exercises usually present the sentences/questions which are representative of the grammar studied in each module and which students should reproduce in speaking exercises.

4.5.3 Headway

Table 9 shows the types of pronunciation exercises as found in the Headway books and their proportions.

	H EL 1st ed.		**H EL 4th ed.**		**H INT 1st ed.**		**H INT 4th ed.**	
alphabet	2	12.5%	1	5.9%	-	-	-	-
phonemes	2	12.5%	2	11.8%	-	-	2	13.4%
words	2	12.5%	2	11.8%	-	-	3	20%
word stress	2	12.5%	2	11.8%	-	-	1	6.7%
silent letters	2	12.5%	-	-	-	-	-	-
sentences	4	**25%**	5	**29.4%**	-	-	-	-
sentence stress	-	-	-	-	-	-	3	20%
intonation	1	6.25%	5	**29.4%**	-	-	4	**26.7%**
weak forms	1	6.25%	-	-	-	-	2	13.4%
linking	-	-	-	-	-	-	-	-
dialect	-	-	-	-	-	-	-	-
TOTAL	**16**	**100%**	**17**	**100%**	**-**	**-**	**15**	**100%**

Table 9: Types of pronunciation exercises in Headway books and their sums

The first thing we notice is the complete absence of pronunciation exercises in the 1st ed. Headway INT, the oldest book in the analysis (published 1986). It makes sense if we take into account the development of teaching pronunciation in ESL: according to Murphy and Baker (2015: 52-54), it was not until mid-1980s that first textbooks for pronunciation-centered ESL courses were published; first pronunciation activity colllections started to be published in early to mid-1990s and resource books for the preparation of ESL pronunciation teachers were first published in the late-1990s.

The most common types of exercises focus on the pronunciation of sentences with the exception of H INT 4th ed. in which exercises for intonation prevail. Also, in case of H EL 4th

ed., the proportion of exercises concentrating on sentences and intonation is the same pointing to the fact that intonation has become much more important in the new edition books. The rest of the exercises is quite balanced when it comes to their numbers (even though they are not at all abundant); however, exrcises for linking are completely missing in all the books and sentence stress is practised only in the 4th ed. INT. Weak forms are also practised very little – while there was one exercise in the 1st ed. EL, there is none in the new edition, and there are only two exercises in the 4th ed. INT.

5. CONCLUSION

5.1 Discussion of findings

The subject of the present thesis was to analyze a number of frequently used textbooks for teaching English and evaluate the approach to teaching listening adopted in their newest editions as compared to the oldest ones, trying to ascertain whether any observable changes have been made over the years which would reflect the new developments in methodological approaches, namely the shift from product approach to process approach as advocated especially by Field, and to assess if the writers' approach and methodological recommendations, as presented in the teacher's books, have been influenced by the latest research or whether they are rather a recyclation of the same old suggestions with no consideration of what the learners need to become more effective listeners. In order to reach these conclusions, books at elementary and intermediate level from English File, Cutting Edge and Headway were analyzed and a typology of exercises present in them was created for the purposes of this thesis. The prevalent exercise types and the changes between the older and newer editions were described. In the next step, methodological recommendations as given both in the introductory parts of the teacher's books and with individual listening exercises were analyzed and summarized in the analytical part. In the last section, an overview of the main focus of pronunciation exercises in the books was given in order to identify if enough attention is given to features of connected speech and teaching learners to become effective at decoding aural input.

The analysis showed that in books of English File the number of times students have to listen to a recording is the highest and also the number of listening exercises has grown significantly between the older and newer editions of both levels. This first finding seemed rather encouraging indicating that listening might have become more important over the years. However, the typological analysis showed that the exercise types employed by the books have remained the same as there is not a single exercise type in the new edition books which was not used in the old edition – the only difference is in the proportion of each exercise type. There are three main exercise types whose proportions have grown between the old and new edition at both levels and those are also the most frequently employed exercise types in the newest editions now: *Listen and say; Listen and check* and *Listen and answer the questions.* While these exercises tend to be rather passive, used for drill practice and with limited application of decoding and meaning-building skills, the exercise types asking

students to actively process the content of the listening texts (*Listen and process*, *Listen and* respond) are found in very low proportions.

From the methodological point of view, English File is mainly based around a 2-phase approach to listening which means listening for gist the first time and listening for more specific information the second time, and confidence-building exercises which means more challenging exercises, both in length and linguistic complexity. While in case of difficulties the old editions suggest relaxing students and lowering stress by telling them how many times they will hear the recording (in case of EL book) or playing the recording in sections and replaying them (INT book), the new editions suggest using the tapescript for support and replaying as many times as the teacher deems necessary (EL book) or pre-teaching vocabulary and using the script (INT book). Even though some changes can be observed in the methodological approach, they do not seem systematic nor very helpful for students and their preparation for the challenges of real-life listening. Furthermore, authenticity of recordings is perceived in a rather strange way when a listening text appears to be considered authentic if it is based on a real story or person instead of the definition as presented in teacher training manuals where authentic describes a text created for other than learning purposes.

In case of approach to pronunciation and indirectly to decoding as well, the phoneme-based approach is highly typical of English File books and was not found in such amount in any other of the analyzed books. While sentence stress is practised quite a lot, intonation and linking are not very abundant, word stress is only practised in the books for the intermediate level and weak forms only at elementary level. The books thus fulfil the promise of solid foundation in sounds, but do not provide enough practice to help students deal with features of connected speech which are bound to cause them problems in real-life listening.

Cutting Edge books proved to be most stable in the number of exercises present in the analyzed books, but also the only ones where the number of listening exercises is on the decrease when the old editions are compared with the new ones. Even though the decrease is not dramatic, it is rather surprising and seems to suggest that the book authors are satisfied with the emphasis put on listening exercises. Similarly to English File, there is not a single type of exercise employed in the new edition which is not present in the first edition as well and the only observable change is thus in the proportions. The most common listening exercise types in the new edition are *Listen and mark*, *Listen and check* and *Listen and notice* (EL) or *Listen and answer* (INT) which are also the ones which have grown in the proportion the most. The very low amount of processing exercises, similar to the findings in case of EF, seems to suggest that even though some exercise types do become more numerous, the

general approach to listening remains the same and still aims at testing listening comprehension or making use of listening skill for checking grammar and lexical exercises, rather than helping students achieve their full potential and making listening easier for them. On the other hand, the growth in the proportion of *Listen and notice* exercises can be seen as an improvement as it assists students with decoding connected speech by raising their awareness of features like sentence stress, intonation and weak forms.

From the methodological point of view, CE books all promise strong emphasis on both listening and pronunciation and provide various suggestions for cases in which students have difficulties with understanding. While the old edition TBs recommend playing the recording in sections and replaying problematic parts as many times as necessary, the new edition recommends only the use of transcript and allowing students to read and listen at the same time which should improve their listening skills and boost their confidence. This approach clearly focuses only on achieving the goal, a successful completion of an exercise in the books (product), which should help students feel more confident about their listening skills, but does not provide them with any strategies they can apply in case the same problems arise outside the classroom. The process approach to listening, as advocated by Field, is not supported in the methodology of the Cutting Edge books.

Pronunciation in Cutting Edge is not taught through phonemes, as in case of EF, but rather through focus on words in isolation (especially new words presented in the modules). There are also exercises practising pronunciation of whole sentences, concentrating especially on sentence stress and intonation, along with a high proportion of exercises for weak forms but with very low emphasis on linking. While the focus on weak forms is commendable and certainly the best among the analyzed books, such low emphasis on linking is startling as it is a very important feature of connected speech. Students studying with CE books might not achieve such mastery of the English phonemes as those studying with EF books, but will definitely obtain more training and practise of weak forms which might help them more with decoding.

Even though the methodological recommendations in the old edition of Headway clearly emphasize the need for teaching receptive skills instead of testing them, it is the only of the analyzed books where it is also stated that listening is used as a means of grammar presentation and practice and this approach is continued into the new edition as well since there is only one main listening text devoted to the improvement of the students' listening skills in each unit. The treatment of the script is slightly different from the other books in the analysis, as it is suggested employing it as a tool to help students explore the relationship

between spelling and sound more deeply. It is also mentioned that reading and listening at the same time should discourage worries of unknown words, even though it is not stated how. The transcript is not, however, used as a means of helping students with difficulties, the only help suggested is replaying the recording or problematic parts again. On the other hand, it is also advised to limit the number of replays as much as possible in order to prepare students for real-life situations in which they have to isolate the necessary information quickly. As with the other books, there is no suggestion of small-scale practice exercises to help avoid such problems in the future because no effort is made to discover the source of the problems. The main belief advocated in the old edition is that improvement comes with practice and acquiring better linguistic abilities, while the new edition claims that their blended approach is a result of over more than 20 years of experience during which their work has been re-evaluated and affected by new approaches in teaching languages; however, the only change in the approach to listening is the use of *Listen and compare* instead of *Listen and check* exercises and asking students to do more things at the same time, such as asking them to check an exercise and note down details while doing so – perhaps in a misguided attempt to change a rather passive checking exercise into a more active one. There is no discernible change towards a more process-oriented approach or methodological recommendations suggesting how to asssist students with difficulties other than replaying the recordings or their parts as was already suggested in the old edition.

In case of approach to pronunciation, the biggest difference from the other book series is the complete ommission of pronunciation exercises in the old edition of the intermediate book, again given by the year of its publication. In general, the number of pronunciation exercises is rather low compared to the other book series, especially EF, but quite balanced when it comes to their focus. The main problem is the completely missing exercises concerned with linking and a very low number of exercises focusing on sentence stress and weak forms. Similarly to EF, its treatment of features of connected speech does not seem sufficient to equip students with what they need in order to become better at listening.

Based on everything presented here so far and comparing the findings with Field's guidelines for an effective listening programme, it can be stated that although some changes have been made over the years in the analyzed books with respect to the approach to listening and pronunciation, these changes do not really systematically reflect the newest methodological findings and recommendations made in ELT research and the product approach remains prevalent. While some of the exercises employed in the books require students to decode the oncoming aural input and extract meaning from it, there is no

systematic or developmental practice in these processes and the practice exercises are clearly not focused on a single aspect. Furthermore, there is no systematic strategy instruction for repair strategies, as most of the TBs suggest allowing students to follow the transcript or replaying problematic parts instead of providing small-scale practice exercises aimed at removing the problems and preventing them from occurring in the future. The gradual exposure to authentic materials is questionable since only EF books employ a truly authentic material, songs incorporated in each file, but otherwise it seems that the writers consider a recording authentic if it is based on a real person or story. Awareness-raising which would help students recognize and cope with features of connected speech is present in a very limited form which means it is neither adequate in its amount nor does it provide training in all problematic areas, such as assimilation, ellision or resyllabification. Finally, the notion of listening being developed as a skill in its own right seems rather problematic, especially in case of Headway books, in which even in the newest edition listening is most often used as a means of grammar presentation or practice. The methodological recommendations as provided by the TBs also proved rather unsystematic or contradictory at times, suggesting the same means of dealing with students' difficulties as in the old editions, the use of transcript or replaying the recording, instead of providing guidance to teachers how to analyze what causes the problem and prepare a set of remedial exercises to improve students' chances of understanding in future encounters.

5.2 Evaluation and recommendations

Looking at the findings of the present analysis, we are forced to say that what Fields presents as a current format of listening exercises holds true for both the old and new editions of the analyzed books. Students start with a pre-listening phase which consists of pre-teaching vocabulary (suggested in the teacher's book or depending on the teacher's consideration of possible problematic items in the script), establishing context and providing a purpose for listening - which is to complete a given exercise as well as possible. During listening students concentrate on a number of pre-set questions/sentences/notes/gaps to complete which inevitably leads to checking answers in pairs and with the whole class with the teacher confirming the correct answers. The post-listening phase is characterised by the last play with a transcript, if time permits, and possibly study of useful vocabulary and phrases, depending on the teacher's discretion. The main didactic belief is that students will become competent listeners due to repeated encounters with listening texts of increasing length and linguistic complexity with the teacher in control of the recording, number of replays and focus

determined by the book writers. Even though at first sight there is a wide variety of types of listening exercises, the only things students are trained to do is identify certain information in the text. This approach effectively teaches students to listen only for the required pieces of information filtering the rest out. Furthermore, under current methodologies in the analyzed textbooks, students do not receive enough practice in decoding and word recognition is practised more frequently in isolation rather than in connected speech. There are no decoding exercises in the textbooks, only pronunciation exercises whose function should be training understanding as well as production, but students do not even realize what they are practising if they are not told what to concentrate on; instead they only listen and repeat what they hear, trying to imitate the model without fully realizing why. The goal of all the methodologies is not to prepare students for the challenges of the real world or turn them into more competent listeners, the only goal is to teach them listening for gist or specific information and build their confidence by doing an exercise, checking answers and moving on to another similar exercise.

Teachers working with the analyzed books will have to complement the listening exercises in them with a number of small-scale practise exercises and authentic recordings if they want to ensure that their students are provided with everything necessary to become competent listeners in L2 who are prepared to face the challenges of real-life listening situations. First and foremost, teachers need to ensure more practice in decoding connected speech and make sure students are aware of all the phonetic phenomena (adequately to their level) which change the sound of English and prepared to cope with these as best as they could. This means making students aware of not only weak forms, linking, intonation and sentence stress as the books do, but also teaching them about ellision, assimilation, resyllabification and also fillers, corrections, false starts, reformulations and various accents. Even though students might be fimiliar with some of these from their L1, they need to be instructed about them and prepared for them in L2 as well. Teachers also need to make sure that from very early on students are taught what words really sound like when spoken instead of providing models where every word is pronounced clearly and slowly.

Secondly, teachers should start using authentic listening texts as soon as possible in order to prepare students for what they will really here outside the classroom. It is advisable to create a portfolio of various text types (clips from films, the news, radio programmes, lectures, airport announcements, etc.) to ensure students know what to expect from these. Authentic recordings can be used in small proportions at first accompanied by very simple tasks to truly help build confidence and show students that even with minimal linguistic

knowledge they can understand real, unsimplified English – perhaps only a few words at first but gradually build up their understanding to most of it, which should also have a motivating effect. Furthermore, it is essential to explain to students explicitly why this is important and what it is supposed to teach them as well as emphasize they cannot expect to understand every single word and that understanding is a gradual process which takes some time to achieve. Teachers should also encourage students to engage with authentic English as often as they can outside the classroom, ideally based on the consideration of their needs, wants and hobbies.

Finally, teachers need to be aware of the limitations of classroom listening regardless of how meticulously they try to compile a perfect listening programme as classroom listening can never hope to imitate real-life listening in its entirety because it will always remain artificial to a certain extent and cannot possibly encompass all types of listening texts or various accents students might come into contact with in real life. The only thing teachers can hope to achieve and should strive for is providing their students with as variable experience as possible oriented towards preparing them for the difficulties of real-life listening within the confines of classroom listening.

5.3 Limitations and further research

The scope of the present research is limited by several factors. Firstly, the treatment of what constitutes an exercise is very different in the analyzed textbooks which means that comparison between different book series is very difficult. Secondly, only three book series have been analyzed here while there are many more available on the market and used in language and public schools today. Thirdly, only two levels out of six or seven (the newly emergent B1+) available today have been analyzed which also means the picture is rather incomplete. Further research could be made to compare all of the levels in each book series and consider if the tendencies as discovered here are also reflected in books for other levels. Finally, more aspects of the listening exercises present in the books could be analyzed as well to draw a more detailed representation, such as a consideration of the authenticity of the recordings (highly complicated if not impossible given that only the authors know this information); how much the recordings are scripted/unscripted (again, very difficult to access such information) or an evaluation of the sources of the listening texts as well as discovering to what extent native and non-native speakers are represented in the recordings.

Further research could aim to focus on newly published textbooks whose first editions are being published now and comparing those with the newest editions of the long-used ones

to discover if perhaps new writers creating under current methodologies approach listening exercises differently. Another direction further research could continue would be to investigate teachers' opinions of the quality of listening exercises in textbooks and to discover if they prefer to use additional listening materials and which, have their own compilations of authentic materials for use with various levels, or only adapt the textbook exercises. A questionnaire for students to examine their feelings about teaching listening in their courses and coursebooks could be drawn up as well as a practical experiment to assess the effectiveness of a listening programme based on Field's recommendations. However, in case of the last suggestion it would be very difficult to assess the students' progress and prove that it has been only or mainly thanks to the listening programme designed, and not the influence of extensive listening carried out by students outside the classroom, which helped them improve.

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7. RESUMÉ

Předkládaná diplomová práce se zabývá současnými trendy ve výuce poslechu, což je v posledních letech téma, kterému se autoři věnující ve zvyšující se míře, a objevuje se tak ve článcích a studiích publikovaných v odborných žurnálech, stejně tak jako v samostatných publikacích. Nejčastěji diskutovaným tématem jsou způsoby a metody, které by měly studentům pomoci získat dovednosti, které povedou k úspěšnému zvládnutí poslechu nejen během výuky samotné, ale především v každodenních situacích mimo učebnu, ve kterých se studenti s angličtinou budou setkávat.

Přístup k výuce poslechu se v průběhu let měnil především pod vlivem jednotlivých metod, které diktovaly, jak by výuka jazyků měla vypadat obecně. V době tradiční gramaticko-překladové metody se důraz kladl na výuku čtení a psaní, poslech a mluvení nebyly v podstatě vůbec rozvíjeny. V následujících letech a metodách, které vznikaly především jako reakce na nedostatky metod předchozích, se postavení poslechu postupně změnilo. Zatímco v době přímé metody ještě nedocházelo k žádnému systematickému rozvoji poslechových dovedností, audiolingvální metoda s sebou přinesla dostupnější nahrávky a jazykové laboratoře, které umožnily rozvoj poslechu v mnohem větší míře. Přirozený přístup pak jednoznačně stanovil, že poslech je naprosto zásadní a osvojení si cizího jazyka bez něj není možné. Komunikativní přístup, který najdeme zastoupen v řadě metodologií dnes, vytyčil jako primární cíl schopnost komunikovat v daném jazyce, pro kterou je zvládnutí poslechu také naprosto nezbytným předpokladem, jelikož výzkumy ukazují, že až 45% času v komunikaci připadá na poslech a pouze 35% na mluvení. Ze zcela opomíjené a nevyučované jazykové dovednosti se tak poslech změnil v jednu ze základních jazykových dovedností, která je nedílnou součástí dnešních metodologií.

V posledních letech pak můžeme pozorovat obecnou tendenci ve výuce jazyků, kdy mnohem větší důraz začíná být kladen na samotný proces osvojení si jazyka a jeho složek pomocí dílčích procesů, který je doprovázen odklonem od tradičního důrazu na výsledný produkt. Tuto tendenci je možné pozorovat i v odborných článcích zabývajících se výukou poslechu, ve kterých se rýsují tři hlavní přístupy, které by měly vést ke zlepšení poslechových dovedností studentů. V prvním navrhovaném přístupu je důraz kladen na poslechové strategie kognitivní (např. výběr relevantních informací, kontrola přesnosti porozumění) a metakognitivní (regulujících a řídících proces výuky jazyka). Pokud jsou studentům výše zmíněné strategie vysvětleny a studenti je používají při poslechových cvičení, mělo by jim to pomoci lépe a snadněji porozumět mluvenému slovu. Je zde ale také řada kritiků tohoto přístupu poukazujících především na to, že definice poslechových strategií jsou velice obecné

a jednotlivé typy se mohou překrývat, strategie jsou z větší části neuvědomělé a velmi individuální, čímž je jejich výuka značně ztížena.

Druhým prosazovaným přístupem je soustředění se na rozsáhlou výuku poslechu (*extensive listening*), založený na tvrzení, že pro studenty je často obtížné rozpoznat známá slova, pokud jsou v mluveném projevu vázána tak, jak je pro angličtinu typické. Obhájci tohoto přístupu zdůrazňují především kritickou roli rozsáhlého tréninku poslechu na delších textech a věří, že výuka poslechu nejlépe probíhá právě samotným poslechem, tak jako v případě akvizice mateřského jazyka. I tento přístup má své kritiky, kteří poukazují především na značnou časovou náročnost a fakt, že role učitele v něm víceméně postrádá smysl, jelikož studenti jsou schopni si poslech opatřit sami.

Třetí přístup, který prosazuje především orientaci na samotný proces poslechu a ne jen na výsledný produkt, je v podstatě kombinací výše zmíněných dvou přístupů, kdy studenti trénují procesy potřebné jak k dekódování řeči v mluvené podobě, tak ty vedoucí k extrakci významu. Hlavním zastáncem tohoto přístupu je John Field, který prosazuje, aby současná podoba poslechu (cvičení před poslechem/během poslechu/po poslechu) byla nahrazena systematickým programem vedoucím k dokonalému ovládnutí poslechových dovedností. Takový program by měl sestávat z tréninku v již zmíněných procesech dekódování a extrakce významu a být doplněn tréninkem strategií, které by studentům pomohly vypořádat se s poslechovými cvičeními ještě před zvládnutím všech potřebných procesů, a také zapojením autentických nahrávek do výuky již od raných stádií. Nedílnou součástí takového programu by měl být i diagnostický přístup, který pomůže odhalit, které procesy ještě nebyly řádně osvojeny, a umožní vytvořit krátká cvičení, která povedou k předcházení obdobných problémů v budoucnu. Zároveň takový program musí obsahovat i cvičení, která povedou ke zvýšení povědomí studentů o charakteristických znacích mluveného projevu v angličtině, jako je použití slabých forem, asimilace znělosti, elize či vázání slov, i dalších charakteristik mluveného projevu obecně jako používání vycpávkových slov, zaváhání či reformulace.

Na hlavní poznatky vyplývající z teoretické části shrnuté výše navazuje analytická část práce, která si klade za cíl zjistit, zda se přístup k poslechovým cvičením v jazykových učebnicích změnil právě pod vlivem výše zmíněných nových metodologických zjištění či zůstává dlouhodobě stejný. Výzkum je prováděn srovnáním prvních a nejnovějších edic několika nejčastěji používaných jazykových učebnic dvou jazykových úrovní, a to knih pro začátečníky (*elementary*) a středně pokročilé studenty (*intermediate*). Pro potřeby této práce byla sestavena podrobná typologie poslechových cvičení, které se v analyzovaných učebnicích vyskytují. V rámci typologie bylo určeno také procentuální zastoupení

jednotlivých typů cvičení ve starších i nejnovějších edicích, které umožnilo srovnání převažujících typů cvičení v jednotlivých knihách i případné nárůsty či propady v používání konkrétních typů cvičení. Nedílnou součástí analýzy bylo také porovnání metodologických doporučení poskytnutých v jednotlivých učitelských knihách, které pomohlo hlouběji prozkoumat jaký postup je v různých učebnicích navrhován pro případy, kdy studenti poslechu nerozumí. Zároveň toto metodologické srovnání umožnilo vyvodit, zda je nynější přístup doporučovaný v učitelských knihách ovlivněn nejnovějšími metodologickými poznatky nebo autoři mají tendence opakovat ty stejné postupy jako ve starších edicích.

Analýza jasně ukázala, že přestože k určitým změnám v učebnicích došlo, tyto změny se týkají především kvantitativního zastoupení jednotlivých typů cvičení ve starších a novějších edicích. Nebyly objeveny žádné typy cvičení, které by byly využívány v nových edicích a v těch starších nebyly zastoupeny. Obecně se také dá říci, že v největší míře narostlo především zastoupení poslechových cvičení typu *Poslouchej a řekni, Poslouchej a zkontroluj, Poslouchej a odpověz na otázky* nebo *Poslouchej a všímej si*. Většina těchto cvičení je poměrně pasivní, co se poslechu týče, především v případě *Poslouchej a řekni*, které hlavně směruje žáky k drilování výslovnosti či procvičování nových slov. Vzrůstající obliba cvičení typu *Poslouchej a zkontroluj* zase poukazuje na tendenci využívat poslech pro jiné primární účely než k rozvoji samotných poslechových dovedností, a cvičení typu *Poslouchej a odpověz na otázky* patří mezi jedno z nejtypičtějších typů cvičení vedoucích studenty k tomu, aby se zaměřily pouze na určité části poslechu, které potřebují k zodpovězení daných otázek místo toho, aby vedly k nácviku lepšího a hlubšího porozumění mluveného slova.

Z hlediska metodologie také nadále přetrvává dvoufázový přístup, kdy během prvního poslechu se studenti soustředí na porozumění hlavní myšlence textu a teprve při druhém přehrání se zabývají detaily, které potřebují pro správné zvládnutí daného cvičení v učebnici. Analýza také ukázala, že poslech je i nadále, obzvláště v některých učebnicích, používán primárně jako součást prezentace či procvičování probíraných gramatických jevů a cvičení skutečně zaměřená na rozvoj poslechu jsou oproti nim v menšině. Metodologická doporučení, která se týkají situací, kdy studenti textu nerozumí, se víceméně opakují ve starších a nových edicích a doporučují především opětovné přehrání nahrávky či problematických části nebo doporučují, aby studenti mohli zároveň s poslechem číst i přepis nahrávky. Žádná z učebnic neposkytuje rady, jak se zaměřit na případné problematické části, prozkoumat proč přesně porozumění selhává a připravit odpovídajícím způsobem cvičení, která by pomohla podobným problémum předejít v budoucnu.

Přístup k výuce výslovnosti je v učebnicích mírně odlišný – zatímco učebnice řady English File upřednosňují především zvládnutí 44 základních anglických fonémů a většina cvičení se zabývá právě nácvikem těchto fonémů ve slovech, případně ve větách, Cutting Edge se soustředí především na výuku správné výslovnosti slov, která se studenti v daných lekcích učí. V obou učebnicích jsou zastoupena i cvičení, která se zaměřují na slovní a větný přízvuk, nácvik správné intonace, slabých forem i vázání slov, ale tato cvičení jsou zastoupena v malé míře, která se jeví jako nedostatečná, aby studenty připravila čelit výzvám, které anglický mluvený projev představuje. V případě třetí zkoumané učebnice, Headway, je poměr cvičení věnující se jednotlivým jevům poměrně vyvážený, ale cvičení věnující se vázání slov úplně chybí. Vzhledem k tomu, že cvičení zaměřená na výslovnost jsou fakticky jediná, která mohou studenty byť jen trochu poučit o typických rysech mluveného jazyka, jejich počet a zaměření se pro tento účel jeví jako nedostatečné.

Vyhodnocením analýzy autorka dospěla k závěru, že podoba poslechových cvičení zůstává stejná i v nejnovějších edicích analyzovaných učebnic a kopíruje zažitý systém, kdy ve fázi, která předchází poslechu (*pre-listening*) se učitel zaměřuje na vysvětlení/naučení či ověření znalosti slovíček kritických po porozumění textu, dále představí kontext pro danou situaci a dá studentům důvod k poslechu – což obvykle bývá vyplnit učebnicové cvičení co nejsprávněji. Během poslechu (*during-listening*) se pak studenti zaměřují právě na předem stanovené otázky/věty/poznámky/mezery v textu, což nevyhnutelně směřuje k porovnání odpovědí ve dvojicích a následně s celou třídou. V této fázi učitel zastává funkci držitele správných odpovědí. Fáze po poslechu (*post-listening*) se většinou skládá z opětovného poslechu nahrávky, při kterém studenti již sledují přepis a případného zaměření se na užitečná slova a fráze, což záleží na učitelově uvážení. Hlavním didaktickým předpokladem tohoto přístupu je, že poslechové dovednosti studentů se zlepší jen díky poslechu textů narůstající délky a jazykové komplexnosti. I přestože na první pohled se jeví, že v učebnicích se vyskytuje celá řada rozmanitých poslechových cvičení, při bližším prozkoumání se ukazuje, že ve všech typech cvičení jsou studenti vedeni k tomu, aby se naučili v poslechu pouze identifikovat potřebnou informaci, která jim umožní úspěšně dokončit cvičení v učebnici. Jak již bylo zmíněno dříve, ukázal se také nedostatek cvičení zaměřených na pomoc studentům s porozuměním mluvenému slovu, které má v angličtině určité fonetické charakteristiky, které porozumění značně znesnadňují. Cílem metodologií, tak jak jsou prezentovány v analyzovaných učitelských knihách, není připravit studenty schopné čelit výzvám poslechu ve světě mimo učebnu, ale naučit je při prvním poslechu pochopit obecný smysl a při druhém

se zaměřit na specifické informace požadované učebnicí a vystavět jejich sebedůvěru na dostatečném počtu správných odpovědí.

Učitelům pracujícím s výše zmíněnými učebnicemi tedy nezbývá než doporučit, aby cvičení v učebnicích doplnily o sbírku cvičení s jasným zaměřením na procvičování problematických jevů mluveného jazyka a sbírku autentických nahrávek, pokud chtějí své studenty skutečně efektivně připravit pro potřeby poslechu i mimo jazykové hodiny. Předně je třeba zajistit, aby studenti získali dostatek tréninku v dekódování vázané řeči a byli si vědomi všech fonetických jevů (elize, asimilace znělosti, resylabifikace), které mohou zvuk angličtiny ovlivnit a nejen těch, které jsou prezentovány v učebnicích. Dále studenti potřebují být připraveni na to, že mluvčí používají různé jazykové prostředky, např. vycpávková slova, reformulace, neúplné věty, které komplikují extrakci významu. Přestože studenti mohou některé z výše jmenovaných jevů znát ze svého mateřského jazyka, je třeba připravit je na jejich přítomnost i v jazyce cizím. Učitelé by se též měli zaměřit na to, aby již od raných stádií výuky studenti věděli, jak slova skutečně znějí, když jsou vyslovena v běžné řeči, namísto běžných modelů, ve kterých je každé slovo vysloveno zřetelně a pomalu, ale vlastně neodpovídá tomu, co studenti uslyší v běžné mluvě.

Učitelé by dále měli začít používat autentické jazykové nahrávky (ty, které nejsou primárně určeny pro potřeby výuky cizího jazyka) a vytvořit si sbírku různých textových typů, se kterými se studenti mohou setkat (filmy, televizní noviny, programy z rádia, předpověď počasí, letištní oznámení, atd.). Autentické nahrávky mohou být do hodin zakomponovány nejdříve v malé míře a s velmi jednoduchými úkoly tak, aby skutečně pomohly studentům vybudovat si důvěru ve své vlastní schopnosti a ukázaly jim, že i s malými jazykovými znalostmi je možné poruzumět skutečné, nezjednodušené angličtině a z porozumění pouze několika slov je možné se vypracovat až na porozumění celému textu. Je také nutné studentům vysvětlit, proč je toto tak důležité a přínosné pro ně samotné, stejně jako zdůraznit, že nemohou očekávat porozumění každému jednotlivému slovu. Učitelé by také měli studenty povzbuzovat, aby vyhledávali co možná nejčastější kontakt s mluveným jazykem i mimo jazykové hodiny, s ohledem na jejich potřeby i koníčky.

Posledním velmi důležitým bodem, který nesmí být opomenut, je fakt, že je třeba si uvědomit, že i přes veškerou snahu, kterou učitelé mohou věnovat vytvoření dokonalého programu vedoucího k výbornému zvládnutí poslechu v cílovém jazyce, nikdy nebude možné ve třídě napodobit poslechové situace z reálného života v celé jejich šíři, jelikož poslech v rámci výuky zůstane vždy do určité míry neautentický a není tedy v silách učitele obsáhnout všechny možné typy poslechu ani přízvuků, se kterými studenti mohou přijít do kontaktu.

8. APPENDIX

8.1 Appendix 1: A complete typology of listening exercises found in the analyzed textbooks

- **Listen and say**
  - Listen and say
  - Listen and repeat
  - Listen and transform
  - Listen and remember
- **Listen and process**
  - Listen and summarize
  - Listen and retell
  - Listen and guess the meaning
- **Listen and check/compare**
  - Listen and check an exercise
  - Listen and check your guesses
  - Listen and compare
- **Listen and read**
- **Listen and answer the questions**
  - Open questions
  - Multiple-choice questions
- **Listen and write**
  - Make notes
  - Listen and write down specific items
  - Dictation
  - Listen and complete
- **Listen and mark**
  - Listen and match
  - Listen and label
  - Listen and number
  - Listen and mark T/F or right/wrong
  - Listen and mark the mistakes + correct
  - Listen and tick

- Listen and circle
- Listen and underline

- **Listen and follow the instructions**
- **Listen and respond**
  - Free response
  - Use a phrase
  - Listen and react
- **Listen and notice**
- **Songs**
- **Videos**

8.2 Appendix 2: Textbook samples – Types of listening exercises appearing in the analyzed textbooks

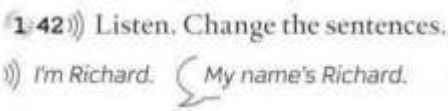
- **Listen and say**
  - Listen and say

EF EL 3rd ed., p. 5

  - Listen and repeat

EF EL 1st ed., p. 5

  - Listen and transform



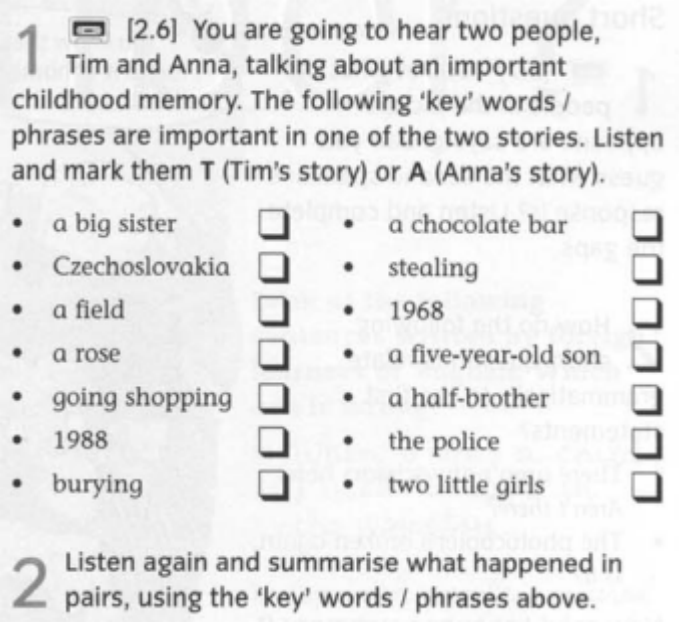
EF EL 3rd ed., p. 9

  - Listen and remember

EF EL 1st ed., p. 25

❖ **Listen and process**

➢ Listen and summarize



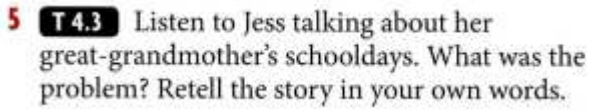
1 [2.6] You are going to hear two people, Tim and Anna, talking about an important childhood memory. The following 'key' words / phrases are important in one of the two stories. Listen and mark them T (Tim's story) or A (Anna's story).

• a big sister	☐	• a chocolate bar	☐
• Czechoslovakia	☐	• stealing	☐
• a field	☐	• 1968	☐
• a rose	☐	• a five-year-old son	☐
• going shopping	☐	• a half-brother	☐
• 1988	☐	• the police	☐
• burying	☐	• two little girls	☐

2 Listen again and summarise what happened in pairs, using the 'key' words / phrases above.

CE INT 1st ed., p. 23

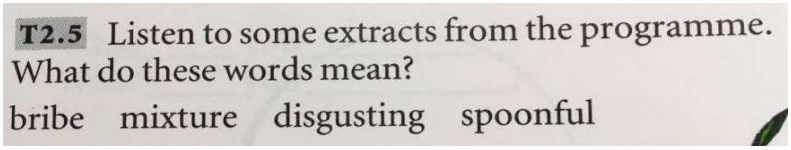
➢ Listen and retell



5 T 4.3 Listen to Jess talking about her great-grandmother's schooldays. What was the problem? Retell the story in your own words.

Headway INT 4th ed., p. 32

➢ Listen and guess the meaning



T2.5 Listen to some extracts from the programme. What do these words mean?

bribe mixture disgusting spoonful

EF INT 1st ed., p. 26

❖ **Listen and check/compare**

➢ Listen and check an exercise

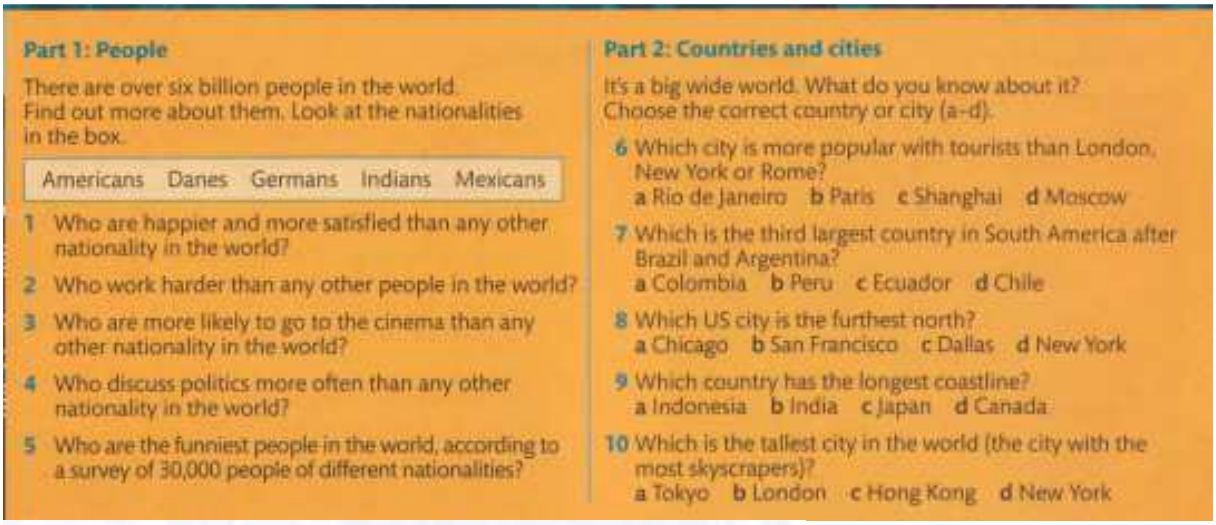
1a Complete the sentences about Hong Kong International Airport with *can* or *can't*.

1 You _____ eat at all times of the day and night.
2 You _____ sleep in Terminal 1.
3 You _____ play golf near the airport.
4 You _____ smoke in Terminal 1.
5 A: _____ you smoke in Terminal 2?
B: Yes, you _____ .
6 A: _____ you sleep in Terminal 1?
B: No, you _____ .

b 5.4 Listen and check.

CE EL 3rd ed., p. 45

➢ Listen and check your guesses



Part 1: People

There are over six billion people in the world. Find out more about them. Look at the nationalities in the box.

Americans Danes Germans Indians Mexicans

1 Who are happier and more satisfied than any other nationality in the world?
2 Who work harder than any other people in the world?
3 Who are more likely to go to the cinema than any other nationality in the world?
4 Who discuss politics more often than any other nationality in the world?
5 Who are the funniest people in the world, according to a survey of 30,000 people of different nationalities?

Part 2: Countries and cities

It's a big wide world. What do you know about it? Choose the correct country or city (a–d).

6 Which city is more popular with tourists than London, New York or Rome?
a Rio de Janeiro b Paris c Shanghai d Moscow

7 Which is the third largest country in South America after Brazil and Argentina?
a Colombia b Peru c Ecuador d Chile

8 Which US city is the furthest north?
a Chicago b San Francisco c Dallas d New York

9 Which country has the longest coastline?
a Indonesia b India c Japan d Canada

10 Which is the tallest city in the world (the city with the most skyscrapers)?
a Tokyo b London c Hong Kong d New York

1a Work in groups. Do the quiz above to test your world knowledge.

b 3.1 Listen and check your answers. Remember one more piece of information about each question.

CE INT 3rd ed., p. 26-27

➢ Listen and compare

Talking about you

5 Complete the phrasal verbs in the questions with **one** of the words in the box. Then ask and answer the questions with a partner.

with up to after

1 Who do you take _____ in your family?
2 Do you get on well _____ both your parents?
3 Have you recently taken _____ any new sports or hobbies?
4 Do you often look _____ words in your dictionary?
5 Are you looking forward _____ going on holiday soon?
6 Do you pick _____ foreign languages easily?
7 Have you got any bad habits that you want to give _____ ?

T 4.7 Listen and compare your answers.

H INT 4th ed., p. 36

❖ Listen and read

T 7d Read and listen to the conversation.

A How do you spell your first name?
B J - A - M - E - S.
A How do you spell your surname?
B H - A - double R - I - S - O - N.
A James Harrison.
B That's right.

H EL 1st ed., p. 12

❖ Listen and answer the questions

➢ Open questions

3 25 Watch or listen to Jenny and Monica. What's Monica's news?

Watch or listen again and answer the questions.

1 Who's Scott?
2 When did they get engaged?
3 Who has Monica told the news to?
4 What did she use to do a lot at night? What does she do now?
5 Who's going to organize the wedding?
6 What does Jenny tell Monica about her relationship with Rob?
7 What does Monica think about Rob being British?

EF INT 3rd ed., p. 52

➢ Multiple-choice questions

3 8 You're going to hear to an interview with an ex-Champions League football referee from Spain. Listen to **Part 1** and choose a, b, or c.

1 Why did he become a referee?
a His father was a referee.
b He liked sport, but wasn't good at it.
c He was always attracted by the idea.
2 What was the most exciting match he ever refereed?
a His first professional match.
b He can't choose just one.
c Real Madrid against Barcelona.
3 The worst experience he ever had as a referee was when _____ attacked him.
a a player b a woman c a child
4 Why does he think there is more cheating in football today?
a Because football is big business.
b Because the referees are worse.
c Because footballers are better at cheating.
5 How does he say footballers often cheat?
a They fall over when no one has touched them.
b They accept money to lose matches.
c They touch the ball with their hands.

EF INT 3rd ed., p. 46

❖ **Listen and write**

➢ Make notes

7.7 Listen to Maria telling the life story of her cousin Alice. Put photos A–F in the order you hear them.

Listen again and make notes about the things below.

- place/year of birth
- hobbies as a child
- first job (what/where)
- travelling (who with/how)
- age graduated from university
- second job (what/where)
- when saw Todd again
- third job (what/where)

CE EL 3rd ed., p. 66

➢ Listen and write down specific items

5 15 Listen to Madeleine's day. Write six times.
1 *It's half past seven.*

EF EL 1st ed., p. 35

➢ Dictation

4 37 Listen and write four sentences. Practise saying them.

EF INT 3rd ed., p. 77

➢ Listen and complete

4 9 Listen to **Part 2**. Complete the chart.

Gareth made some general changes, for example:	1
	2
To improve their language skills he organized:	1 A _____ competition
	2 A _____ 'World Cup'
	3 A _____, which the boys (and girls) had to both write and perform

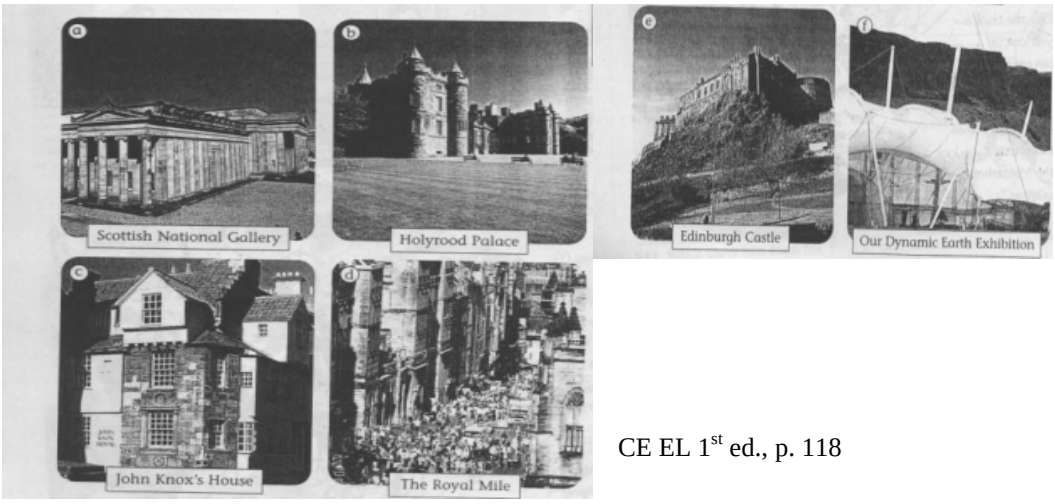
EF INT 3rd ed., p. 65

❖ **Listen and mark**

➢ <u>Listen and match</u>

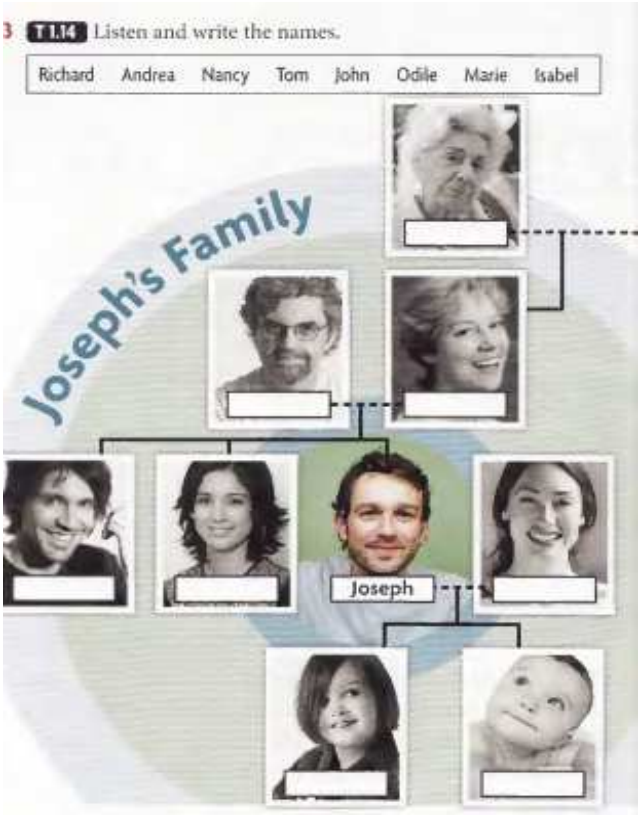
2 [14.5] Read about Rosa and Rodney. Listen to the guided tour as they travel around the city by bus. Match the pictures with the extracts.

Extract 1 ☐ Extract 2 ☐ Extract 3 ☐
Extract 4 ☐ Extract 5 ☐ and ☐



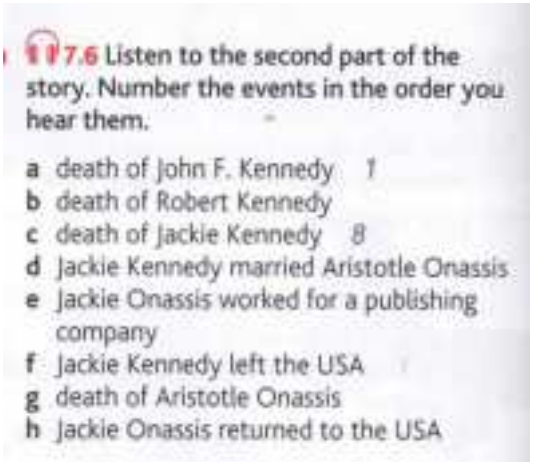
CE EL 1st ed., p. 118

➢ <u>Listen and label</u>



H EL 4th ed., p. 12

- Listen and number



7.6 Listen to the second part of the story. Number the events in the order you hear them.

a death of John F. Kennedy 1
b death of Robert Kennedy
c death of Jackie Kennedy 8
d Jackie Kennedy married Aristotle Onassis
e Jackie Onassis worked for a publishing company
f Jackie Kennedy left the USA
g death of Aristotle Onassis
h Jackie Onassis returned to the USA

CE EL 3rd ed., p. 64

- Listen and mark T/F or right/wrong

3.19 Watch or listen and mark the sentences T (true) or F (false).

1 Jenny is talking to Eddie.
2 She says she doesn't like London.
3 She says she likes the people in the office.
4 Jenny is standing outside the shop.
5 Eddie thinks that Rob is her boss.
6 Jenny loves Rob's new shirt.

EF EL 3rd ed., p. 43

- Listen and mark the mistakes + correct

T 4.5 Look at the advert on p149. Listen to the description. There are nine mistakes. Shout *Stop!* when you hear a mistake.

Stop! There aren't four bedrooms! There are only three!

H EL 4th ed., p. 31

- Listen and tick

T 16b Tick (✔) the sentence you hear.

1 a He likes his job.
  b She likes her job.
2 a She loves walking.
  b She loves working.
3 a She's married.
  b She isn't married.
4 a Does she have three children?
  b Does he have three children?
5 a What does he do?
  b Where does he go?
6 a She watches the television.
  b She washes the television.

H EL 1st ed., p. 21

➢ Listen and circle

2 a 5 Listen. Circle the words you hear.

camera / cameras	drawer / drawers
shelf / shelves	case / cases
book / books	table / tables
key / keys	bag / bags

EF EL 1st ed., p. 21

➢ Listen and underline

2 22 Listen and underline five phrases where *the* is pronounced /ðiː/ (not /ðə/). Why does the pronunciation change?

the cinema the end the other day the world the sun
the internet the kitchen the answer the Earth

EF INT 3rd ed., p. 29

❖ **Listen and follow the instructions**

1 34 Listen and follow the instructions.

EF EL 3rd ed., p. 8

❖ **Listen and respond**

➢ Free response

18 Check into a hotel. You don't have a reservation. Listen and answer.

EF EL 1st ed., p. 36

➢ Use a phrase

Listening

T 49a Listen to what A says. Choose the correct answer for B. Put ✔ and ✘.

1 a I like all sorts of fruit.
b Yes, I'd like some fruit, please.
2 a I'd like a book by John le Carré.
b I like books by John le Carré.
3 a I'd like a new bike.
b I like riding my bike.
4 a I'd like a cat but not a dog.
b I like cats, but I don't like dogs.
5 a I like French wine, especially red wine.
b We'd like a bottle of French red wine.
6 a No, thanks. I don't like cream.
b I wouldn't like it.

H EL 1st ed., p. 63

➢ Listen and react

WHAT DO YOU THINK?

1 Men are better cooks than women.
2 Both boys and girls should learn to cook at school.
3 Cheap restaurants usually serve bad food.
4 On a night out with friends, where and what you eat isn't important.
5 Not all fast food is unhealthy.
6 Every country thinks that their cuisine is the best in the world.

1 13 Listen to two people discussing sentence 1. Who do you agree with more, the man or the woman? Why?

EF INT 3rd ed., p. 7

❖ Listen and notice

3 24 Listen. Can you hear the difference?

1 a	he's	b his	4 a	leave	b live
2 a	me	b my	5 a	this	b these
3 a	it	b eat	6 a	we	b why

EF EL 3rd ed., p. 44

❖ Songs

4 51 **SONG** *Piano Man*

a With a partner, read the lyrics and think what the missing words 1–9 could be. Each missing word rhymes with the word in **bold** with the same number.

b Listen and write the words in the gaps.

Piano Man

1 It's nine o'clock on a Saturday
2 The regular crowd shuffles [1] **in**
3 There's an old man sitting next to me
4 Making love to his tonic and [1] *gin*

5 He says, 'Son, can you play me a memory?
6 I'm not really sure how it [2] **goes**
7 But it's sad and it's sweet and I knew it complete
8 When I wore a younger man's [2] _____'.

La la la di di da, la la di di da dum

CHORUS
9 Sing us a song, you're the piano man
10 Sing us a song [3] **tonight**

EF INT 3rd TB, 224p.

❖ Videos

Watch the video about Mark Zuckerberg and number the things (1–6) in the order you see them.

- Harvard University
- a magazine cover
- Mark Zuckerberg with Barack Obama
- Mark Zuckerberg's first website
- the Queen of England's Facebook page
- Silicon Valley, California

CE EL 3rd ed., p. 68