CHAPTER II

REVIEW OF RELATED LITERATURE

A. Theoretical Framework

1. Listening Comprehension

a. The Nature of Listening

From the perspective of language learning, listening is a critical language skill, necessary for competent communication in its many manifestations (e.g., reading, speaking). Related areas include, but are not limited to, learning to read, foreign language learning, and language usage. From this perspective, scholars should focus on acquisition (first versus second language), therapeutic elements involved in teaching, cultural specific versus universal knowledge claims, differences and similarities between hearing and producing language, and the role of listening in acquiring print competencies.[1] Listening is the natural precursor to speaking; the early stages of language development in a person's first language (and in naturalistic acquisition of other languages) are dependent on listening.[2]

"Listening" is receiving language through the ears. Listening involves identifying the sounds of speech and processing them into words and sentences. When listening, people use the ears to receive individual sounds (letters, stress, rhythm and pauses) and use the brain

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[1] Christopher Bond, et al. 2006. *Priorities of Listening Research*. Kansas City: the International Listening Association. pg.9

[2] I.S.P Nation and Jonathan Newton, *Teaching ESL/ EFL Listening and Speaking*, New York: Rouledge, 2009, p.37

to convert these into messages that mean something to us.[3] Listening in any language requires focus and attention. It is a skill that some people need to work at harder than others. People who have difficulty concentrating are typically poor listeners. Listening in a second language requires even greater focus.

According to Michael, Listening however, is not automatic. To be better listeners, need to understand, and work with the components of the listening process. He stated the purposes, whatever definition of listening we choose we must know that (1) listening can be learned, (2) that listening is an active process, involving mind and body, with verbal and nonverbal processes working together, and (3) that listening allows us to be receptive to the needs, concerns, and information of others, as well as the environment around us.[4]

Listening is comprised of seven essential components: (1) volition, (2) focused attention, (3) perception, (4) interpretation, (5) remembering, (6) response, and (7) the human element. These seven components are an integral part of the dynamic and active process of listening. That listening is dynamic means that while there may be essential components the act of listening itself is never the same twice. It must be constantly alert and open to improvisation as the elements of the listening situation change. Listening is also active as opposed to

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[3] http://www.englishclub.com/listening/what.html. retrieved on February 20, 2013.
[4] Michael Purdy, 1996. *Listening in Everyday Life: A Personal and Professional Approach* http://www.academia.edu/603612/What_is_listening. retrieved on February 22, 2013

passive. It is something that we consciously do; it does not simply happen. And finally he stated that listening is the active and dynamic process of attending, perceiving, interpreting, remembering, and responding to the expressed (verbal and nonverbal) needs, concerns, and information offered by other human beings.[5]

Listening is often erroneously considered a passive skill. In fact, in order to decode the message that the speaker is delivering, the listener must actively contribute knowledge from both linguistic and non-linguistic sources. This view of listening would involve the learner in listening to the message, without paying attention to its component elements. Listening to a language can he defined as the ability to receive and decode oral communication by processing a language sample. Listening is a two-way process, involving reception, or the decoding of input, and production, involving predicting and compensating.[6]

From the statements above the writer concludes that listening is a complex process. Listening is important skill because through listening, the listener can get information they want to know. And also because listening is an active process therefore, the more the listener good at listening, the more he understands and be good in communication.

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[5] *Ibid.,*

[6] Tricia Mc Erlain. http://www.aelfe.org/documents/text1-McErlain.pdf. retrieved on February 21, 2013

b. The Nature of Listening Comprehension

One view of listening comprehension describes comprehension of a speaker's message in as the internal reproduction of that message in the listener's mind, so that successful listening reproduces the meaning much as the speaker. This is the information processing view of listening.

Listening comprehension is a process, a very complex process.[7] Listening is a psychophysical, subjective activity. Listening critically inevitably relates the activity to physical things such as amplifiers, microphones, loudspeakers, and environment.[8]

Mendelsohn defined listening comprehension as the ability to understand the spoken language of native speakers." Mendelsohn pointed out that, in listening to spoken language, the ability to decipher the speaker's intention is required of a competent listener, in addition to other abilities such as processing the linguistic forms like speech speed and fillers, coping with listening in an interaction, understanding the whole message contained in the discourse, comprehending the message without understanding every word, and recognizing different genres. Listeners must also know how to process and how to judge what the illocutionary force of an utterance is- that is, what this string

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[7] Gary Buck. 2001. *Assessing Listening*. Cambridge: Cambridge University Press. Pg.1
[8] F. Alton Everest. 2007. *Critical Listening Skills for Audio Professionals*. Canada: Thompson Course Technology. Pg.2.

of sounds is intended to mean in a particular setting, under a particular set of circumstances – as an act of real communication.[9]

c. Models of the Listening Process

Richard classifies listening tasks according to whether they require the learner to engage in 'bottom-up' and 'top-down' processing. Bottom-up processes work on the incoming message itself, decoding sounds, words, clauses and sentences. Bottom-up processes include the following:[10]

1) Scanning the input to identify familiar lexical items;

2) Segmenting the stream of speech into constituents, for example in order to recognize that 'abookofmine' consists of four words;

3) Using phonological cues to identify the information focus in an utterance;

4) Using grammatical cues to organize the input into constituents, for example, in order to recognize that in 'the book which I lent you' [the book] and [which I lent you] are major constituents, rather than [the book which I] and [lent you].

Top-down processes use background knowledge to assist in comprehending the message. Richards provides the following examples:

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[9] A.P Gilakjani. 2011. "A Study of Factors Affecting EFL Learners' English Listening Comprehension and the Strategies for Improvement." Finland: *Journal of Language Teaching and Research*, *Vol. 2, No. 5 Academy Publisher*. Pg. 978.
[10] David Nunan. 1989. *Designing Tasks for the Communicative Classroom.* Cambridge: Cambridge University Press. Pg.25.

1) Assigning an interaction to part of particular event, such as storytelling, joking, praying, complaining;

2) Assigning places, persons or things to categories;

3) Inferring cause and effect relationships;

4) Inferring the topic of a discourse;

5) Inferring the sequence between events

6) Inferring missing details.

According to Flowerdew, Most approaches to teaching listening in the past have been influenced by three models – the so-called *bottom-up, top-down*, and *interactive* models. These models are still important, and we maintain that knowledge of how they operate is essential to understanding how an approach to the teaching of listening may be developed. [11]

1) Bottom-Up Model

"Bottom-up" processing refers to the process in which the listener makes sense of an utterance bit-by-bit, starting from the smallest parts (i.e., the sounds $\longrightarrow$ words phrases $\longrightarrow$ a whole sentence). [12]

The first model of listening to be developed was the bottom-up model. It was developed by researchers working in the 1940s and 1950s. According to the bottom-up model, listeners build

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[11] John Flowerdew. 2005. *Second Language Listening: Theory and Practice.* 40 West 20th Street, Cambridge: Cambridge University Press. Pg.39

[12] Kota Ohata. 2006. "Auditory Short-Term Memory in L2 Listening Comprehension Processes". *Japan: Journal of Language and Learning Volume 5 Number 1*. Pg. 23

understanding by starting with the smallest units of the acoustic message: individual sounds, or phonemes. These are then combined into words, which, in turn, together make up phrases, clauses, and sentences. Finally, individual sentences combined to create ideas and concepts and relationships between them. According to this model, therefore, the different types of knowledge necessary in the listening process are applied in a serial, hierarchical fashion. Bottom-up models of text processing follow a traditional view of communication as the transmission of information.

2) The Top-down Model

According to Cook and O'Malley in Ohata "Top-down" processing means that the listener tries to understand an utterance by analyzing the language data in a holistic manner, starting from a whole sentence and breaking it down into the smaller parts. In principle, the mind could utilize either the bottom-up or top-down parsing processes for language comprehension, but in practice listeners seem to make use of both types of parsing processes for further enhancement of their listening comprehension.[13]

Top-down models emphasize the use of previous knowledge in processing a text rather than relying upon the individual sounds and words. The top-down model was developed when researchers considered the fact that experimental subjects were unable to identify

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[13] *Ibid.,*

truncated sounds in isolation from the words they form a part of, whereas subjects are quite able to identify truncated words so long as they are presented with the surrounding context. For example, when presented with the sound /m_/ it is not possible to predict which sound follows it.

However, if presented with this sound in a context such as "The cat sat on the /m_/," then it is quite easy to predict that the following sound is likely to be /t/. This suggests that listeners rely on more than just the acoustic signal to decode a verbal message; they rely on the prior contextual knowledge as well. In applying contextual knowledge to utterance interpretation, listeners use pre-established patterns of knowledge and discourse structure stored in memory. These pre-established patterns, or "structures of expectation," as Tannen, after Ross, refers to them, have been conceived of in a number of ways. Terms used include *schema, frame, script*, and *scenario*, although *schema* is often used as a cover term.

3) The interactive Model

If listening involves both bottom-up and top-down processing, it follows that some sort of model that synthesizes the two is required. This we have in the so-called interactive model, as developed, most notably, by Rumelhart. According to Rumelhart, whose theory was developed within the context of reading, but which applies equally well to listening, language is processed simultaneously at different

levels. In this *parallel processing*, phonological, syntactic, semantic, and pragmatic information interact, although it is not clear exactly how.

All of the models are appropriate used in senior high school. The Model of Listening comprehension used in this research is the Top-down Model processing in which the listeners try to understand the monologue text of spoken language.

d. Students' Listening Comprehension

According to school based curriculum (KTSP), listening is taught through genre text. In syllabus, the basic competence of listening, especially for the second grade, the students are required to comprehend meaning of short functional text and essay namely narrative, report, analytical exposition accurately, fluently, and acceptable in meaningful context of daily life. In this research, students listening comprehension focuses on comprehending narrative text only.[14]

Narrative text is a text which contains about story (fiction/non fiction/tales/folktales/fables/myths/epic) and its plot consists of climax of the story (complication) then followed by the resolution. A narrative text is texts amuse, entertain and deal with actual or vicarious experience in different ways. Narrative deal with problematic events

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[14] "Syllabus of SMAN 2 Siak Hulu 2011/2012". Unpublished, 2011.

which lead to a crisis or turning point of some kind, which in turn finds a resolution.[15]

The narrative text short story is telling of a story or an account of a sequence of events. One of the four traditional forms of composition (along with description, exposition, and persuasion). Narration differs from exposition, which can also relate to a sequence of events, in that narration need not be factual and may be written from the perspective of a character in the text.

According to Priyana, Narrative Stories consist of several parts. They are the beginning, the problem that occurred, how the problem was solved, and the ending of the story.[16]

1) The beginning of the story has the function of introducing the characters of the story, where and when the story occurred. This part of the story is called *orientation*.

2) How the problem starts until its crisis point (climax) of the problem, in which the character(s) have to face is called the *complication*.

3) How the problem is solved or ended is called the *resolution*.

4) The ending of the story which may consist of closing remark to the story, moral lesson, advice or teaching from the writer is called *re-*

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[15] Abdul Rahmad. http://abdar-ielc.blogspot.com/2012/06/v-behaviorurldefaultvmlo.html. retrieved on May, 23th 2013

[16] Joko Priyana, 2008. *Interlanguage: English for Senior High School Students XI*. Jakarta: Pusat Perbukuan Departemen Pendidikan Nasional. Pg.94

orientation. However, this part of the story is optional. You may or may not find it in a story.

The social purpose of this type of text is entertaining because they deal with the unusual and unexpected development of events. It is also instructed because they teach readers and listeners that problems pattern of behavior that is generally highly valued. The common grammatical features of narrative texts include:[17]

1) use of particular nouns to refer to or describe the particular people, animals and things that the story is about;

2) use of adjectives to build noun groups to describe the people, animals or things in the story;

3) use of time connectives and conjunctions to sequence events through time;

4) use of adverbs and adverbial phrases to locate the particular incidents or events;

5) use of past tense action verbs to indicate the actions in a narrative;

6) Use of saying and thinking verbs to indicate what characters are feeling, thinking or saying.

Moreover, the students' listening comprehension in this research is assessed by using the indicators of listening comprehension of the text related to their study. According to Hughes, because listening is a receptive skill, the testing of listening parallels

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[17] *Ibid,* pg. 86

in most ways the testing of reading. As with the other skill, the specifications for reading test should say what it is candidated should be able to do.[18] Listening comprehension can be categorized into two: monologue text listening and conversational listening. Weir in Buck classified indicators of monologue text listening into five classifications.[19] They are such as:

1) Ability to listen for the gist.

2) Ability to listen for main idea(s) or important information.

3) Ability to distinguish supporting details, or examples.

4) Ability to listen for specific including recall of important details.

5) Ability to determine a speaker's attitude or intention towards a listener or a topic.

6) Ability to make inferences and deductions.

Furthermore, Richards classified the indicators of conversational listening into several categories.[20] They are such as :

1) Ability to retain chunks of language of different lengths for short periods

2) Ability to discriminate between the distinctive sounds of the target language

3) Ability to recognize the stress patterns of words

4) Ability to recognize the rhythmic structure of English

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[18] Arthur Hughes. 2003. *Testing for Language Teacher: Second Edition.* Cambridge: Cambridge University Press.

[19]Gary Buck, *Assessing Listening,* (Cambridge: Cambridge University Press, 2001), p. 54

[20]*Ibid.* p 55-56

5) Ability to recognise the functions of stress and intonation to signal the information structure utterances

6) Ability to distinguish word boundaries

7) Ability to recognize vocabulary used in core conversational topics

8) Ability to recognize the communicative functions of utterances, according to situations, participants, goals

9) Ability to reconstruct or infer situations, participants, goals.

10) Ability to predict outcomes from events described

11) Ability to deduce causes and effects from events

Those are all the classification of listening comprehension indicators. Therefore, the researcher will get focus on listening for monologue text, especially for narrative text. So, the writer specifies these indicators of students' listening comprehension as follows:

1) The students are able to identify topic of the monologue text listened accurately.

2) The students are able to identify the communicative purpose of the monologue text listened accurately.

3) The students are able to distinguish the supporting details including language features of monologue text listened accurately

4) The students are able to identify spesific details containing of characters included in monologue text listened accurately

5) The students are able to make inference of the monologue text listened accurately.

e. Factors Affecting Students' Listening Comprehension

Rubin identified five factors affecting listening comprehension, and researchers believe that these five factors have great influence on listening comprehension. These factors are:

1) the characteristics of the text such as speech rate, hesitation, level of perception, stress and rhythm of text, L1 and L2 differences, redundancy, the complexity of morpheme, the order of words, discourse markers, visual support, and modification of syntax;

2) the characteristics of speakers such as language proficiency and gender;

3) the characteristics of task such as task type;

4) the characteristics of listeners such as their memory, age, gender, attention, level of language proficiency, background knowledge, and learning disability in L1;

5) the characteristics of process such as "top-down, bottom-up, and parallel processing, listening strategies, and negotiation of comprehensible input".[21]

Joseph P. Boyle stated that there are three factors affecting listening comprehension such as the listener factors, speaker factors and factors in the material and medium. More details as follows.[22]

1) The listener factors

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[21] Fateme Serri. 2012. "Cognitive, Metacognitive, and Social/Affective Strategies in Listening Comprehension and Their Relationships with Individual Differences." Finland: *Theory and Practice in Language Studies.Vol. 2, No. 4. ACADEMY PUBLISHER.* Pg. 845

[22] J.P Boyle. 1984. "Factors Affecting Listening Comprehension". *ELT Journal vol.38.pg. 45.*

a) General : Experience/practice in listening to the target language: use of the media (cinema, TV, radio, etc.), General intelligence, General background knowledge of the world

b) More specific:

(1) Physical and educational: age/sex, home background, size of family, educational background and type of school, physical health and alertness

(2) Intellectual: knowledge of the target language in its various aspects: phonology, lexis, syntax, and cohesion, powers of analysis and selection: ability to distinguish between main and supporting points, knowledge of the specific topic or subject, memory (short term and long term).

(3) Psychological: motivation and sense of purpose while listening, attitude of the listener to the speaker, attitude of the listener to the message: level of interest, listener's powers of attention and concentration.

2) Speaker factors

a) Language ability of the speaker: native speaker - beginner-level non- native speaker

b) Speaker's production: pronunciation, accent, variation, voice

c) Speed of delivery

d) Prestige and personality of the speaker

3) Factors in the material and medium

a) The language used to convey the message: phonological features, including stress, intonation, weak forms (especially in conversation), lexis, syntax, cohesion, etc.

b) Difficulty of content and concepts, especially if the material is abstract, abstruse, highly specialized or technical, esoteric, lengthy, or poorly organized.

c) Acoustic environment: noise and interference.

d) Amount of support provided by gestures, visuals, etc

By looking at all of the indicators affecting students' listening comprehension, it can be concluded that listening is not an easy matter because many elements involved in it. The factors that are affecting the listening comprehension of the second grade students at SMAN 2 Siak Hulu Kampar Regency were from the listener factor such as the students have lack of vocabulary and background knowledge, from the speaker factor such as speed of delivery and speaker's production: pronunciation, accent, variation, voice, etc.

2. **Approach, Method, Technique and Strategy**

There are, and have been, many approaches, methods, and strategies in English teaching. *Approaches* deal with general philosophies of teaching. *Methods* deal with more practical nuts and bolts. *Strategies* deal with specific actions. Approaches are general in nature. They involve the belief and principle underlying our methods, but are less about proscribing the specific methods. Methods are the way we teach, approaches explain

why we teach that way. And the strategies might be used within any other method or approaches they are frequently intended to help foster maintain creativity.[23]

Approach is the way teachers view the learning process. It is the personal philosophy of teaching related to the nature of education, the role of the teacher, the student, the administration, the parents, or how the teacher approaches the students in teaching and learning process. It may vary depending on students he teaches. Anthony in Murcia defined an approach to language teaching is something that reflects a certain model or research paradigm. [24] in short, approach is like a collection of theories, there is no procedure and it is still general,

Then, method can be considered as a way of learning that must be taken to realize the teacher's in a real and practical activities in the classroom to achieve learning objectives. Anthony, furthermore, explained that method is a set of procedures or a generalized set of classroom specifications for accomplishing linguistic objectives.[25] In short, method is more specific than approach and les specific than technique.thus, method is about theory and also the procedures of theory.

Afterwards, a technique is a classroom device or activity and thus represents the narrowest among the three (approach, method and

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[23] **http://teflpedia.com/Approach,_method_and_strategy**
[24]Marianne Celce-Murcia, *Teaching English as a Second or Foreign Language (Third Edition), (*Boston: Heinle & Heinle –Thomson Learning, 2001). p.5
[25]*Ibid.*

technique).[26] On the other hand, techiques are specific activities manifested in classroom that are consistent with a method and thus are in harmony with an approach as well. It includes a widevariety of exercises, activities or tasks used in a language classroom. Thus, a technique is a very specific type of learning activity use in one or more methods.

Strategy is under the learner's conscious control; they arre operations which a learner chooses to use to direct or check his or her own comprehension.[27] Thus strategy is about students perform a few steps in learning process.

3. Cooperative Learning

Focus Trio Strategy is part of Cooperative Learning. Thus, the writer cannot separate the theory of cooperative learning from focus trio strategy. According to Johnson and Johnson, Cooperative learning is the instructional use of small groups so that students work together to maximize their own and each other's learning". In order to have small groups work together successfully, a teacher has to compose five essential elements in each lesson: (a) positive interdependence, (b) face-to-face interaction, (c) individual accountability, (d) social skills, and (e) group processing. To improve teaching and learning effects, teachers can use these five elements as important guidelines in their teaching situations. Adams in EFL college classroom indicated that speaking, *listening*, and

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[26]*Ibid.*
[27] *Ibid.*, p.90

reading skills were improved but writing ability was less growth and created free-rider in the CL environment.[28]

Cooperative Learning is learning mediated by students rather than the instructor. In cooperative learning, students work in groups to teach themselves content being covered. Teachers can utilize a variety of learning structures while providing cooperative learning.[29] Cooperative Learning is an instructional strategy that allows students to take over the role of instructor. In many cases, because cooperative learning is by definition an interactive learning process, it can be more engaging than even outstanding lectures, and is consistently more engaging than less effective lectures. Cooperative Learning also is a method teachers can use to inject variety into their lessons, and, handled effectively; it provides a setting for students to learn important social skills. Research shows that cooperative learning promotes both intellectual and emotional growth:[30]

a. Students achieve higher achievement, especially for math in the elementary grades

b. "Students have higher levels of self-esteem and greater motivation to learn"

c. Students can sense the positive regard they have for one another

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[28] Tju-Pu Wang. 2007. "The Comparison of the Difficulties between Cooperative Learning and Traditional Teaching Methods in College English Teachers." Kun Shan University: *The Journal of Human Resource and Adult Learning Vol. 3, Num. 2. pg.26*

[29] Jim Knight. 2009. *Cooperative learning.* www.instructionalcoach.org. pg 3

[30] Candida Tejada, 2002. "Research on Cooperative Learning" http://condor.admin.ccny.cuny.edu/~eg9306/candy%20research.htm

d. "Understanding and cooperating among students from different racial and ethnic backgrounds are enhanced".

From the statement above, it means that cooperative learning improves achievement and relationships. Students of different ethnic backgrounds when working together, "learn to respect and like each other, as well as focus on higher academic goals". Even though cooperative learning is great, the teacher should still expect to monitor the group's progress for any difficulty.

4. **Focus Trio Strategy**

   a. **The Concept of Focus Trio Strategy**

   Listening is now considered as an active skill that involves many processes. According to Byrnes listening is a "highly complex problem-solving activity". It has been hypothesized that background knowledge and schemata plays a significant role in the comprehension of this highly complex problem-solving activity.[31]

   Carlislie & Rice stated higher level comprehension, beyond literal recall, requires priotizing, summarizing, and connecting. Literature and research on comprehension when listening, particularly the auditory comprehension of texts. Such strategies may be implemented before, during, or after reading-or in this case listening.[32] Strategies such as activating background knowledge with students by discussing what they

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[31] Merieselcuk, 2011. "Schemata and Listening Comprehension: The effectiveness of pre-listening activities to activate schema". http://www.tesolzone.com/esl-speaking-activities.html. Retrieved on February 22th, 2013

[32] Lizbeth Barclay. 2012. *Learning to listen Listening to learn.* New York: American Foundation for the Blind.pg 426

may already know about a topic and previewing the topic to take the place to prior to listening to the material. During listening, strategies such as stopping to summarize, making connections, and predicting are appropriate. In the process of Listening comprehension, Listening comprehension tends to be an interactive, interpretive process in which listeners use prior knowledge and linguistic knowledge in understanding messages.

As the explanation above the writer considers that prior knowledge, background knowledge, and schemata is very important in listening comprehension. That's why the writer chooses the Focus Trio Strategy. According to Alberta Education Focus Trio Strategy is one of the parts of cooperative learning (Cooperative Learning Transparency No. 11/ *Transparent no 11*)[33] in which it contains activating background knowledge of the learners on its procedures. before a new topic or lesson, pupils summarize what they already know about the topic and come up with questions/things they want to find out – this can be done on a graphic organizer such as a KWL grid (what I Know/want to know/what I have learned). They later discuss what they have learned and may add to a grid.[34]

Focus trio strategy is Students in pairs or a group summarize what they may already know before a lesson or activity. After the lesson or activity, they compile together new information that was learned (e.g., K-

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[33] Alberta Education. 2007. *Op.Cit. pg 308*
[34] Wendy Jolliffe. 2007. *Cooperative Learning in the Classroom*. London: Paul Chapman Publishing.pg.122

W-L sheet to enter What I Know, What I Want to Know, What I've Learned).[35]

Focus Trio strategy allows students to use brainstorming to anticipate or predict the content of a presentation (e.g., an audio or video segment, a talk by a guest speaker) or of a written text based on their prior knowledge. In this way, it helps to build student confidence and increase risk-taking when using the target language.[36]

According to Alberta education Focus trio is used with oral comprehension/listening (audio or video segments, guest speakers) or with written comprehension activities. It allows students to anticipate or predict the content of a presentation or text based on their previous knowledge. This strategy helps to build confidence and risk-taking behavior.[37]

Focus trio is cooperative learning, so when they work together they will feel more interesting, challenging, and more understand with the content of material in listening. Then, this cooperative learning activities play an important role in increasing students' respect for, and understanding of, one another's abilities, interests and needs. These activities promote risk taking and team building and develop group responsibility and social skills.

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[35] www.Tooloftheweek.org.copyright.2011. *Council for Exceptional Children*
[36] Alberta Education. 2008. *FSL Guide to Implementation—Grade 10 to Grade 12 (Three-Year)*. Canada: Alberta Education. Pg. 356.
[37] Alberta Education. *Op. Cit. pg.308*

Cooperative group work provides opportunities for students to take an active role in the language acquisition process, while allowing the teacher to be a "guide on the side." According to Kagan, Cooperative learning improves the range of social skills, including listening, taking the perspective of others, leadership, problem solving, conflict resolution, and helping. Acquisition of these social and leadership skills will determine if gifted students will be well-rounded and whether they will assume leadership roles in their work and in their community.

Cooperative learning is also very powerful in developing higher-level thinking skills. One of the most powerful tools we have for developing higher-level thinking is the heterogeneous team. As students with different points of view interact, they challenge each other's assumptions and bring different data to the argument. This pushes each student to a higher-level synthesis than if they worked alone.[38]

In this focus trio strategy, students are divided into groups of three. Trios are asked to write down what they already know about the topic or questions that they think will be answered. When they hear or read the text, students verify their predictions and write down any new information they find interesting. After the presentation, they discuss predictions and new information. A class discussion may follow.[39]

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[38] Spencer Kagan. 2009. *Kagan Cooperative Learning*. San Clemente: Kagan Publishing p. 17

[39] Alberta Education, *Opcit. 308*

b.   Using Focus Trio Strategy toward Students' Listening Comprehension

Brown stated that if you are trying to teach somebody something, you need to have a clear idea of what is you are trying to teach. It follows that you need to have a clear model of desired outcome of your teaching, together with a clearly articulated strategy which specifies how you are going to bring about this desired outcome. This strategy will largely depend on your assessment of what your students already knows or can do, of the reasons why the student may not reach the point of desired outcome without some intervention from a teacher, and what methods will be successful in helping the students to reach the desired level of expertise.[40]

By interpreting that statement, the writer had seen the problems faced by the second grade students at SMAN 2 Siak Hulu in Listening Comprehension based on the writer preliminary research. The phenomena such as the students were not able to catch the point what the speakers meant or said on the cassette, the students were not able to determine a topic in listening comprehension, the students were not able to identify the details (specific information) of the text heard, students were not able to identify the purpose of the text heard and students were not able to identify what the speakers mean clearly. Thus, in teaching listening comprehension need an appropriate strategy used by the teacher.

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[40] Gillian Brown. 1990. *Listening to Spoken English, Second Edition*. London and New York: Longman Group UK. Pg.144

Focus Trio strategy can be used with any subject matter. The technique builds on what students already know about a topic. Students are told the topic of a lesson and in groups of three our four create a list of what they already know about the topic. This may be done prior to a videotape, audio segment, lecture, reading an article, listening to some music, etc. The students then create a few questions about what they would like to know about the topic. After gaining the benefit of the content through lecture, etc. the students try to answer the questions generated and summarize what they just learned. A good follow-up activity is asking the students to identify where and how the information gained could be practically applied. (This may not work for all lessons.)[41]

Variation: Students may be asked to respond to the papers that others in their groups have written. Papers should be read at least three times. The first reading requires others in the group to mark the paper with a star what he/she likes and places a question mark where there is something that is unclear or weak. Students in a group then discuss their marks. The paper is read a second time to mark problems with grammar, usage, punctuation, spelling, or format. This is also followed by a discussion. The third time the paper is read team members proof the final draft and point out possible errors. (This will not be done in one class period, unless papers are very short and the writer has time to make

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[41] www.mtsu.edu/ltanditc/docs/Benefits_of_Active_Learning.doc

appropriate corrections.) The papers of all students in the group undergo this process.[42]

Using focus trio strategy toward students listening comprehension has many advantages because as stated before in the concept of focus trio strategy, strategies such as activating background knowledge with students by discussing what they may already know about a topic and previewing the topic to take the place to prior to listening to the material. During listening, strategies such as stopping to summarize, making connections, and predicting are appropriate. It can develop higher level comprehension. Besides, focus trio strategy is also improves the range of social skills, including listening, taking the perspective of others, leadership, problem solving, conflict resolution, and helping.[43] According to Alberta Education the procedure of Focus Trio as follows:[44]

1. In groups of three, summarize what you already know about the topic.

2. Brainstorm and record questions about the presentation that will follow.

3. During the presentation, note answers to your formulated questions as well as new information.

4. After the presentation, discuss the answers and new information.

5. Share your information with the class.

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[42] *Ibid.,*

[43] Spencer Kagan, *Loc.Cit*

[44] Alberta Education, Op.Cit. pg.323

By considering the concept and the steps of focus trio strategy, thus, in implementing this strategy in teaching listening comprehension of the second grade students at SMAN 2 Siak Hulu, the procedures are:

1. The teacher selects an audio segment on a topic of current interest to students related to a field or subfield of experience they are currently studying.

2. The teacher divided the students into groups of three.

3. The teacher informs the topic of audio segment that will play

4. The teacher asks trios to write down what they already know about topic that will follow.

5. The teacher asks trios to write questions they think will be answered.

6. The teacher play the audio segment two times

7. During the presentation of audio segment (when they listen the presentation), the teacher ask trios to verify their predictions from their summaries and questions and ask trios to write down any new information they find interesting.

8. After that, the teacher asks trios in each group discuss their predictions and the new information they note. Class discussion follows

B. Relevant Research

According to Syafi'i, relevant research is requiring to observe some previous researcher conducted by other researchers in which they are relevant

to our research itself.[45] Besides, the writer has to analyze what the point that was focused on, inform the design, finding and conclusion of the previous research.

1. Sumiati in her research entitled "The Effect of Using Three-Step Interview toward Students' Listening Comprehension of the First Year at Senior High School Dharma Pendidikan Kampas District of Indragiri Hilir Regency".[46] Her research was an experimental research. In her research the three-step interview could help students' listening comprehension. Millis said that this strategy can help students reinforce listening, process and rehearce information and result in shared insight. Three-step interview is also part of cooperative learning that is developed by Spencer Kagan. This research is relevant to writer's research because this research also found how cooperative learning could affect listening comprehension.

2. This research is also relevant to Zhang Fengjuan research entitled The Integration of the Know-Want-Learn (KWL) Strategy into English Language Teaching for Non-English Major.[47] This KWL strategy Developed by D. Ogle, KWL is an instructional scheme that develops active reading of expository texts by activating learners' background

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[45] M. Syafi'i. *From Paragraph to a Research Report: A Writing of English for Academic Purposes.* (Pekanbaru: LBSI, 2007). P, 122

[46] Sumiati, 2012. "The Effect Of Using Three-Step Interview toward Students Listening Comprehension at the First Year of Senior High School Dharma Pendidikan Kampas District of Indragiri Hilir Regency." Unpublished

[47] Zhang Fengjuan. 2010. "The Integration of the Know-Want-Learn (KWL) Strategy into English Language Teaching for Non-English Major." *Chinese Journal of Applied Linguistics (Bimonthly).* Vol. 33 No.4 pg. 78

knowledge. It provides a structure for recalling what learners know about a topic, noting what they want to know, and finally listing what has been learned and is yet to be learned. Zhang concluded in his research that KWL can work as a very effective strategy in attaining the ultimate goal of all-round development in learners' listening, speaking, and reading, writing and interpretation abilities.

C. Operational Concepts

Operational concept is a concept as a guidance used to avoid misunderstanding. There are two variables in this research. X variable is Focus Trio strategy and Y variable is students' listening comprehension. To measure each variable the writer will identify them in some indicators as follows:

1. Using Focus Trio Strategy (X variable)

   a. The teacher selects an audio segment on a topic of current interest to students related to a field or subfield of experience they are currently studying.

   b. The teacher divides the students into groups of three.

   c. The teacher informs the topic of audio segment that will play

   d. The teacher asks trios to write down what they already know about topic that will follow.

   e. The teacher asks trios to write questions they think will be answered.

   f. The teacher plays the audio segment two times

   g. During the presentation of audio segment (when they listen the presentation), the teacher ask trios to verify their predictions from their

summaries and questions and ask trios to write down any new information they find interesting.

h. After that, the teacher asks trios in each group discuss their predictions and the new information they note. Class discussion follows

2. Student's Listening Comprehension (Y variable)

a. The students are able to identify topic of the narrative text listened accurately.

b. The students are able to identify the communicative purpose of the narrative text listened accurately.

c. The students are able to distinguish the supporting details like text organization of monologue text listened accurately

d. The students are able to identify spesific details containing of characters included in narrative text listened accurately

e. The students are able to make inference of the narrative text listened accurately.

D. Assumption and Hypothesis

1. The assumption

a. The students' listening comprehension taught by using Focus Trio Strategy is various

b. The students' listening comprehension taught without using Focus Trio Strategy is various

c. The better applying focus trio strategy, the better students' listening comprehension of the second grade students at SMAN 2 Siak Hulu Kampar Regency will be.

2. The Hypothesis

Based on the assumptions above, hypotheses of this research can be forwarded as follows:

a. The Alternative Hypothesis (H_a)

1) $H_a 1$: Students' Listening Comprehension taught by using Focus Trio Strategy is high

2) $H_a 2$: Students' Listening Comprehension taught without using Focus Trio Strategy is low

3) $H_a 3$: There is significant effect of using Focus Trio Strategy toward listening comprehension of the second grade students at SMAN 2 Siak Hulu Kampar Regency.

b. The Null Hypothesis (H_0)

There is no significant effect of using Focus Trio Strategy toward listening comprehension of the second grade students at SMAN 2 Siak Hulu Kampar Regency