

2. LITERATURE REVIEW

This chapter explains several concepts of listening and its related aspects. It deals with concept of listening, teaching listening, song technique, advantages and disadvantages of using song technique, and theoretical assumption.

2.1. Listening

Lukong (1988:19) states that listening is an active process which the listener plays very active part in construction the overall message that is eventually exchanged between listener and speaker. At the same time, there is a process of understanding the message of the first speaker. It indicates that the listener should digest the message of the speaker carefully to get the information from the speaker. Wood (1985:56) states that the essence of listening is the listener itself; the listener should be encouraged to engage in active process of listening. Richard (1983) as cited in Omaggio (1986:126) offers a list of micro skills. Micro skills concerns on understanding the speakers' utterance.

1. Retain chunks of language in short-term memory.
2. Discriminate among the distinctive sounds in the new language.
3. Recognize stress and rhythm patterns, tone pattern, and intonation contours.
4. Recognize reduced forms of words.
5. Distinguish word boundaries.
6. Recognize vocabulary.

7. Recognize typical word-order patterns.
8. Detect key words, such as those identifying topics and ideas.
9. Guess meaning from the context.
10. Recognize grammatical word classes.
11. Recognize basic syntactic patterns.
12. Recognize cohesive devices.
13. Detect sentence constituent, such as subject, verb, object, and preposition.

Brown (2007) offers a simplified list of micro-skills and macro-skills. The macro-skills isolate the skills that relate to the discourse level of organization, while those that remain at sentence level continue to be called micro-skills. In micro-skills, the listener has to interpret intonation pattern (e.g. recognize stress and rhythm), Browns' (2007) listening comprehension micro-skills:

1. Retain chunks of language of different lengths in short-term memory.
2. Discriminate among the distinctive sounds of English.
3. Recognize English stress patterns, words in stressed and unstressed positions, rhythmic structure, intonation contours, and their role in signaling information.
4. Recognize reduced forms of words.
5. Distinguish word boundaries, recognize a core of words, and interpret word order patterns and their significance.
6. Process speech containing pauses, errors, corrections, and other performance variables.
7. Process speech at different rates of delivery.

8. Recognize grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement), patterns, rules, and elliptical forms.
9. Detect sentence constituents and distinguish between major and minor constituents.
10. Recognize that a particular meaning may be expressed in different grammatical forms.

There are two kinds of micro skills of listening aspects offers by Richard (1983) and Brown (2007). The aspects which were mentioned above have similarity and the researcher took 4 aspects of micro skills of listening; discrimination among sounds, recognition of vocabularies, detecting keywords, and recognition of grammatical structure. The researcher did the research on those aspects because those are necessary aspects for students of junior high school, and they have enough background knowledge to implement those aspects in teaching learning process.

The mastery of micro skill components is important to construct EFL listeners' listening skill in order to avoid misunderstanding in listening comprehension.

2.2. Teaching Listening

Teaching listening means teaching how to identify and figure out what people say. Alexander (1978) says that nothing should be spoken before it has been heard. Thus, in achieving target language we should have listening skills.

The aim of teaching listening skill is to train the students in order to make them able to understand the meaning of sentence or words effectively. We cannot only

teach what will be listened but also the situation we deal with. The teacher teaches listening by bringing the students in certain situation related to the topic thus they have background knowledge about it. Moreover, Rost (1991) states that there are some components that make up the level of developing listening ability as follows:

1. Discrimination between sounds

Foreign language learners only hear meaningless noises and start to differentiate the words which have similar sounds.

2. Recognizing words

Foreign language learners decide words which referenced by the speaker.

3. Identifying grammatical grouping words

Foreign language learners recognize the pattern of the sentences according to the words they have heard.

4. Identifying pragmatic unit

Foreign language learner will try to guess the meaning of vocabulary from speaker expression and utterances.

5. Connecting linguistics cues to paralinguistic cues (intonation and stress) and to non-linguistics cues (gestures and relevant objects in situation) in order to construct meaning.

6. Using background knowledge and content to predict and to confirm the meaning.

7. Recalling important words and ideas

Foreign language learner will keep the words in their memory through comprehension and will use the words when it is needed.

The researcher intends to develop students' micro skills of listening based on the components which are stated above. By mastering the components above, the students are expected to improve their listening skills. Although the focus is only in micro skill, the macro skill is also maintained to gain the purpose of listening, so that the students understand the meaning literally.

2.3. Song

Song is a short poem or verses set to music and intend to sing (Hornby, 1987). Song can be used to motivate the listeners. Song also makes the students realize that there is a contradiction between English spoken by native speaker and non-native speaker. Song can play an important part in teaching language. It can change the atmosphere in the classroom and students will put their attention unconsciously. Song has different functions in language teaching as follows:

1. Song can motivate a positive emotional approach in language learning exerting emotional influence on listener. Song can inspire the students to express their attitude toward what they listen.
2. Song can introduce the students to the culture of particular interest in target language community. While listening to a song, the students begin to recognize the words and notion easily understood by native speaker but which may be difficult for students.
3. Song serves as an incentive of speaking English in the class. The song, which becomes genre including both music and lyrics, can be use as a media to teach. They are full and rich of content, poetical metaphor, and symbols that emotionally reflect the world we live in.

4. Song can effectively contribute to the esthetic development of perspective teacher. It helps the students and the teacher to develop their artistic taste on the basis of critical evaluation of the song they listen to and discuss, and at the same time help them to learn how to use song in English language teaching.

In short, song has functions which are good for teaching English to students. First, it will motivate them while learning English. Second, it will add the students' knowledge about culture of native speaker. Third, it can be a media of teaching because it has content and poetical metaphor. Fourth, it can develop artistic taste for teacher and students.

2.4. Teaching Listening Through Song

The teacher should be creative to get the students' attention to learn foreign language. When the teacher gets the students' attention, the teaching learning process will run well or at least the students give their contribution in teaching learning process. Cullen (1998) outlines some of the other aspects of music and songs that can lead to a fruitful discussion. These can be the basis of a class discussion.

1. Internal Structure

Music has its own internal structure - melody, harmony, rhythm, theme development, instrumentation, dynamics, etc. These can be discussed purely in terms of internal meaning as the students explore the structure of the music. Alternatively, the students can imagine the music as architecture, painting or some other visible form and discuss their images.

2. Expression of Emotions

Music can influence us emotionally in many different ways. Four different ways that it might do so are given below. Students can discuss which emotions they feel and what makes them feel that way.

- Imitation of the Human Voice.

The meaning of an utterance is often indicated by the tone of voice as well as the words. Music can imitate these tones to produce anger, fear, happiness and other emotions.

- Imitation of Human Movement.

The weeping willow tree is considered to be sad because it resembles the stooped over figure of a person. In a similar way, a slow descending chromatic bass line can convey sadness. Funeral dirges are slow because they echo the slow procession of the people at a funeral. Marches move briskly to match the energy of soldiers going to war.

- Conventional Meaning.

Some musical patterns and timbres are used to express particular emotions so often that we immediately associate them with that emotion. For example, minor keys often convey sadness. Similarly, trombones are often associated with solemn dignity and foreboding.

- By Induction

Some researchers believe that the energy of the song can transfer itself to our bodies through induction. For example, the anger or excitement of a punk song might be transferred through the raw harmonies and overwhelming volume.

3. Representation of External Meanings.

This is a rich area for discussion. Music has often been regarded as having no external meaning. However, the composers are affected greatly by surrounding culture. In addition, music can be associated with personal or media experiences. It can be interesting for the students to try to discuss the external meanings which they associate with the song.

o Music as a Reflection of Society and Culture.

The current beliefs and conditions of society are always encoded in the music, either consciously or subconsciously by the composer. For example, during the Classical Period, concerts were usually given for small numbers of highly-educated aristocrats. During the Romantic Period, orchestration was increased because of the growing middle-class audiences and larger concert halls. More recently, particular areas have developed their own sound like Mississippi Blues or the LA sound which reflect certain aspects of the culture.

o Association with Personal Experiences.

Many people have a few pieces of music or a genre that they can associate with particular memories or people.

Setiyadi (2006), the procedures of teaching listening presents the steps as suggested by Huebener (1969) as follows:

- a. Motivation. It is an effort to arouse learners' interest in the topic or presentation of our materials.
- b. Introduction. In this step, the situation or content is briefly described.
- c. Anticipation of difficulties. If there are new words or structures, these will be signaled out or made clear.

- d. First listening. In this step, the record is played.
- e. Check on difficulties. Some words and structures may still be incomprehensible to the few learners. These are taken up at this point and clarified.
- f. Second listening. Again the record is played without interruption.
- g. Question. Significant expression, keywords and phrases or structures to be learned are used in questions.
- h. Third listening. In this step, the students listen to the tape recorder carefully.
- i. Questions. The teacher asks original, informal questions to test learners' comprehension.

There are nine steps of teaching listening that suggested by Hueberner (1969): motivation, introduction, anticipation of difficulties, first listening, check on difficulties, second listening, questions, third listening, and questions. Nonetheless, in the procedures of teaching listening through song, the researcher used the step unsystematically because the researcher adjusted the condition of the students in the class. However, the researcher is sure that it will not reduce the essence of teaching learning process.

2.5. Procedures of Teaching Listening Through Song

The researcher gives the treatments to the students by teaching micro skills of listening through song. The teaching procedures are described based on the steps implementation suggested by Huebener (1969):

Pre-Activities:

- The teacher prepares the class, then asks about their favorite songs and how it became their favorite song. (Introduction)
- The teacher gives the students worksheet and asks them to mark the words that they hear from the song. (First Listening)
- The teacher gives the reward to the students who are able to answer correctly or get highest score. (Motivation)

While-Activities:

- The teacher mentions some difficult words from the song and explains it to the students. (Anticipation the difficulties)
- The teacher gives out some specific questions and asks them to find the answer from the song.
- The teacher plays the song and the students have to concentrate and listen carefully. The song will be played twice to forth from the tape until the teacher considers that the students are able to answer the question properly. (Second Listening)
- The teacher asks the students' opinion about the song and finds out whether they understand and get a **the** specific information from the song that is played or not. (Check on difficulties)
- The teacher distributes the lyric of the song, and replays the song to know the proper answer. (Third listening)
- The teacher plays the song again and the students are asked to sing together.

- The teacher asks the students' opinion again to find out how far they have understood the message of the song. (Check on difficulties)

Post-Activities

- The teacher asks the students to do some exercises regarding to the song. (Questions)
- The teacher checks the answers together with the students.
- The teacher asks the students whether they have questions related to the material.

There are three parts in teaching procedures. First is pre-activity. In this part, the teacher introduces the material to the students, recalls the previous material and gives motivation to the students. Second is while-activity. In this part, the teacher comes into the material. The teacher explains the material and gives questions regarding to the material. The last part is post-activity. In this part, the teacher gives the questions or assignment to the students and gives feedback.

2.6. Theoretical Assumption

In teaching listening, there are some techniques that can help the teacher to reach the aim of teaching learning process. Listening in English class has been a difficult subject for students. It happens because teachers focus on macro skills without any attention of micro skill. Whereas micro skill is also important as the basic step of listening.

In this research, song technique was chosen as a technique in teaching micro skills of listening. Song technique was used in teaching listening especially teaching

micro skills of listening because referring to literature review and explanation above, the researcher assumes that song technique is an effective technique in developing students' micro skills of listening. Because of the function of the song itself that can motivate students, change the atmosphere of the class, and reduce the students' stress.