

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter displays a review of several related literatures for this research. It consists of eleven parts. First is about definition of listening skills. Second is the review of definition of listening comprehension. Third is review of the types of listening practices. Afterwards, the review of approaches in teaching listening skills. Then continued with, the review about stages in teaching listening skill. Further, is the review about narrative text followed by the review of teaching narrative text in listening comprehension. The following part is the review of definition of animation videos. Next is reviews about the advantages of using animation videos followed by the review of techniques in implementing videos. Finally, the last part reviews about the procedures in implementing animation videos.

#### **2.1 Definition of Listening Skills**

There are several definitions listening. Firstly, according to Clotilde (2021), listening is an active process that requires a person to receive, understand, evaluate, and responds to the speaker. Active listening aims to provide feedback on what the speakers say by restating or paraphrasing the communicated statements. Gilakjani and Sabouri (2016) also defined listening as a continuous process that begins with receiving what the speaker says, continues building meaning, and ends with reacting or answering to the speaker. Similarly, listening is the skill with which the listeners hear the

speech sounds and accurately interpret messages delivered in the communication.

Listening is the foundation for acquiring other language skills. "Listening provides a foundation for all aspects of language and cognitive development. It plays a life-long role in learning and communication processes essential to productive participation in life." (Nor, 2015)

Ashcraft and Thran (2010) defined listening as the most crucial skill of the four language skills. For children, the ability to detect, identify, discriminate, and understand sounds will develop children's ability in speech, phonological awareness, and reading development (Bainbridge, 2021).

Listening is the most often used language skill in everyday communication. According to Rosenthal (2017), it is found that people spend approximately 9 percent writing, 16 percent reading, 30 percent speaking, and 45 percent listening.

Listening also has a vital role in enhancing successful communication (Studies, 2016). According to Furlow (2018), without the ability to listen effectively, messages conveyed in conversation are easily misunderstood or misinterpreted. As a result, communication will fall and be followed by issues. Therefore, the ability to listen effectively helps the students to understand the messages or information included in the communication appropriately.

## 2.2 Definition of Listening Comprehension

According to Rost (2002), listening comprehension is the experience of understanding whatever the spoken language heard to someone's experience in the outside world. It is the awareness of how every incoming language strengthens or inhibits one's current understanding. Complete comprehension means the listener has a distinct concept of every reference the speaker uses.

Rost (2002) also defined listening comprehension as combining what is read in the text with what listener knows or has experienced. Even though the listener already understands everything the speaker is saying, comprehension only occurs when the listener combines information from the text with what is currently active in their memory.

Brown (2001, p.249) defined listening as an interactive process. It means that listeners not only acquire audible symbols in one direction. Instead, it includes several process. The psychomotor process of receiving sound waves through the ear and transferring nerve impulses to the brain is one aspect—the first step—of listening comprehension. However, it just the start of an interactive process, as the brain reacts to the impulses by bringing variety of cognitive and affective processes into action.

Brown (2001, p.249) describes eight processes involved in listening comprehension. The eight processes are described as follow:

1. The first process is a process of hearing and discovering linguistic elements that are involved in the speech. The linguistic

elements consist of phrases, clauses, cohesive markers, intonation, and stress patterns.

2. The second process entails determining the type of speech event being processed—for example, a conversation, a speech, and a radio broadcast. The message is then appropriately interpreted.

3. The third process involves how the hearer determines the aim or function of a speech delivered by the speakers. For instance, the speaker delivers a speech to persuade, request, exchange information, deny and inform.

4. The fourth process includes recalling and matching the background information(lifetime experience or knowledge) relevant to the content and context of the speech delivered by the speakers. Background information is needed to interpret the message conveyed in the speech.

5. The fifth process entails a process in which the hearer detects the literal meaning of the utterance. A set of semantic interpretations is used in this process.

6. The sixth process involves a process in which the hearer detects the intended meaning of the utterance. The ability to match the perceived and the intended meaning is vital in this process to avoid misunderstanding.

7. The seventh process involves how the hearer differentiates and determines which information should be retained in short-term and

long-term memory. Retaining information on short-term memory is appropriate in a context that calls for a quick oral response from the hearer. Meanwhile, information containing many essential points from a lecture, for example, should be retained in long-term memory.

8. The last process is when the hearer starts to forget the linguistic elements, such as words, phrases, or sentences. But already retains the whole concept of any vital information conveyed in the speech.

### **2.3 Types of Listening**

Rost (2011) mentioned six types of listening that is: a. intensive listening, b. selective listening, c. interactive listening, d. extensive listening, e. responsive listening, and f. autonomous listening.

#### **2.3.1 Intensive listening**

In intensive listening, the students focus on decoding individual sounds, words, and grammar. The teacher evaluates and provides feedback on the accuracy of the students' performance.

#### **2.3.2 Selective listening**

In selective listening, the student is focused on planned tasks with specific goals. Students look for main ideas during selective listening or try to extract detailed information. The teacher's primary role in selective listening is to provide feedback on task completion.

#### **2.3.3 Interactive listening**

Listening in a collaborative conversation in which students

communicate with one another, is referred to as interactive listening. In interactive listening, a student must interact with another student, request clarification, and provide feedback.

#### **2.3.4 Extensive listening**

Extensive listening refers to various listening practices to provide comprehensive and enjoyable input. Extensive listening also refers to listen for a more extended period. These can be like a few minutes to several hours in length. Extensive listening concentrates on overall understanding rather than specific components (meaning of words or grammar rules).

#### **2.3.5 Responsive listening**

The term "responsive listening" refers to a type of listening practice in which the primary goal is to teach students how to react appropriately to what is listened. So, the primary focus is not on comprehension. Examples of responsive listening are responding appropriately to a question, command, and greeting.

#### **2.3.6 Autonomous listening**

Autonomous listening is a listening activity managed by the students without the teacher's help. For example, students can decide what to listen to, what purpose, when, and how long. The goal of autonomous listening activities is to develop successful learners who can use listening independently as a tool for language learning.

## **2.4 Approaches in Teaching Listening**

There are two approaches that teachers can use to help students in processing and understanding listening text. The approaches are bottom-up and top-down. During the listening process, these two approaches are usually combined. Combining the two approaches makes the listening text comprehensible for the students.

### **2.4.1 Bottom-Up**

The bottom-up approach refers to linguistic knowledge clues, such as phonemes, syllables, words, phrases, and sentences to understand the meaning of the entire text (Brown, 2001, p.260). In the bottom-up approach, the task should involve linguistic features. For example, the teacher reads a few sentences to the students and asks them to determine how many words should be in the written form. Although the task may seem simple, some students may struggle with complicated forms; as a result, the teacher should speak naturally. "She does not like it," "I'd best leave soon," "Let us go to the movies" are some examples of sentences.

### **2.4.2 Top down**

The top-down approach refers to using context and prior knowledge, such as topic, genre, culture, and other background knowledge retained in long-term memory to understand the meaning of the entire text (Brown, 2001, p.260). In a top-down approach, students are not focused on understanding the meaning of a single word or

sentence. Instead, students are attempted to understand from the context. For example, students listen to the audio, analyze the sentences, and then determine which words are essential as clues to make them understand the content of the text. Some examples of top-down activities are showing a series of relevant pictures or giving some keywords to stimulate students' knowledge about the topic. In addition, using students' prior knowledge to guess the meaning of unfamiliar words or guessing the relationship between the characters in the listening text also can be the activities in a top-down approach.

## **2.5 Stages in Teaching Listening**

According to Houston (2016), the teacher needs to plan and organize a listening lesson to help students succeed in listening activities. Solak and Altay (2014) stated that a listening lesson might be divided into three stages. The three stages are pre-listening while listening, and post-listening. Each of the three stages has its specific purpose.

### **2.5.1 Pre-listening**

Pre-listening activities stimulate the schemata, which enable students to predict the text that will be heard. Stimulating schemata means stimulating students' prior knowledge related to the text. Brainstorming, pictures, realia, text and words, situations and opinions, ideas, and facts are all activities that can help students stimulate the schemata. Brainstorming activities develop students' ideas on a given topic or an issue. Brainstorming can be done through poster display, in



which students create a poster based on a given topic. Students can also do brain walking, in which students walk around the classroom and collaboratively expand ideas. Alternatively, students can do the board writing activity. Students work individually, take notes and then present the ideas to the other students in the board writing activity (Wilson, 2008).

Besides brainstorming, visuals are also beneficial for pre-listening activities. For example, the teacher can use sequences of pictures. Firstly, the teacher shows a picture to the students. Then, the teacher asks students to guess what will happen next. The teacher asks students to tell a story according to the picture sequence at the end of the activity (Wilson, 2008).

Realia is commonly described as any natural object used to enhance the learning process, also helpful to help students comprehend the listening text. For example, a map, a brochure, a newspaper, train tickets, and other objects related to the listening text can stimulate students' prior knowledge.

### **2.5.2 While-listening**

While listening activities are related to students act in completing tasks either during or immediately after the listening process. Therefore, the teacher needs to match the activities with the instructional goals, the listening purpose, and the students' level. Some examples of while-listening activities are "making/checking items in

pictures, which picture?, storyline picture sets, putting pictures in order, true/false, form/chart completion, completing grids, predicting, carrying out actions, and multiple-choice completion" (Underwood 1989, p. 42-79).

While-listening activities that are well-designed enable students to understand the listening text, provide clues about how to respond, retain a focus, indicate the critical parts while listening, and help them to understand the text's structure (Wilson, 2008).

### **2.5.3 Post-listening**

Post listening activities are conducted after the listening, integrating all of the previous activities. In post-listening activities, students need to deal with the processes of thinking, discussing, reflecting, and writing. One activity that can be done as a post-listening task is "checking and summarizing." The teacher divides the students into small groups to reduce speaking anxiety among students. The teacher's job is to monitor and stimulate students by drawing their attention to relevant and exciting topics. After that, students share opinions and summarize the key points. Other activities that can be used in post-listening stages are discussions, creative/critical response, information exchanges, problem-solving, deconstructing the listening text, and reconstructing the listening text (Wilson, 2008).

## **2.6 Narrative Text**

According to Nordquist (2019), a text is traditionally defined as a

piece of written or spoken material in its most basic form. Based on Kurikulum 2013 basic competencies, the eleventh-grade senior high school students are expected to comprehend listening texts in the form of interpersonal or transactional, formal or informal in the following types; descriptive texts, invitation, announcement texts, recount texts, and narrative texts. In this study, the researcher focused on one type of text: narrative text. According to Asyidiq et al. (2020), narrative text is a text that is written to entertain or amuse the reader.

There are two categories of narrative text. They are fictional and nonfictional narratives (Muliani et al., 2019). The fictional or imaginary narrative talks about fictional events in the imaginary world. Fictional narratives are fairy tales, folk tales, short stories, fables, legends, myths, novels, and comics. Meanwhile, the non-fictional narrative tells a factual story written in style more closely connected with fiction to entertain the readers. Biographies, diaries, essay, news and magazine articles, and textbooks that contains historical stories are examples of nonfictional narrative.

In this research, the researcher used folk tale stories for teaching listening in narrative texts. According to Mishra and Satpathy (2020), folktales are stories that was passed down orally from one generation to the next and has no single or well-known author but as a part of an oral tradition. The researcher used folktales than other types of narrative texts because of two things. Firstly, because it is beneficial and effective for teaching language. In language learning, folktales are effective because they are

written in simple language, frequently have a common theme, and provide students with a fun and insightful lesson (Mishra & Satpathy, 2020). Secondly, the stories serve as a way to promote cultures, introduce values or life lessons, and to educate students' behavior. According to Mishra and Satpathy (2020), folktales contribute to the transmission of values, beliefs, customs, and civilizations down the generations and it give guidance for students on how to behave (Mishara & Satpathy, 2020).

According to Sulisty (2017), the generic structure of narrative text contains five elements they are orientation (introduction), sequence of events (complication), resolution, and reorientation (coda). Orientation is a part of the story that introduces the characters, the places, and the times when the story begins. A complication is a part that explains the beginning of problems that happened in the story. Thus, the problems became a series of a storyline which then assort to the crisis or climax. Finally, a resolution is a final situation or event in which the problems mentioned in the "complication" section subside and are resolved.

The solution to problems will either be a happy or sad ending in most case. Reorientation or coda is a part of the story in which the events have been fullylinked and tied to one another from beginning to end so that the readers might draw moral lessons and new insights from a series of stories that occur. Therefore, it can be concluded that narrative text relates events that make up the story in order.

According to Koilara et al. (2020), events in the narrative text

happened in the past. Therefore, the sentences in narrative text use past tense. Past tense is a verb tense used to describe activities that have existed in the past. Furthermore, Koilara et al. (2020) also said that sentences in the narrative text usually use time sequences. Time sequences in the narrative text have an essential role in narrative text. This is because it connects the ideas or events in the story and makes it coherent. The examples of time sequences in the narrative text are when, then, suddenly, before, until, as soon as, next, finally, and so on. In addition to time sequences, the narrative text is also identical with the use of adverbial of time and place. Adverbial of time and place explained about the story happened and where it takes place. For example, once upon a time, last year, in a beautiful home, in a land far away, in the castle are the examples of adverbial of time and place.

Moreover, action verbs and adjective phrases are often used in narrative text. Action verbs are verbs commonly used in narrative text to describe activities or actions done by the characters. The examples of action verbs in narrative texts are laughed, cried, killed, wrote, sung, slept, ran, and so on. Meanwhile, adjective phrases are phrases used to describe the appearance or situation of people or things. Short brown hair, small hole, and big castle are examples of adjective phrases.

## **2.7 Teaching Narrative Text in Listening Comprehension**

Much of the listening instruction focuses on getting students to listen and complete tasks connected to spoken English conversations. However, many additional types of spoken language should be included in a language

course, mainly when teaching listening comprehension. Monologues are one of the types of spoken language that can be used for teaching listening comprehension (Brown, 2001, p.257). A monologue is an oral language in which only one person participates in speech, lectures, readings, news broadcasts, radio broadcasts, etc. In a monologue, the hearer must process long speech periods without interruption.

There are two types of monologues, namely, planned and unplanned monologues. The planned monologue contains little and almost no redundancy but are more challenging to comprehend. Examples of planned monologues are speeches and other prewritten materials. In contrast, unplanned monologues, such as impromptu and long stories in a conversation manifest many redundancies and are easier to comprehend.

In this research, the researcher used spoken narrative text for teaching listening comprehension. Spoken narrative texts are prewritten materials and an example of planned monologue. As mentioned above, planned monologues are more challenging to comprehend. In order to help students, comprehend the spoken texts, the researcher developed a task related to the spoken narrative texts for students to complete. The task objective is to make students able in identifying specific information of spoken texts.

According to Brown (2001, p. 257) an instruction to identify specific information from spoken texts (speeches, media broadcasts, stories, anecdotes, and conversation) is categorized as selective listening. The objective of selective listening is to find important information rather than

looking for global or general meanings. In selective listening, the teacher can ask students to listen for people's names, dates, specific facts or events, locations, situations, contexts, main ideas, or conclusions.

## **2.8 Definition of Animation Videos**

Video is a kind of audiovisual media. According to Hikmah (2019), audiovisual media is a media that combines audio and visual. Audiovisual media can overcome the weaknesses of audio and visual media by having more complete qualities. For example, video clips can convey more detailed and realistic messages. In addition, the video contains a great combination of moving images that can portray gestures, emotions, settings, and sounds. Richards and Renandya (2002) stated that a video is a rich medium containing various visual features and an extensive range of audio and spoken words.

Alshraideh (2021) defined video as a rich and valuable medium that might facilitate teaching and learning. Ardiansyah (2018) also said that video possesses many potentials to enhance the listening experience for students. A teacher can use video in listening activities because it benefits students. In animation videos, the visual clues such as facial expressions and gestures can help students to understand the unfamiliar words, phrase, or sentence included in video. Thus, students are helped to comprehend the whole story presented in video. In addition, the video presents authentic language in real-life conversation that can help students learn about choice of words, structures, and pronunciation.

Meanwhile, animation is defined as a process of showing the

movements of drawn objects (Musa et al., 2013). The objects can be drawn traditionally with hands or with computers using drawing software (Maylani, 2019). Traditional animation is a term used to name an animation that involves hand-drawing for every frame, and each drawing is slightly different from the previous ones. After the drawings are completed and painted with colors, the drawings will be photographed to create an animation sequence. This process takes a long time to finish and requires lots of money on materials and human labor.

Meanwhile, computer animation, also called computer-generated imagery (CGI), make the drawing process quicker than the traditional one. Besides, the drawings can be made in two or three dimensions, which makes the drawings more realistic and captivate the audience. Examples of computer-generated animation movies are Toy Story, Ice Age, Frozen, Despicable Me, Shrek, Moana, etc.

In this research, the researcher used three animation videos that were taken from YouTube. The videos' titles are Timun Mas, Bawang Putih dan Bawang Merah, and Keong Mas.

The animation video entitled Timun Mas (Indonesian for golden cucumber) was produced by a YouTube channel named "Do You Know Indonesia". It is a channel that produced animation videos about folktales, traditional songs, and history of Indonesia. The folktales are narrated in English and presented attractively with good quality of drawn images and sounds.



The animation video of Timun Mas folktale was released on January 3<sup>rd</sup>, 2019. Timun Mas is a classic folk tale from Central Java, Indonesia. In short, the story is about a widow who longed to be a mother. She made an agreement with a monster, and in exchange she received a huge golden cucumber. The baby girl within the cucumber was given the name Timun Mas. Little did Timun Mas know, when she reached adulthood, she was going to be given to the giant. When the time comes, Timun Mas began to survive from a giant that tried to catch her.

There are several versions of Timun Mas story. One version tells that Mbok Sрни (the mother of Timun Mas) did not find the giant to ask for a child but the giant appeared and gave an offer after he heard Mbok Sрни's loud voice while praying to God. The other version tells that Mbok Sрни decided to try asking the giant for a child. The giant agreed to grant her wish with one condition. Mbok Sрни agreed with the condition because she was so desperate and could not stand of being alone. In this research, the animation video of Timun Mas folktale is very similar to the second version, which Timun Mas received the four bags from Mbok Sрни.

The animation video entitled Bawang Putih dan Bawang Merah was produced by Glue Studios. Glue studios produced many fun and engaging animation videos with meaningful stories. The stories are mostly folktales and narrated in English.

The animation video of Bawang Merah dan Bawang Putih was released on November 28<sup>th</sup>, 2011. In short, Bawang merah dan bawang putih

(Indonesian for shallots and garlic) is a well-known Indonesian folktale that tells about two siblings with opposing personalities—one kind and one bad—and an unfair stepmother. The story was very similar to European folktale, *Cinderella*.

The story of Bawang Putih dan Bawang Merah has several versions. There is a version that involved a magic pumpkin. There is also a version that involved a magical fish. In addition, there is a version that tells Bawang Putih as a good girl and Bawang Merah as a cruel girl. However, in Malaysian 1959's movie, Bawang Putih is described as rude girl and Bawang Merah as a gentle girl. In the video produced by Glue studios, the story of Bawang Putih dan Bawang Merah is similar to version that involves magical fish. The character of Bawang Putih also described as a good girl and Bawang Merah as the bad one.

The animation video entitled Keong Mas (Indonesian for Golden Snail) was produced by a YouTube channel named “Do You Know Indonesia”. The animation video of Keong Mas folktale was released on July 31<sup>st</sup>, 2019. It is about the separation and reunion of a princess named Chandra Kirana and her future husband, prince Raden Inu Kertapati.

The story of Keong Mas has several versions especially about how princess Chandra Kirana transformed into a golden snail. One version claimed that princess Chandra Kirana was changed into a golden snail by a god named Batara Narada to help her escape from imprisonment. Another version claimed that her jealous sister, Dewi Galuh had a witch put a spell on

Chandra Kirana in order to prevent her from marrying the prince. Another story stated that the princess Chandra Kirana had broken a snail's shell by accident. The snail was a wicked witch who had transformed into a snail. Because of that, princess Chandra Kirana was cursed by the witch. In this research, the animation video of Keong Mas folktale presented the same version with Dewi Galuh, the sister of princess Chandra Kirana, who was jealous of her sister engagement with a prince and asked a witch to transform her sister into a snail.

## **2.9 Advantages of Animation Videos**

According to Brian et al. (2017) audiovisual media (video) effectively teach listening skills. The study has stated the positive effect of video on students' listening comprehension skills. It is stated that video can help students understand the listening text. The way it can help students' understanding is through visual clues. Students not only listen to the sounds but also see the character's facial expressions, gestures, the situation, and the places in the video. Similarly, Kirana (2016) also stated, "The setting, action, emotion, gestures, etc. that the students can observe in a video clip provide important visual stimuli for language production and practice." Thus, video is beneficial for students to understand the meanings of words or sentences spoken by the speaker.

According to Kirana (2016), audiovisual media (video) enhance comprehension in determining the text's central idea. The result of the study revealed that students obtain more correct answers in determining the main

idea of the text. By watching a video, students can understand what the speaker is saying. Video helped students understand what the speaker talked about through the visualization.

Similarly, audio visual media (video) also improve students' ability to determine specific information in the listening text. Students can get specific information from the spoken text by watching the characters mimic, gesture, settings, and places on the video (Kirana, 2016).

Furthermore, audio visual media (video) develop students' ability to determine the order of events in the story that is listened to. Based on the result of the study, students can memorize the order of events. The visualization provided in the video help students to understand and memorize the events (Kirana, 2016).

According to Isnaini et al. (2020), using animation videos is beneficial to overcome students' anxiety during listening comprehension activities. Based on the research, most students cannot comprehend the listening text very well because of anxiety. When anxiety attacks, students often experience difficulty concentrating. Not only difficult to concentrate, but students also feel nervous and worried. The feelings of nervousness and worry affected the completion of listening tasks. Students tend to have perspective in failing to complete the listening task when they are feeling nervous or worry. As a result, most students gain lower achievement in listening activities. However, using animation videos makes students more enjoyable and comfortable in listening activities. It is also stated that students'

anxiety level decreases, and their confidence increases when learning to listen with video (Isnaini et al., 2020). As a result, students get higher achievements than before.

According to Kamelia (2019) audiovisual media (video) effectively increases students' motivation and engagement in learning the target language. It is mentioned that students find a video interesting, helpful, and somewhat motivating. Students also find it fun to discuss the video presented in classroom.

In addition, the teacher mentioned that students become active during the learning process. Students are brave to express ideas and perspectives related to the video. Thus, it can be said that video is very useful in attracting students' motivation and participation in learning English.

## **2.10 Techniques in Implementing Videos**

Çakir (2006) mentioned about eight practical techniques for implementing video in listening activity. The eight practical techniques areas follows:

### **2.10.1 Active Viewing**

In active viewing, the teacher presents the video, and the students watch it from the beginning until the end. In order to help students watch the video actively, the teacher can prepare some questions that will be asked to students before and after watching the video. For example, the teacher gives six questions (pre-questions) before students watch the video. Then, after watching the video, the

teacher gives twelve questions (post-questions), including the six pre-questions. The pre-questions and post-questions are helpful to help students comprehend when viewing the video.

### **2.10.2 Freeze Framing and Prediction**

In freeze-framing and prediction, the teacher pauses the video and ask students some questions. The questions are asked to make students predict what will happen next or to know about students' knowledge about the meaning of sentences or phrases used in the video. This activity can help the teacher to retain students' attention and concentration. In addition, it also helps the teacher to minimize students' passivity while watching the video.

### **2.10.3 Silent Viewing**

The teacher plays the video at average speed without the sounds in silent viewing. Then, the teacher can extract the sounds again to check the answers. Turning the sound off is to make students guess what the characters are saying in the video. This will improve students' interpretative skills towards the story, actress, and actions portrayed on the screen.

### **2.10.4 Sound On and Vision off**

With sound on and vision off, the teacher cover or blank out the screen. The purpose is to make students unable to see the pictures. So, the teacher asks the students to listen carefully to the sound. The teacher also asks students to write down important points from the

sounds. In addition, the teacher can pause the sounds and get students to share ideas about what might happen next. After listening to the sounds, the teacher may ask questions like, "who is in the video (gender/age)? what is happening? When is the video set? how is it end (happily/sadly)?" . Finally, the teacher shows the video and asks students to listen and watch it again.

#### **2.10.5 Repetition and Role Play**

The teacher pauses the video several times when there is some difficult language. Then, the teacher replays the scene until students clearly understand the meaning of the language. When students have a clear understanding, students are asked to perform one of the scenes from the video. The purpose is to make students better at understanding and memorizing the story.

#### **2.10.6 Reproduction Activity**

After watching the video, students are asked to retell what is presented in the video in their own words. In this activity, students may be afraid of making mistakes. In this case, the teacher is needed to help, guide, and motivate the students. With the teacher' s support, students can be more confident and braver in retelling the content.

#### **2.10.7 Dubbing Activity**

In the dubbing activity, the teacher prepares a gap-filling task for the students. After watching the video, students are asked to fill in the empty words/phrases/sentences related to the scenes from the

video. It is challenging, interesting, and enjoyable for students to complete the text from scenes presented in the video.

#### **2.10.8 Follow-up Activity**

The teacher prepares a gap-filling task for the students in the dubbing activity. After watching the video, students are asked to fill in the empty words/phrases/sentences related to the scenes from the video. It is challenging, engaging, and enjoyable for students to complete the text from scenes presented in the video.

In this research, the researcher only implemented a few techniques. The techniques *were active viewing, freeze framing and prediction, silent viewing, sound on vision off, and reproduction techniques*. The researcher implemented different techniques in each treatment. During the first treatment, the researcher implemented *active viewing and freeze-framing prediction (see page 96-97)*. During the second treatment, the researcher implemented *silent viewing and sound on vision off (see page 107)*. Lastly, the researcher implemented *sound on vision off, active viewing, and reproduction techniques (see page 119-120)*.

### **2.11 The Procedures of Implementing Videos**

In this research, the researcher used Type-2 tasks model as a procedure for using animation videos in listening activity. Harmer (2001) illustrated several procedures for teachers to get students listen for some specific information or for language points. Firstly, teacher introduces the topic. In this research, the animation videos will become the main text as well



as the topic of lessons. Then, the teacher starts to activate students' schemata or previous knowledge about the topic. The purpose of activating students' schemata is to make students able to predict about the text that will be listened and what is it about. The way teacher can activate students' schemata is by presenting various clues, such as pictures and headlines. Teacher can also give students several words or phrases and asks students to guess what the text's topic might be.

Secondly, teacher deliver some kind of comprehension tasks so that students listen carefully. Thirdly, teacher plays the video and studentslisten. After the videos end, students will be paired in a group of two or more students and do some comprehension tasks. The purpose of grouping students so that students have more opportunities to interact and so that individual students are not labelled as having failed a task when the teacher goes over the responses with the class. Finally, the teacher provides feedback to students' work or asking students to give response to the content of the text being listened.