

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter discusses about related and literature review in teaching listening using video. It includes the concept of listening comprehension, types of classroom listening, Benefits of videos for teaching listening, etc.

#### **A. The Concept of Listening Comprehension**

##### **1. Definition of Listening Comprehension**

People learn and use listening as their first language skill for the rest of their lives. Listening began in the pre-school period with individual efforts to understand what was going on around them, the creation of a universe containing knowledge, feelings, and thoughts from that time, and the development of basic mental structures (Arici, as quoted by Saputra (2018), and has demonstrated itself in almost all situations where learning may occur. Time spent improving listening skills would not be a waste of time in this regard (Petress in Saputra (2018) given that students must listen to the teacher's explanation to understand the topic covered, it is reasonable to conclude that there is a close relationship between academic success and listening ability).

Comprehension is the recognition of speech at the syntax, lexical, pragmatic, and discourse levels. As a result, understanding is the final component. It consists of several steps. The initial step is to assess the situation. Native language occurs within a communicative framework,

and the listener must comprehend the framework in order to recreate the speaker's message. The second step is to activate related background knowledge and use it to predict potential message ideas. The third step is to anticipate the overall message content. To be able to listen skillfully, the listener must anticipate what will happen. Instead of attempting an unexpected and direct interpretation, they examine the received materials. The fourth step is to collect a sample component that is necessary for conveying meaning. Listeners should exert more effort to comprehend material on unfamiliar subjects, and they should rely more on language signs to compensate for a lack of background knowledge. The sample is then used to confirm or reject previous predictions. They are considered accurate if the sample matches the listeners' expectations. When examples fail to meet their expectations, they should reconsider their expectations or material in order to make their message more meaningful (Kaspar in Ahmadi (2016:8)).

Rost and Hamouda in Gilakjani and Sabouri (2016: 1671) define Listening comprehension is defined as an interactive process in which listeners participate in the construction of meaning. Listeners understand oral input better when they use reasonable discrimination, prior knowledge, grammatical structure, stress and intonation, and language or other non language guidelines.

Nadig in Gilakjani and Sabouri (2016: 1671) define Listening comprehension is defined as a collection of processes that comprehend

and comprehend spoken language. Recognizing the sound of speech, comprehending the meaning of each word, and comprehending the syntax of the sentence are all part of this process. Listening to understanding, according to Brown and Yule and Hamouda at Gilakjani and Sabouri (2016: 1671), is a person's understanding of what he has heard, as well as his ability to repeat the text, even if the listener may repeat a voice without real understanding.

Listening is the most forgotten language skill in the learning of a second language because it receives the least attention of the four language skills. This negligence stems from teachers failing to devote more time to listening to students and failing to seek ways to improve students' listening skills. Unfortunately, listening to understand is regarded as a passive activity; however, this is an active process because people cannot develop verbal skills if they are not understood.

Comprehension is commonly considered as the ultimate goal of listening, as the listener's top priority, and, in some cases, as the sole purpose of listening. Despite the fact that the term "listening comprehension" is commonly used to refer to all aspects of listening.

According to Rost in Ratnawati (2013: 19), Comprehension is the process of connecting language with concepts in one's memory and references in the real world. Understanding is the sense of comprehending what language is used to refer to in one's experience or in

the outside world. The full understanding of the listener then refers to having vivid concepts in memory for each reference used by the speaker.

According to Kurita in Ahmadi (2017: 7) Listening comprehension skills can be difficult for students to learn, so teachers must modify their listening exercises to make them more effective. Developing listening comprehension skills assists learners in achieving success in language learning and comprehension. Learners are motivated to have access to spoken English, such as conversation with natives, because it increases their confidence in listening to understand.

According to the preceding, the researcher may conclude that hearing insight refers to the hearer's comprehension of what he has heard and his ability to repeat the text; however, a listener can repeat sounds without clear comprehension.

## **2. Elements of Listening**

According to Shockingawful (2017: 1) in Rubric, said that there are four elements of listening, namely:

### **1. Ability to Focus**

The ability to focus refers to a student's or listener's ability to listen to matter from audio. The ability to concentrate is divided into two parts: concentration on the ear to listen to audio and concentration on the eye to read and match text to audio. The eye, for example,

may be unable to adjust to many of the distractions of regular class, as well as noise from outside the classroom.

## 2. General Understanding

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## 3. Listening for Specific Information

Listening to specific information is another term for paying attention to details. To capture specific information, task comprehension and concentration are required.

## 4. Accuracy of Answer

The ability of a student or a listener to answer a task correctly is referred to as accuracy of the answer. To get the right answer, you must first understand the text and vocabulary.

### **3. The Importance of Listening Comprehension**

According to Chastain in Gilakjani and Sabouri (2016: 123), stated that The goal of listening comprehension is to comprehend language at normal speed and in automatic mode. Listening comprehension necessitates intense concentration and rapid

comprehension of what is said. The hearer must consider a variety of factors in order to improve his hearing comprehension. Context, facial expressions, and gestures, for example, are a few features that students can use to help them interpret what the speaker is saying.

Rost in Ziane (2012: 11), declare that For a variety of reasons, listening to comprehend is essential in foreign language instruction. One reason is that listening is a process through which we receive input, and learning cannot take place without understanding. According to (Nunan in Ziane (2012: 11), Listening comprehension is a difficult skill, but it is an important and complex process. The significance stems from the critical role it played in the development of one or two languages.

#### **4. General Principles in Teaching Listening Comprehension**

According to Morley and Lawrence in Ahmadi (2016: 9), there are general principles for teaching listening comprehension. They are as follows:

1. Specific goals for listening comprehension lessons should be stated clearly.
2. Listening comprehension lesson should be planned out step by step. This implies that listening activities progressed from simple to more complex; that learners are aware of their surroundings and are instructed on "what to listen to, where to listen, when to listen, and how to listen."

3. Students should be active and visible in order to benefit from the insight structure of listening. That is, the most visible participants include his written responses to the understanding materials, and direct feedback on performance assists learners in maintaining their interest and motivation. Listening to an understanding lesson should create a desire to remember communication in order to improve concentration. This requirement must be derived from lessons. This is accomplished by assigning learners a writing task prior to listening to the material.
4. The conscious process of remembering should be emphasized in the listening comprehension lesson. One goal of listening is to improve learners' direct memories, thereby expanding their memory range. That is, listening is receiving, receiving necessitates thinking, and thinking necessitates memory; listening, thinking, and remembering are inextricably linked.
5. Listening comprehension lessons should be "taught" rather than "tested." It means that the purpose of examining the disciples' responses should be viewed solely as feedback, as a way for learners to understand how they perform and progress. When it comes to practicing correction, there should be no failure mentality.

## **5. The Types of the Listening Comprehension Material**

The most difficult skill for most students to master is listening comprehension. As a result, teachers must devise effective strategies to

help students improve their listening comprehension outside of the classroom.

According to Abbot in Ratnawati (2013: 12), the types of listening material that the students want to listen are as follows:

#### 1. Dialogue

Dialogue is a deliberate conversation that aims to increase understanding, address problems, and challenge thoughts or actions. It appeals to both the heart and the mind. It is distinct from everyday conversation in that it has a focus and a goal.

a) Without the script, it's a spontaneous conversation and discussion between:

1. The teacher and other foreign language speakers
2. The learners and native English speaker and
3. Other foreign language speaker without the learner's participation.

b) Set scripted conversation, such as dialogue in plays and films, is usually between native speakers.

c) Authentic dialogue

The importance of an authentic dialogue is most likely concentrated in the field of listening. Students are reassured by concrete experiences in which they should function through authentic dialogue. Teachers and a focus on structures are employed in order to express meaning through authentic



dialogue. By directing students' attention to these areas, they will be able to discuss and practice appropriate types of exposure as well as other appropriate language (or in appropriate as the case might be). Other subtle issues can also be resolved through authentic dialogue; for the advanced class, an example of how this is accomplished in an authentic dialogue is provided. Students can then model exchange-based oral activities to see how closely they can have an impact (even very difficult tasks).

d) Scripted dialogue

When a teacher is attempting to focus on the correct form, using a memorized dialogue may be most beneficial. This is especially useful when attempting to stimulate oral work. The use of a written dialogue allows the teacher to direct the class toward a new or developing language skill when attending class, where communication skills in general are a primary target of the activity, and allows the teacher to focus on the bark structure without worrying about confusing students. The issue of common knowledge, as well as other nuances of language (such as using cooperation principles to express irony) does not need to be discussed, and teachers can use students' knowledge of class ability to create conversation lines.

## 2. Monologue

Monologues are scenes in plays, films, or novels in which characters speak without interruption from other characters. This speech can be directed at an actor or an audience, or it can be addressed to someone. Another type of conversation, particularly in novels, is the interior monologue, in which a character has a long period of personal thought interrupted by speech or action. Monologues can perform a variety of functions. They can advance the plot by demonstrating the character's intentions, revealing information about the character's thought process, or simply working to change the character.

### **B. Types of Classroom Listening**

Performance Brown (2001:255) divides types of classroom listening performance into six types:

#### **1. Reactive**

To repeat the text, the students only listen to the surface structure of an utterance. The hearer's role is limited because the hearer is meaningless.

#### **2. Intensive**

The sermon's components are highlighted (phonemes, words, intonation, sermon markers, and so forth). Basic techniques that focus on sound, words, intonation, grammatical structure, and other aspects of

spoken language are included. Students observe individual exercises as an example of performance. - Teachers repeat words or sentences to students until they understand what they mean. - Students are taught to listen to sentences and identify specific elements such as intonation, stress, and grammatical structure.

### **3. Responsive**

A significant portion of classroom listening activity consists of short stretches of language followed by an equally brief response, such as asking questions, giving commands, checking comprehension, and seeking clarification.

### **4. Selective**

The goal is to find the important information in a sea of potentially distracting information, not to find global or general meanings. Such discourse includes speeches, media broadcasts, stories and anecdotes, and conversations. The teacher can direct the students to pay attention for names, dates, specific facts or events, location, situation, and main ideas.

### **5. Extensive**

This performance aims to create a top-down, global understanding of spoken language. Top-down techniques, such as note-

taking, are more concerned with schema activation, meaning derivation, global comprehension, and text interpretation.

## **6. Interactive**

This performance can include all five of the types listed above as learners actively participate in discussions, debates, conversations, role plays, and other pair and group work.

## **C. Benefits of Videos for Teaching Listening**

The video has a lot of potential for use in teaching listening and improving listening skills. The four video teaching values in listening are: motivation, visuals to aid understanding, the original language, and cultural context. It entices and motivates students to study while also exposing them to the language components exposed in the video. They also provide visual support to learners, such as facial expressions and gestures, to help them understand. As a result, it can simulate a conversation in real-life situations where virtual assistance is almost always present to accompany verbal exchanges.

Similarly, Harmer as cited by Lalu (2018) mentions several benefits of using video (film clips on videos, DVDs or online). First, it provides 'language in use,' allowing students to observe paralinguistic behavior such as how intonation corresponds to facial expression and what gestures accompany certain phrases, allowing them to pick up a variety of cross-cultural values. Second, it exposes students to a variety of other

communication worlds, such as how different people stand (in terms of proximity) when they talk to each other and the types of food they eat. Third, it facilitates students' understanding of unspoken rules of behavior in social and business situations.

More detailed advantages of video for instruction are mentioned in Cakir as cited by Lalu (2018) such as:

1. It provides authentic language input.
2. It is simple to use; the teacher can intervene at any time; he can stop, start, and rewind to repeat the process as many times as necessary. For intensive study, any selected short sequence from the program can be used. It is possible to run the program in slow motion, half speed, or without sound to pay close attention to a specific point in the program.
3. The learner can focus on the language in detail, interpreting what is said, repeating it, predicting the response, and so on. The learner can also focus in detail on visual cues to meaning such as facial expression, dress, gesture, posture, and environmental details. Even without hearing the language spoken, visual clues to meaning can be gleaned. Using visual cues to meaning to improve learning is an important aspect of video methodology.
4. Because the listener can focus on both the verbal message and the visual cues to meaning, it allows students to practice interpreting attitude. The rhythmic hand and arm movements, head nods, and head gestures are related to the message structure.

5. It provides students with a general understanding of the culture of the target language. It may be enjoyable for learners to have something other than course books and cassettes for listening to for language learning.

However, using videos materials may incur costs and maintenance, as well as discomfort and fear of technology, poor voice and sight quality, and teacher readiness to use the video (chakra, 2006 in Lalu, 2018). These issues may be addressed by teachers who are well prepared, well supported by technology, and who have technicians on hand to assist with preparation.

#### **D. Format of teaching listening with videos**

In using videos for teaching listening, the format is adjusted into pre-viewing, while-viewing, and post-viewing. Each phase will be described as follows (Kusumarasdyati, 2006 in Lalu, 2018).

##### **a. Previewing**

At this early stage, teachers devote sufficient time to assisting students in developing appropriate schemes to facilitate understanding, allowing students to pass on knowledge they already have and will acquire, allowing recipients to occur more readily. In general, the viewing stage includes two activities: introducing the movie's theme and teaching key vocabulary (Allan, 1985; Tomalin, 1986; Sheerin, 1982). Furthermore, some teachers believe that introducing students to the film's main characters prior to viewing it is beneficial.

The teacher briefly described the theme underlying the entire plot at the start of the session before handing out the worksheet and answer sheet. Learners scan objects on the worksheet for several minutes to become acquainted with the learning activities that must be completed prior to, during, and after watching a movie. When the film is accompanied by text, learners must read brief descriptions of the main theme and character before watching it. Because lequiz is an old language, the key vocabulary is not taught first.

**b. While-viewing**

Following the preview stage, the teachers introduced them to the main activity: watching a movie. While doing so, students should complete some of the items on a written worksheet, which includes several questions to assess their understanding and others to expand their vocabulary knowledge. Allow students to first go over the scenes and questions written on a worksheet so they have ideas for scenes to watch throughout the film and can focus their attention on the information to look for. Play the film again after each scene mentioned on the worksheet, which should last between 15 and 60 seconds, depending on the length of the required answer. During this pause, ask them to provide correct and succinct answers. When students are unable to recognize the words spoken by the characters or understand their exchanges after watching a scene once, the video is replayed.

Each item contains a brief description of the scene to be referred to (in italics) and one or more questions to be answered. The description of the scene aided the students in directing their attention to a specific point in the movie that is related to the question(s) being asked. Unless the questions require grasping the ideas and/or inferring the answers from the entire movie, the comprehension and vocabulary questions are written in a similar fashion—questions preceded by a scene clue. In the latter case, a description of the scene is not always required. For example, the label 'in the bus' above item number 1 in the worksheet for *A Walk in the Clouds* prompts students to become more alert when they see a bus scene on the screen and immediately know what specific information to look for.

When there is a time constraint, a specific video may need to be presented in two sessions, and this split proved to be an advantageous point in the lesson rather than otherwise because it catered for an opportunity to stimulate the learners' imaginative capability by having the learners predict how the story would end on the answer sheet.

**c. Post viewing**

In this phase, the learners (1) verify and review the written result of their prediction against the actual ending, (2) examine the diversity across cultures, either by identifying how the target culture in the film differed significantly from their own culture, or (3) making use



of the cultural issues depicted in the films. Figure 2 is an example of such an item taken from the worksheet for *A Walk in the Clouds*, examining the different cultures of people living in the same country which may cause their different views of the world.

#### **E. Techniques of Using Videos in Teaching Listening**

There are various methods for using videos to teach listening. There are four approaches, according to King (2002, as cited in Lalu, 2018): sequential, single-scene, selective, and whole-film. The teacher showed the movie scene by scene or one segment at a time in the sequential approach. In contrast, the single-scene approach requires the teacher to use only one scene for language instruction. The teacher-selected method entails watching a few scenes from a single film. Finally, the whole-film approach requires the teacher to show the entire film in a single viewing. The approach chosen is primarily determined by the instructional objectives and the student characteristics.

There are also two ways to present the video: with or without the information covered (king, 2002 in Lalu 2018). The conclusion is the text written on the screen for the film speakers' conversations as well as any other sound, such as music, lyrics, or a phone ringing. The title includes all sounds, whereas the text only includes the speaker's words. Both, however, may be available only in the original language or in a number of other foreign languages. The teacher can show a movie with or without the title covered, as

each has the advantages listed in the chart below. (King, 2002, as cited in Lalu, 2018) The most important thing, regardless of which option an educator selects, is that students receive guidance in attempting to understand the meaning of the phrasing from aural and visual input; otherwise, the spectacle would be entertaining but not educational.

**Table 2.1 :**  
**Advantages of closed captions**  
**and without closed captions in presenting videos**

Closed captions	Without closed captions
<ul style="list-style-type: none"> <li>• Easily follow a plot and become involved in plot development</li> <li>• Learn how to pronounce proper nouns in various disciplines.</li> <li>• Learn colloquial, context-specific expressions and slang</li> <li>• Process a text quickly and improve your reading speed.</li> <li>• Keep up with the closed captioning that goes along with the native-speed spoken english</li> <li>• Create relaxing, stress-free learning environments in which students can understand jokes and laugh heartily</li> </ul>	<ul style="list-style-type: none"> <li>• Assist students in developing a high tolerance for ambiguity</li> <li>• Improve students' listening strategies, such as guessing meaning from context and inferring strategies based on visual cues, facial expressions, voice, and sound track</li> <li>• Encourage active observation and listening for key words and main ideas.</li> <li>• Encourage students to use authentic English material on their own.</li> <li>• Give students the opportunity to feel a great sense of accomplishment</li> </ul>

When using video in classroom, there are some techniques that can be used by the teacher for its implementation. The following are some

practical techniques for video implementation in classroom as suggested by ÇAKIR (2006) and Rice (in Sari, 2012).

- a. Viewing that is active. Students must actively participate in the video because this technique requires them to concentrate on the video's main ideas. Before showing the video, the teacher should write on the board some key questions about the video so that students have a general understanding of the content. Students may take notes while watching the video, but they must respond to the questions orally. Students may be given a guide or guide sheet to help them understand specific information and then asked to observe and listen for specific information.
- b. Forecasting and freezing By pressing the pause button, you can stop the video at a specific point so that a specific image appears on the screen. The students were then asked to predict what actions the character in the frozen image on the screen would most likely take, how he felt, and what would most likely happen, as well as any other questions related to the image. Framing that engages the student's imagination by leading them to predict and draw conclusions about his character.
- c. Look completely silently. This means that the video is playing without sound and only using moving images. One way to employ this technique is to have students observe and deduce character behavior. Then, at a certain point in the video, pause to bring the moving images on the screen to a halt and ask students to guess what is happening and what the characters might say, or ask students what has happened up to that point.

The video segment is then replayed with the sound switched so that students can compare their deduction to what actually happened in the video.

- d. Activity with sound on but no vision. This technique involves removing the visual element of the video so that students can only hear the dialogue and not see the action. Based on the soundtrack, students can be asked to guess the setting, action, characters, and so on.
- a. Role-playing and repetition. When the video contains some difficult language points.

#### **F. Previous Studies**

The same research on video and Listening has been carried out by previous researchers. The first research conducted by Ehsan & Mehdi (2019) was purpose “The Impact Of Using Audio-Visual Aids on Teaching Listening Among Iranian Pre-Intermediate EFL Learners”. Islamic Azad University, Shahrekord, Iran.

This study explored the impacts of audio-visual aids among Iranian pre-intermediate EFL learners on teaching listening. The main instrument which was used in the present investigation to homogenize the members was a capability test. This test was OQPT which was replied by every one of the members in the present examination. This instrument was utilized to accumulate data on the students' capability. The subsequent instrument was a listening pre-test. To acknowledge ebb and flow members' listening appreciation level, an analyst made pre-test was structured dependent on the

understudies' materials. The findings showed that the learners of the EG instructed using genuine video obtained greater listening outcomes than those taught by an audio compact disk (CD). The study's consequences indicate that using audio-visual aids can help EFL students grow their understanding of listening.

The Second is “The Effects Of Audio-Video Media on Students’ Motivation In Listening Comprehension Activities” by Lisa Ika Lestary (2015). The objective of this study was to find out whether the use of audio-video media gives better effects on students’ motivation in listening comprehension activities compared to audio only media. The design of this study was posttest only quasi-experimental research. The data were gained by administering the post-test of Instructional Material Motivational Survey (IMMS) questionnaire. The findings showed that audio-video was better than audio only to motivate the students in listening comprehension activities. Audio-video media can help the students to be motivated in listening comprehension activities.

The Third is Boris Ramadhika (2014) who conduct reasearch about “Improving Students’ Listening Skills Using Animation Videos for The Eighth Grade Students of SMP N 6 Magelang in The Academic Year 2013/2014”. This research was classified as action research. The data obtained were qualitative and quantitative. The result of the research showed that the used of animation videos in the English teaching and learning process

was affective to improve the students listening skill and the teacher performance.

From the previous study above, the researcher determines to do reasearch related to this. The researcher conducted another research to use Video in teaching listening comprehension. The researcher conducts with ten grade at SMA NU 3 Gresik. The difference between other studies and this research is the research subjects, research objective, and the research location.