

## CHAPTER II

### REVIEW OF RELATED LITERATURE.

#### A. The nature of listening.

Listening is a receptive skill. People receive language rather than produce it. Siti Mukminatun states that listening is an invisible mental process, making it difficult to describe. Listeners must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intention, retain and interpret this within the immediate as well as the larger socio-cultural context of the utterance. Defines listening, in its broadest sense, as a process of receiving what the speaker actually says (receptive orientation); constructing and representing meaning (constructive orientation); negotiating meaning with the speaker and responding (collaborative orientation); and, creating meaning through involvement, imagination and empathy (transformative orientation).<sup>1</sup> It can be said that Listening is a complex, active process of interpretation in which listeners matches what they hear with what they already know.

Even though listening is a receptive skill, it is not necessarily a passive one. A listener can either active or passive. A listener has some control of what are they listen to. For instance, when we are in a conversation; we listen, respond appropriately, and sometimes stop

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<sup>1</sup> Siti Mukminatun, *Empowering The Students Through Listening Diaries to Motivate Students to Improve their Listening Ability*, (Yogyakarta State University, 2009)

the conversation to ask the speaker to repeat what they said, to slow down, to clarify what they have said or to interrupt. There are also times when listening can be more passive and we do not respond for example when we listen to news on the radio or public announcement.<sup>2</sup>

Related to the concept of listening, Richards shows two concepts, namely listening as comprehension and listening as acquisition. The former deals with the traditional way of thinking about the nature of listening in which the main function of listening in second language learning is to facilitate understanding of spoken discourse. As a complementary to this view, the latter considers how listening can provide input that triggers the further development of second-language proficiency.<sup>3</sup>

Most second-language listeners think that listening is a complicated skill. They have to listen and spoken discourse whose rates vary considerably. Further, Richards states that spoken discourse is often unplanned and often reflects the processes of construction such as hesitation, reduced forms, fillers, and repeats. Spoken texts are context dependent and personal, assuming shared background knowledge, are spoken in many different accents, from standard or non-standard, regional, non-native, and so on. Listen to spoken

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<sup>2</sup> Cora Lindsay with Paul Knight, *Learning and Teaching English*, (Oxford University Press, 2006), p. 3-4

<sup>3</sup> Richards Jack C, *Teaching Listening and Speaking: From Theory to Practice*, (New York: Cambridge University Press, 2008)

English let the students to hear different varieties and accents rather than their teacher' voice with its own idiosyncrasies.<sup>4</sup> Therefore, they need to be exposed not only to one variety of English but also to varieties such as American English, Australian English, Caribbean English, Indian English, or West African English.<sup>5</sup> The introducing of these varieties will subconsciously make students familiar with real English, thus they will be able to communicate with native speakers naturally. In addition, the more they listen the better at listening they are.

### **1. The Process of Listening**

Listening strategies are techniques or activities that contribute directly to the comprehension and recall of listening input. Listening strategies can be classified by how the listener processes the input.

There are two distinct processes involved in listening comprehension; top-down processes and bottom-up processes.<sup>6</sup> Listeners use 'top-down' processes when they use prior knowledge to understand the meaning of a message. Prior knowledge can be knowledge of the topic, the listening context, the text-type, the culture or other information stored in long-term memory as schemata (typical sequences or common situations around which

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<sup>4</sup> Richards Jack C, *Teaching Listening and Speaking: From Theory to Practice*, (New York: Cambridge University Press, 2008)

<sup>5</sup> Jeremy Harmer, *How to Teach English 1998*, (England: Longman, 1998)

<sup>6</sup> Tricia hedge, *Teaching and Learning in the Language Classroom*, (Oxford University Press, 2000) p. 230--232

world knowledge is organized). Listeners use content words and contextual clues to form hypotheses in an exploratory fashion. Top-down strategy include: listening for the main idea, predicting, drawing inferences, summarizing.

On the other hand, listeners also use 'bottom-up' processes when they use linguistic knowledge to understand the meaning of a message. They build meaning from lower level sounds to words to grammatical relationships to lexical meanings in order to arrive at the final message. Bottom-up strategies include: listening for specific details, recognizing cognates, recognizing word-order patterns.

Listening comprehension is not either top-down or bottom-up processing, but an interactive, interpretive process where listeners use both prior knowledge and linguistic knowledge in understanding messages. The degree to which listeners use the one process or the other will depend on their knowledge of the language, familiarity with the topic or the purpose for listening. For example, listening for gist involves primarily top-down processing, whereas listening for specific information, as in a weather broadcast, involves primarily bottom-up processing to comprehend all the desired details.

Based on Brown statements, students obviously need both bottom-up and top-down processing skills in listening practice.

Students must hear some sounds (bottom-up processing), hold them in their working memory long enough (a few seconds) to connect them each other and then interpret what they have just heard before something news come along. At the same time, listeners are using their background knowledge (top-down processing) to determine meaning with respect to prior knowledge and schemata.<sup>7</sup>

## **B. Teaching listening**

Teaching is guiding and facilitating learning, enabling the learner to learn, setting the condition for learning. Language learning depends on listening. Listening provides the aural input that serves as the basis for language acquisition and enables learners to interact in spoken communication.<sup>8</sup>

Effective language teachers show students how they can adjust their listening behavior to deal with a variety of situations, types of input, and listening purposes. They help students develop a set of listening strategies and match appropriate strategies to each listening situation.

To accomplish this goal, teacher focuses on the process of listening rather than on its product.

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<sup>7</sup> Steven brown, *Teaching Listening*, (Cambridge University Press, 2006) p. 3

<sup>8</sup> H. Douglas Brown, *Principles of Language Learning and Teaching*, op. cit. p. 7

1. They develop students' awareness of the listening process and listening strategies by asking students to think and talk about how they listen in their native language.
2. They allow students to practice the full repertoire of listening strategies by using authentic listening tasks.
3. They behave as authentic listeners by responding to student communication as a listener rather than as a teacher.
4. When working with listening tasks in class, they show students the strategies that will work best for the listening purpose and the type of text. They explain how and why students should use the strategies.
5. They have students practice listening strategies in class and ask them to practice outside of class in their listening assignments. They encourage students to be conscious of what they're doing while they complete listening tape assignments.
6. They encourage students to evaluate their comprehension and their strategy use immediately after completing an assignment. They build comprehension checks into in-class and out-of-class listening assignments, and periodically review how and when to use particular strategies.
7. They encourage the development of listening skills and the use of listening strategies by using the target language to conduct

classroom business: making announcements, assigning homework, describing the content and format of tests.

8. They do not assume that students will transfer strategy use from one task to another. They explicitly mention how a particular strategy can be used in a different type of listening task or with another skill.

By raising students' awareness of listening as a skill that requires active engagement, and by explicitly teaching listening strategies, instructors help their students develop both the ability and the confidence to handle communication situations they may encounter beyond the classroom. In this way they give their students the foundation for communicative competence in the new language.

### **1. The Teaching Listening principle**

There are several principles of teaching listening that should be concerned by a teacher to facilitate the students in listening comprehension as follows;

**Principle 1:** Encourage students to listen as often as much as possible

The more students listen, the more they get at listening and the better they get at understanding the pronunciation and at using it appropriate themselves. One of our main tasks, therefore, will be to use as much listening class as possible, and to encourage

students to listen English as much as they can (via the internet, podcast, CDs, Tapes, etc.)

**Principles 2:** help students prepare to listen

Students need to be made ready to listen. It means they will need to look at the pictures, discuss the topic, or read the question first, for example, in order to be in position to predict what is coming. This is not just so that they are in the right frame of mind (and are thinking about the topic), but also that they are engaged with the topic and the task and really want to listen.

**Principle 3:** once may not be enough

There are almost no occasions when the teacher will play an audio track only once. Students will want to hear it again to pick up things they missed the first time—we may well want them to have a chance to study some of the language features on the tape. In the case of live listening, students should be encouraged to ask repetition when they need it.

The first listening to a text is often used just to give students an idea of what the speaker sounds like, and what general topic is, so that subsequent listening is easy for them. For subsequent listening, we may stop the audio track at various points or only play extracts from it. However, we will have to ensure that we do not go on working with the same audio track.



**Principle 4:** encourage students to respond to the content of a listening, not just to the language

An important part of listening sequence is for teachers to draw out the meaning of what is being said, discern what is intended and find out what impression it makes on the students. Questions such as, “Do you agree with what they say? “And “did you find the interesting listening? Why?” are just important as questions like “what language did she use to invite him?” However, any listening material is also useful for studying language use and range of pronunciation issues.

**Principle 5:** Different listening stages demand different listening tasks.

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages. This means that, for a first listening; the task (s) may need to be fairly straightforward and general. Therefore, the students’ general understanding and response can be successful- and the stress associated with listening can be reduced. The second one is meaning, may focus on detailed information, language use and pronunciation etc. it will be the teacher’s job to help students to focus in on what they are listening for.

**Principle 6:** good teachers exploit listening text to the full

If teachers ask students to invest time and emotional energy in a listening text-and if they themselves have spent time choosing and preparing the listening sequence-then it makes sense to use the audio track or live listening experience for as many different applications as possible. Thus, after an initial listening, the teacher can play a track again for various kinds of study before using the subject matter, situation or audio script for new activity. The listening then becomes an important event in a teaching sequence rather than just exercise by itself.<sup>9</sup>

In order to stimulate the students' attentiveness in class, the teacher should keep in minds that the students need to follow four basic steps below:

- a. Figure out the purpose for listening. Activate background knowledge of the topic in order to predict or anticipate content and identify appropriate listening strategies.
- b. Attend to the parts of the listening input that are relevant to the identified purpose and ignore the rest. This selectivity enables students to focus on specific items in the input and reduces the amount of information they have to hold in short-term memory in order to recognize it.
- c. Select top-down and bottom-up strategies that are appropriate to the listening task and use them flexibly and interactively.

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<sup>9</sup> *Ibid*, p. 135

Students' comprehension improves and their confidence increases when they use top-down and bottom-up strategies simultaneously to construct meaning.

Check comprehension while listening and when the listening task is over. Monitoring comprehension helps students detect inconsistencies and comprehension failures, directing them to use alternate strategies.

## **2. Technique in Teaching Listening**

According to Nunan, the one which encourages learners to utilize both bottoms-up and top-down listening strategies is '*dictogloss*'. There are four stages in the '*dictogloss*' technique, they are:

- a. Preparation, at this stage, teacher prepare the students for the text they will be hearing by asking questions and discussing a stimulus picture, by discussing vocabulary, by ensuring that the students are in the appropriate group.
- b. Dictation, Learners hear the dictation twice. The first time, they listen only and get general feeling of the text. The second they take down notes, being encouraged to listen for content words will assist them in reconstructing the text.
- c. Reconstruction, at the conclusion of the dictation, learners' pool notes and produces their version of the text. During the stage, it is important that the teacher does not provide any language input.

d. Analysis and correction, there are various ways of dealing with this stage. The small group version is reproduced on the board or overhead matching in response to what learners hear.

e. Post listening, at the third stage, the activities which are a chance check learners understanding of what they have been listening to, give feedback, and consolidate what they have been learnt. The first thing as the teacher need to do after the learners have carried out the listening activity is to check the answer. The learners can compare their answer with each other first then check the answer with the whole class.<sup>10</sup>

### **3. The teacher's role**

Dealing with the difficulties that the students pose in their listening, it is the role of the teacher to facilitate their learning. It is better to provide opportunities for them to consider the problems they encounter and to support them in their attempts so that they are likely to become better at listening. Richards adds that teacher is not simply to check answer but rather to actively guide learners through the processes of listening, monitoring listening difficulties, and reshaping classroom tasks to provide maximum opportunities for learner involvement and to develop a better awareness of how

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<sup>10</sup> Cora Lindsay with Paul knight, *Learning and Teaching English*, (Oxford University press, 2006), p. 49-54

to listen.<sup>11</sup> In addition, in performing his task, teacher is required to accomplish some following objectives:<sup>12</sup>

- a. Exposing students to a range of listening experiences.
- b. Making listening purposeful for the students.
- c. Helping the students' understands what listening entails and how they might approach it.
- d. Building up students' confidence in their own listening ability.

Meanwhile, Wilson assumes the teacher's role as eight metaphors, eight jobs. They are as a tailor who always knows what is fit for their students, as a doctor who can diagnose what his students want, as a storyteller who is the best source for his students, as a sleuth who always ask whether his students will understand or not, as an engineer who needs a basic knowledge of the way in which the equipment works, and more pertinently, the way in which the equipment sometimes doesn't work, as a spy who always try to know what his students do, as a firefighter who always try to get his students out of the trouble, and as a tour guide who will show his students which are interesting or not.<sup>13</sup>

#### **4. The Problem in Learning Listening**

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<sup>11</sup> Richards Jack C, *Teaching Listening and Speaking: From Theory to Practice*, (New York: Cambridge University Press, 2008) p. 236

<sup>12</sup> Mary Underwood. *Teaching Listening*. Longman Handbooks for Language Teachers (London: Longman, 1990) p. 21-22

<sup>13</sup> Willson, JJ. *How to: Eight Metaphors for Teachers of Listening*: (Longman Pearson. 2007) Retrieved on September 25, 2009 from <http://www.pearsonlongman.com/methodology/pdf/8-metaphors-for-teachers-of-listening.pdf>

Most students always complain that from four language skills that they have to master, listening is the most complicated one. They usually blame the tape recorder as the only problem in their listening. Underwood shows some potential problems that students may encounter while learning to listen to English<sup>14</sup>:

- a. Lack of control over the speed at which speakers speak

This is the common problem that the learners always complain. Goh adds that this perception of speed is really due to the students' inability to recognize phonological modification in a stream of speech.<sup>15</sup>

- b. Not being able to get things repeated

This problem is the one that differentiates listening from other subjects. The listener is not always in a position to get the speaker to repeat an utterance.

- c. The listener's limited vocabulary

Due to the choice of vocabulary is in the hands of the speakers, the listeners can only just follow. If they do not know the meaning of a certain word, sometimes they try hard to understand it and they miss the next part.

- d. failure to recognize the signal

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<sup>14</sup> Mary Underwood. *Teaching Listening*. Longman Handbooks for Language Teachers (London: Longman, 1990) p. 16-19

<sup>15</sup> Christine Goh, *Teaching Listening in the Language Classroom*. C.M.(Singapore,2002) Relc Portfolio Series 4

The familiarity to signals in listening is really important both in audio cassette and in video. Thus, they need to learn the markers that are usually in a discourse.

e. Problem of interpretation

The unfamiliarity to the context will lead the students to the difficulty in interpreting the words. The problem of interpretation not only happens between speakers who have different background of culture but also those who are from the same culture.

f. Inability to concentrate

Concentration is something crucial in listening; even the shortest break in attention can seriously impair comprehension. The interest toward the topic will influence the concentration. In addition, the bad quality of recording and a poor inferior machine can make it hard for the students.

g. Established learning habits

Most students have established learning habits in the sense that they were encouraged to understand everything by listening carefully to teachers who probably speak slowly and clearly. When they fail to understand every word while listening, they stop listening

## **5. The Indicator of students' learning interest**

Students' learning interest can be seen by analyzing the activities done by individu to the object that he/she loved to. According to ZaniKhan, there are several indicators to recognise the students interest in learning.<sup>16</sup>

a. Interest

The students will have high motivation in learning if they feel the subject they learned is interesting. To have an interest in learning is very important because it is the key to get success in learning.

b. Focus

The students' interest in learning can make them focus to the object they learned. The students will pay more attention to the teacher's action in teaching process. They always stay focus to all the tasks given by the teacher and do them seriously.

c. Curiosity.

A big curiosity showed if the students have interest and focus to learn. The students will deepen the object seriously so that they can get a good comprehending the subject easily.

d. Need

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<sup>16</sup> ZaniKhan. "*siswa belajar*" (<http://zanikhan.multiply.com/journal/item/1206>)



An interest, a good attention, and a big curiosity in learning are caused by the the students' necessity of knowledge. Their learning necessity will give positive correlation to the activities when teaching learning process are conducted.

e. Happiness

By knowing four indicators above, for sure the students will feel happy and enjoy in learning the subject.

**C. Materials in Teaching Listening.**

One of the well-known surprises of arriving in a foreign country on a first visit is that the fact that even though someone has studied English for years, he is unable to understand what is being said.<sup>17</sup>

Further, Underwood comments that due to this condition the students need to practice listening to the kinds of speech that they encounter in real life so they will be ready to communicate with English speakers.

Many learners of English sooner or later will need to listen English in real life for a range of purposes. These depend on where they are living, working, studying, etc. The reasons for listening will vary and depend on what they need and wish to do. Galvin in Underwood states that there are five reasons for listening; they are to engage in social rituals, to exchange information, to exert control, to

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<sup>17</sup> Mary Underwood. *Teaching Listening*. Longman Handbooks for Language Teachers (London: Longman, 1990) p. 98

share feelings, and to enjoy ourselves. Further, Underwood says that most listening materials are in the form of conversation which does not take place in ideal condition. She suggests some other listening situations that teachers can prepare for the students:<sup>18</sup>

1. Listening to live conversations in which one takes no part, announcements (at airport, railway stations, etc), news, and weather forecast.
2. Listening to radio for entertainment.
3. Listening to records (song).
4. Following a lesson (in a school where English is one of the languages of instruction).
5. Attending a lecture.
6. Listening to telephone (to take a message or simply to hold a conversation).
7. Following instructions (given, for example, by a sports coach).
8. Listening to someone giving a public address.

Through listening to varieties of programs, students will be familiar with the language use in any discourse. This will help the students improve their language skills.

Unfortunately, a teacher often does not have much time to prepare or to record his/her own listening materials. Moreover, he is not sure with the quality of the recording, thus he determines to take

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<sup>18</sup> *Ibid.*

from website or from cassette. However, not all materials provided in many websites are suitable for the class.

Teacher must have appropriate materials because they will help students to make their listening lessons more enjoyable and easier to follow. According to Ur, characteristic for good materials:

- a. *Interesting to the students*, the materials should be interesting to the students, since it can be activate and stimulate the students learning, while uninteresting materials will make the work boring.
- b. *Familiarity to the students*, students like to listen to the topic of news that familiar to them. The reason is when the students listen to familiar topic, they already have some background knowledge in their minds, so that it will help them to expect and predict which might be deliberate next. According to Ur, hearing familiar materials certainly has values as a sort as easy transition between listening for perception and listening for comprehension, or between listening as supplement to reading and listening as free communication. When listening to material he knows by heart on the other hand, he does at least have to rely on his ear, yet at once he has perceived the sound, understanding is much easier than grasping totally new material, and the listener is more relaxed.

c. *Suitability to the students*, the listening material should be suitable to the students. The appropriate and suitable materials will help the students make their listening easier.<sup>19</sup>

According to Cora Lindsay and Paul Knight, there are two types of listening material: authentic and invented. For example, a taped dialogue of two actors in a studio reading out a script is less authentic. A video of two people in a real situation, for instance, at home or in a shop, and talking without a script is more authentic.

However, a question will come up whether we have to use authentic materials in all of listening class. Harmer says that it is not as a matter of authentic or non- authentic materials, but the use of materials depends on the level and the kind of tasks that go with a tape. There are some authentic materials which are appropriate for beginners such as pre recorded announcements, telephone messages, etc. However, it is not appropriate if they are provided with a political speech. They will not understand a word. This material will not only be demotivating but also make the students switch off.<sup>20</sup>

In principle, teaching listening means that the students must be introduced to many different kinds of speaking, e.g. announcements, conversation, telephone exchanges, lectures, plays, news broadcasts, interviews, other radio programs, stories read aloud, etc. Goh proposes

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<sup>19</sup> Penny Ur, *Teaching Listening Comprehension*, (Cambridge: Cambridge University Press, 1984), p. 52-53

<sup>20</sup> Jeremy Harmer, *How to Teach English 1998*, (England: Longman, 1998)

some types of authentic material, namely videos, radio broadcasts, song, literary texts, interactive CD ROMs and the World Wide Web.<sup>21</sup>

#### **D. ACTFL (American Council On The Teaching Of Foreign Language)**

In order to provide a means of assessing the proficiency of foreign language speaker, the American Council on the Teaching of Foreign Language create the ACTFL proficiency guidelines. The guidelines are broken up into different proficiency level; Novice, intermediate, advance, superior, and distinguish. Additionally, each of these (except superior and distinguish) is further sub divided into low, mid, and high. These proficiency levels are defined separately for ability to listen, speak, read, and write. ACTFL level are primarily used in academic circles.

##### **1. Distinguished**

At the Distinguished level, listeners can understand a wide variety of forms, styles, and registers of speech on highly specialized topics in language that is tailored to different audiences. Listeners at the Distinguished level can understand language such as that found in classical theater, art films, professional symposia, academic debates, public policy statements, literary readings, and most jokes and puns. They are able to comprehend implicit and inferred information, tone, and point of

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<sup>21</sup> Christine Goh, *Teaching Listening in the Language Classroom*. C.M.(Singapore,2002) Relc Portfolio Series 4

view, and can follow highly persuasive arguments. They are able to understand unpredictable turns of thought related to sophisticated topics. In addition, their listening ability is enhanced by a broad and deep understanding of cultural references and allusions. Listeners at the Distinguished level are able to appreciate the richness of the spoken language.

Distinguished-level listeners understand speech that can be highly abstract, highly technical, or both, as well as speech that contains very precise, often low-frequency vocabulary and complex rhetorical structures. At this level, listeners comprehend oral discourse that is lengthy and dense, structurally complex, rich in cultural reference, idiomatic and colloquial. In addition, listeners at this level can understand information that is subtle or highly specialized, as well as the full cultural significance of very short texts with little or no linguistic redundancy.

Distinguished-level listeners comprehend language from within the cultural framework and are able to understand a speaker's use of nuance and subtlety. However, they may still have difficulty fully understanding certain dialects and nonstandard varieties of the language.

## **2. Superior**

At the Superior level, listeners are able to understand speech in a standard dialect on a wide range of familiar and less

familiar topics. They can follow linguistically complex extended discourse such as that found in academic and professional settings, lectures, speeches and reports. Comprehension is no longer limited to the listener's familiarity with subject matter, but also comes from a command of the language that is supported by a broad vocabulary, an understanding of more complex structures and linguistic experience within the target culture. Superior listeners can understand not only what is said, but sometimes what is left unsaid; that is, they can make inferences.

Superior-level listeners understand speech that typically uses precise, specialized vocabulary and complex grammatical structures. This speech often deals abstractly with topics in a way that is appropriate for academic and professional audiences. It can be reasoned and can contain cultural references.

### **3. Advanced**

At the Advanced level, listeners can understand the main ideas and most supporting details in connected discourse on a variety of general interest topics, such as news stories, explanations, instructions, anecdotes, or travelogue descriptions. Listeners are able to compensate for limitations in their lexical and structural control of the language by using real-world knowledge and contextual clues. Listeners may also derive some meaning

from oral texts at higher levels if they possess significant familiarity with the topic or context.

Advanced-level listeners understand speech that is authentic and connected. This speech is lexically and structurally uncomplicated. The discourse is straightforward and is generally organized in a clear and predictable way.

Advanced-level listeners demonstrate the ability to comprehend language on a range of topics of general interest. They have sufficient knowledge of language structure to understand basic time-frame references. Nevertheless, their understanding is most often limited to concrete, conventional discourse.

a. Advanced High

At the Advanced High sublevel, listeners are able to understand, with ease and confidence, conventional narrative and descriptive texts of any length as well as complex factual material such as summaries or reports. They are typically able to follow some of the essential points of more complex or argumentative speech in areas of special interest or knowledge. In addition, they are able to derive some meaning from oral texts that deal with unfamiliar topics or situations. At the Advanced High sublevel, listeners are able to comprehend the facts presented in oral discourse and are often able to recognize speaker-intended inferences. Nevertheless, there are likely to



be gaps in comprehension of complex texts dealing with issues treated abstractly that are typically understood by Superior-level listeners.

b. Advanced Mid

At the Advanced Mid sublevel, listeners are able to understand conventional narrative and descriptive texts, such as expanded descriptions of persons, places, and things, and narrations about past, present, and future events. The speech is predominantly in familiar target-language patterns. Listeners understand the main facts and many supporting details. Comprehension derives not only from situational and subject-matter knowledge, but also from an increasing overall facility with the language itself.

c. Advanced Low

At the Advanced Low sublevel, listeners are able to understand short conventional narrative and descriptive texts with a clear underlying structure though their comprehension may be uneven. The listener understands the main facts and some supporting details. Comprehension may often derive primarily from situational and subject-matter knowledge.

#### **4. Intermediate**

At the Intermediate level, listeners can understand information conveyed in simple, sentence-length speech on familiar or everyday topics. They are generally able to comprehend one utterance at a time while engaged in face-to-face conversations or in routine listening tasks such as understanding highly contextualized messages, straightforward announcements, or simple instructions and directions. Listeners rely heavily on redundancy, restatement, paraphrasing, and contextual clues.

Intermediate-level listeners understand speech that conveys basic information. This speech is simple, minimally connected, and contains high-frequency vocabulary.

Intermediate-level listeners are most accurate in their comprehension when getting meaning from simple, straightforward speech. They are able to comprehend messages found in highly familiar everyday contexts. Intermediate listeners require a controlled listening environment where they hear what they may expect to hear.

a. Intermediate High

At the Intermediate High sublevel, listeners are able to understand, with ease and confidence, simple sentence-length speech in basic personal and social contexts. They can derive substantial meaning from some connected texts typically understood by Advanced-level listeners although there often

will be gaps in understanding due to a limited knowledge of the vocabulary and structures of the spoken language.

b. Intermediate Mid

At the Intermediate Mid sublevel, listeners are able to understand simple, sentence-length speech, one utterance at a time, in a variety of basic personal and social contexts. Comprehension is most often accurate with highly familiar and predictable topics although a few misunderstandings may occur. Intermediate Mid listeners may get some meaning from oral texts typically understood by Advanced-level listeners.

c. Intermediate Low

At the Intermediate Low sublevel, listeners are able to understand some information from sentence-length speech, one utterance at a time, in basic personal and social contexts, though comprehension is often uneven. At the Intermediate Low sublevel, listeners show little or no comprehension of oral texts typically understood by Advanced-level listeners.

**5. Novice**

At the Novice level, listeners can understand key words, true aural cognates, and formulaic expressions that are highly contextualized and highly predictable, such as those found in introductions and basic courtesies.

Novice-level listeners understand words and phrases from simple questions, statements, and high-frequency commands. They typically require repetition, rephrasing, and/or a slowed rate of speech for comprehension. They rely heavily on extralinguistic support to derive meaning.

Novice-level listeners are most accurate when they are able to recognize speech that they can anticipate. In this way, these listeners tend to recognize rather than truly comprehend. Their listening is largely dependent on factors other than the message itself.

a. Novice High

At the Novice High sublevel, listeners are often but not always able to understand information from sentence-length speech, one utterance at a time, in basic personal and social contexts where there is contextual or extralinguistic support, though comprehension may often be very uneven. They are able to understand speech dealing with areas of practical need such as highly standardized messages, phrases, or instructions, if the vocabulary has been learned.

b. Novice Mid

At the Novice Mid sublevel, listeners can recognize and begin to understand a number of high-frequency, highly contextualized words and phrases including aural cognates and

borrowed words. Typically, they understand little more than one phrase at a time, and repetition may be required.

c. Novice Low

At the Novice Low sublevel, listeners are able occasionally to recognize isolated words or very high-frequency phrases when those are strongly supported by context. These listeners show virtually no comprehension of any kind of spoken message, not even within the most basic personal and social contexts.<sup>22</sup>

## **E. Radio as Learning Media**

Radio has been used in different formats for educational purposes the world round. Radio technology was first developed during the late nineteenth century and came into popularity as an educational medium during the early twentieth century. Although often overshadowed as educational medium face-to-face other technologies such as television, radio remains a viable medium that has proven educational worth in terms of both pedagogical importance and geographical reach.

Radio is capable of delivering high quality educational programming to highly diversified audiences located across broad geographical expanses – all at a low per unit production cost. Studies conducted by the Open University UK have demonstrated that, when

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<sup>22</sup> [http://www.actfl.org/sites/default/files/pdfs/public/ACTFLProficiencyGuidelines2012\\_FINAL.pdf](http://www.actfl.org/sites/default/files/pdfs/public/ACTFLProficiencyGuidelines2012_FINAL.pdf)

used as a supplementary learning tool, radio benefits weaker students. The Agency for International Development has shown radio to be more cost-effective and capable of exerting greater learning effects than textbooks or teacher education.

Radio has the advantage of permitting the teaching of subjects in which classroom teachers are untrained or lacking certain knowledge sets. Another benefit for multi-grade classroom use is that radio can provide instruction for one group of students, whilst the teacher is occupied with another. Muller stated that radio can also bring new or previously unavailable resources into the classroom, thereby greatly enhancing student learning.

Jaminson and McAnany report three main advantages of radio:

1. improved educational quality and relevance
2. lowered per student educational costs; and
3. improved access to education, particularly for disadvantaged groups.

Some limitations of radio for educational purposes are that it inherently lacks interaction; instructor feedback and clarification are generally unavailable; instruction cannot be interrupted or reviewed by students (unless it is tape-recorded); the pace of the lesson is fixed; note taking is difficult for some; and time for reflection is minimal. McIsaac and Gunawardena suggest that to overcome these drawbacks, preparation, supporting materials, and follow-up exercises are recommended when possible.

## F. Review of Previous Studies

In this section, the researcher provides the review of some related studies which has some similarity in skill and technique with the researcher study.

The first research is done by Nirma Zuhria (2010) “The Use of Top down Strategy in to improve students’ listening ability at the eleventh grade of MAN Mojosari.”<sup>23</sup> In this study Nirma discuss about the implementation of top-down strategy in teaching listening. MAN Mojosari had problem; difficulties in learning listening. The score of English, especially in listening skill was under the average. This was caused by the strategy that used by the English teacher of MAN Mojosari did not allow the students to explore the information and knowledge they have (Top-Down Strategy). Therefore, Nirma tried to offer a strategy in listening process which might help the students to improve their listening ability by conducting this research.

The second one is thesis by Abdul Ghafur entitled; Strategies of Teaching Listening at English Education Department of IAIN Sunan Ampel Surabaya.<sup>24</sup> Still, this study is about strategies in teaching listening but Ghafur focus on observing the strategies that lecturer applied in English Education Department students of second semester, the difficulties encountered by the lecturer in teaching

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<sup>23</sup> Nirma zuhria ,*The Use of Top down Strategy to improve students’ listening ability at the eleventh grade of MAN Mojosari*(unpublished thesis, 2010)

<sup>24</sup> Abdul Ghafur, *Strategies of Teaching Listening at English Education Department of IAIN Sunan Ampel Surabaya* (unpublished thesis, 2010)

listening and the respond of the PBI students to the strategies that applied by the lecturer. One of the result of the observation shows that the lecturer got some difficulties in teaching listening when he applied top-down strategy, also he felt difficult in giving understanding about the context to the students when the topic was not common enough in Indonesia and felt difficult when he gave them visualization on pre-listening stage as an illustration. This result a bit contradictive with the result done by Nirma which is considers Top-Down Strategy as a good strategy so that she got this strategy as she focused on her thesis.

The third study is thesis entitled; A study of using language laboratory in teaching listening to the second grade students of MTsN Kedunggalan-Ngawi by Tri Subekti.<sup>25</sup> In this study, language laboratory was the main place because listening has close relationship with this kind of stuff. According to Setiawan, the function of language laboratory is mainly for foreign language learning. However, in Indonesia there are many schools which does not provide language laboratory, many of them prefer to use a tape in class while teaching listening since it cheaper one.

The last study is from Siti Mukmiatun in her study entitled Empowering the Students through Listening Diaries to Motivate Students to Improve their Listening Ability.<sup>26</sup> This research focus on

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<sup>25</sup> Tri Subekti, *A study of using language laboratory in teaching listening to the second grade students of MTsN Kedunggalan-Ngawi* (IAIN Sunan Ampel Surabaya: unpublished thesis, 2009)

<sup>26</sup> Siti Mukminatun, *Empowering The Students Through Listening Diaries to Motivate Students to Improve their Listening Ability*, (Yogyakarta State University, 2009)



how can listening diaries motivate the students of English Education Department of Yogyakarta State University to improve their listening ability. getting difficulties in learning listening skill is felt by not only students of junior/senior high school but also students of English university students. Therefore, siti mukmiatun as the lecturer of listening in this university encouraged to find alternative media to cope this problem. The use of listening diaries is expected to encourage the students improve their motivation to learn to listen.

All those research had same purpose that is; increasing listening skill of the English learner but use different media, strategy, material, and etc. So do the researcher' study, in her research entitled; *The Use of English By Radio In Teaching Listening Skill To Year 11 Of Ma Banu Hasyim Waru, Sidoarjo*, she tries to conduct this research on how to improve listening skill. The difference lies on the media used in teaching learning process. In this research, the researcher tries to seek the effectiveness of radio program as the authentic material on its effort to meet the students' expectation on listening improvements.

By conducting those kinds of research, hope it might help the reader, espeially those who concern in teaching English to know proper strategies, media, and some attractive program to improve listening skill and to develop knowledge as well.