

AN ENGLISH LISTENING MATERIAL DEVELOPMENT OF LISTENING MATERIALS PRODUCTION FOR UNIVERSITY STUDENTS

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ABSTRACT

This research was designed to develop appropriate listening materials based on the students' needs of the English Department of Universitas Riau. The Research and Development (R&D) design was applied in this research. The research object was the listening materials development for the first semester students (freshmen) who took listening comprehension class. The researcher did the research started from analyzing the students' needs, then collecting and choosing the authentic materials based on some resources and lastly developing the materials and the materials were validated by the experts. The product is in the form of collected listening materials and compact disc recorded materials. The criteria of validating materials were based on the existing syllabus and the criteria such as language, length, content, and style of delivery, delivery speed, suitability with curriculum, practicality, clarity of recording, level of difficulty, attractiveness, and effectiveness. The result of validation showed that the listening materials are valid. It can be concluded that materials can be used for the learning activities.

Keywords: listening materials development, listening production

INTRODUCTION

Listening plays as one of important roles in English Foreign language. Listening is unique skill that needs to have broadly metacognitive awareness to enhance to get ideal achievement in learning process. Gebhard (2000) stated that listening is active skill in two-exchange communication; people are active at the time they respond what they hear or see, or agree with an idea. It means that the learners involve themselves toward oral communication and share the message they hear and understand.

On this article case, it describes how the listening subject has become one of the important skills that have to master in learning English at University level. Therefore, this article explored the circumstances that occurred especially at English education study Program as the case study to find out how the instructors have attempted to develop one of learning supports such as material development based on the case condition. Before we go on so far to explain about how listening materials were produced by the instructor, it is necessary to describe about the of study

program policy for learning situation processes. The listening Comprehension subject is a compulsory subject which must be taken by every student of the FKIP UNRI English Education Study Program. This subject consists of Listening Comprehension I, Listening Comprehension II, Listening Comprehension III and all are presented in semester 1, 2, and 3. In its presentation in each semester, this subject has different focuses or goals but are mutually sustainable in its final learning achievements. Listening comprehension learning objectives or focus are adjusted to the level of final achievement of each lesson. The objectives of learning listening comprehension include; helping students to understand and identify the sounds and meanings heard, students are expected to be able to describe the meanings of the dialogue or monologue spoken by native speakers through audio and / or audio media along with sound and pictorial videos, and students are expected to be able to convey / analyze the information they had orally and in written report. However, the students still have difficulties to comprehend the audio text message they heard. In other words, they need more concentrations and intensively in listening process.

Based on the instructor 's experience in teaching listening comprehension I, II, and III, the instructor realizes that every student must be directly and seriously involved in following the learning process in the classroom. Learning materials are given according to the level (level) of achievement. In listening comprehension, I, the material is at the pre-Intermediate level, Listening Comprehension II, the material is at the Intermediate level, while the material at the Advance level is given at the Listening Comprehension III. Based on the level of the materials above, the ultimate goal of learning is expected to be well achieved. Therefore, student involvement in the learning process can be achieved effectively. Student involvement in the learning process in the classroom includes listening to every sound and dialogue / monologue that is heard through audio sounds. While listening, students are instructed to capture and identify the meanings contained in the dialogue / monologue. Then, they were asked to convey the ideas they got from their listening comprehension process. At the end of the learning process, students were asked to conclude or summarize the essence or complete content of listening comprehension both personally and / or in

groups. The listening comprehension learning process above is designed according to students' needs and refers to the expected learning outcomes.

Based on the results of observations and direct interviews on the learning process of listening comprehension I, listening Comprehension II, and Listening Comprehension III, there are several obstacles faced by students in understanding any dialogue / monologue material at the pre-intermediate to advanced levels. At all these levels, students are expected to be able to understand properly and correctly the dialogue / monologue, which is then translated into a short summary or paraphrase. But in fact, from the final learning outcomes, there are still 62.5% of students who have not met the final criteria for learning outcomes, especially in the ability to write short summaries or paraphrases based on the information they got from listening. We can see this as follows; there were 3 students (7.5%) who were unable to summarize the dialogue / monologue they heard accurately, then, there were 22 students (55%) who were only able to write down dialogue / monologue ideas separately, then, there were 8 students (20 %) were able to write down their understanding of

the main ideas of the dialogue / monologue but were still lacking in the explanation of the supporting ideas, and only 7 students (17.5%) were able to write a summary based on their understanding properly and correctly. The problems above occur because ineffective learning process and inadequate capacity of the learning room also causes this situation. Therefore, In order to help the students understand mental and emotional processes in learning listening, the instructors try to develop the appropriate leaning materials based on the condition above. The most important thing in developing listening materials for the English education students of FKIP UNRI, the instructor has analyzed the students' problems and needs in order to support and to motivate more active and enjoyable in having listening class activities.

The purposes of this article writing are to explain how the instructor by following Tomlinson's materials development principles and his framework procedures in developing materials especially for listening material development. Basically, these materials development processes used Research and Development Design (R & D) to produce the material listening product. The writer

followed the ADDIE model to develop them.

REVIEW OF RELATED LITERATURES

a. The Nature of Listening

In real life, we hear a lot of things that people say directly and this can happen because we have two categories, namely interest and usefulness. The category which relates to 'interest' in hearing something is caused by the listener feeling comfort or pleasure in hearing something simultaneously. Conversely, the category of "usefulness" is what the listener feels cool to understand the purpose of the sentence he hears. The two categories are interrelated in the process of someone listening to something, especially listening orally (Oral listening).

In learning listening comprehension in English, of course we need the two categories above in order to achieve a final goal of learning, which is to understand what is heard and then be able to spread out the messages we get. Therefore, English teaching experts have explained the nature of listening (listening) itself and the theories of teaching and learning English listening.

According to one of language experts, Nunan (1999) stated that there are two interpretations of the listening process.

First, the process of describing the bottom-up interpretation where listening is the process of coding or marking the sounds being listened to from a sentence spoken by someone (native speaker), then the listener understands the meanings contained in the words spoken, then arranges the words. The word forms a sentence which has a specific meaning or meaning. Second, the process of top-down interpretation description in which the listener actively reconstructs or restates the overall meanings of the sentence he hears through the 'clues' or the signs that determine the meaning of the sentences uttered by the speaker (speaker). Based on the two types of interpretive picture processes, English teaching experts create a method or strategy of teaching English listening comprehension based on the types of listening displays. Of course, with the existence of various teaching methods or strategies for teaching listening, intensive exercises are needed by users (teachers and students) so that the learning process can run effectively and comprehensively.

Based on the description of the interpretation of the listening process described above, there are several factors that make a person (listener) think it is difficult to understand what he is listening to. According to Brown (2001) that there are 8 (eight) factors why understanding what we see feels difficult to understand, including:

1. Cluster

In the listening learning process, a listener (listener) should be able to grasp the meaning of the words spoken by the speaker because each word arranged in a pronounced sentence contains word clusters that give a certain meaning. By understanding the clusters of words and sentences that are heard, it is hoped that the listener can convey the ideas contained in the conversation that is being listened to.

2. Redundancy

The sentences uttered by the speaker contain excessive meaning so that it can make the listener confused about the meaning of the sentence. However, a listener must be able to decide what is meant by the sentence being spoken.

3. Reduced Forms

In the utterances of conversational sentences / monologues, there are many reductions in the form of sentences both

phonologically, syntactically and pragmatically. This must be understood by listeners so that the intended meaning can be interpreted correctly.

4. Performance Variables

In expressing sentences, the native speakers make grammatical (grammatical) mistakes. However, they can understand the meaning being spoken. On the other hand, the listener has not fully grasped the meaning spoken (confused). This is what the listener needs to understand about the spoken variable display.

5. Colloquial Language

In the sentences spoken by the speaker, there are idiom forms or terms attached to the language community (English) and this makes it difficult for the listener to understand the true meaning. Therefore, listeners have to read a lot about expressions that have certain meanings.

6. Rate of Delivery

Dialogs / monologues that are spoken by speakers especially at the advanced level are delivered in a fast duration without any pause (pause). In this case, it makes it difficult for listeners to accurately grasp the meaning spoken.

7. Stress, Rhythm, and Intonation

English words have a lot of stress, rhythm

According to Rivers (1978) there are three steps in listening to an oral text. First, the author affirms that the individual has to identify the message. Second, the listener has to assimilate the foreign sound. Third, the individual starts making an elementary segmentation of the text or the listener keeps the information in the memory and then he/she is able to reflect his understanding. Those steps become regular command to achieve or comprehend the spoken text through the audio or audio visual. Furthermore, if the listener expects to comprehend the message in which

delivered by the speaker, he need to think some types of classroom listening performances. Brown (2001) stated that there are six classroom listening performances. They are reactive, intensive, responsive, selective, extensive, and interactive. Also, Rost (2011) classifies almost similar types of listening performances such as intensive, selective, interactive, extensive, responsive, and autonomous listening performances. Based on those listening performance, the listening instructors should use all types to give variably experiences to the students.

b. Principles and Procedures of Materials Development for Language learning

Referring to materials development, someone has to consider some principles that become general guidelines to process the effective learning materials development. According to Tomlinson (2011), there are sixteen principles that have to be considered in developing materials. They are:

1. Materials should give the impact on learning process for the learners.
2. Materials should help learners to feel at ease.
3. Materials should help learners to develop confidence.
4. What is being taught should be perceived by learners as relevant and useful?
5. Materials should require and facilitate learner self-investment.
6. Learners must be ready to acquire the point being taught.
7. Materials should expose the learners to language in authentic use.
8. The learners' attention should be drawn to linguistic feature of the input.
9. Materials should provide the learners with opportunities to use the target language to achieve communicative purposes.

10. Materials should take into account that the positive effects of instruction are usually delayed.
11. Materials should take into account that learners differ in learning styles.
12. Materials should take into account that learners differ in affective attitudes.
13. Materials should permit a silent period at the beginning of the instruction.
14. Material should maximize learning potential by encouraging intellectual, aesthetic, and emotional involvement which simulates both right and left brain activities.
15. Material should not rely too much on controlled practice.
16. Material should provide opportunities for outcome feedback.

Those principles can help the instructor to design what materials should become the fixable teaching support materials for the learners. However, Tomlinson also suggest that the materials development designers can select some principle they need. It means there is no demand to follow all principles.

Moreover, after deciding which principles that have to follow for developing materials, someone could continue the process of material development. Tomlinson (2011) also give

some procedures to produce effective materials development. He suggests eight frameworks for materials development. These frameworks could help the material designer to decide which material should be given in his learning activity. The eight frameworks could be described as follows:

1. Text collection. It means that we have to select the texts that can achieve interaction between the text and the senses, feelings, views, and intuitions of the reader/listener.
2. Text selection. It refers to how material designer select the suitable text (written or spoken) from their essential sources such as through library or representative online source.
3. Text experience. It means that the material designer choose the texts based on the designers reading or listening experience to get the essential source that will support the class activities.
4. Readiness activities means that the chosen text could help the learners to experience the text in similar multidimensional ways.
5. Experiential activities refers to the activities which are designed to help the learners to represent the text in their minds as they read it or listen to it and to

do so in multidimensional ways which facilitate personal engagement.

6. Intake response activities means that activities which help the learners to develop and articulate what they have taken in from the text.
7. Development activities refers to activities to provide opportunities for meaningful language production based on the learners' representations of the text.
8. Input response activities. It means that activities which the learners back to the text and which involve them in studial reading and listening tasks aimed at helping them to make discoveries about

METHODS

This research used Research and Development (R and D) design for the process of developing listening materials. The researcher used ADDIE (analyze, design, develop, implement, evaluation) design model to develop the materials. However, the researcher only used three stages of developing an English listening materials because the researcher only focused on how the listening materials were selected, adapted and validated. So, the

RESULTS AND DISCUSSION

Since the writer informed before about what principles and procedures of

the purposes and the language of the text.

Furthermore, there is also another model of material development suggested by Mochamad Zaenuri (2015). He modified this material development steps based on some previous theories he took. According to him, there are nine stages if material designers develop their teaching materials such as needs analysis, selecting material, developing material, expert validation, evaluation, revision, try-out, evaluation, and revision. Those stages could be used by material designers to get the expected product.

object of the research was the listening materials that were adapted from some online listening resources. The researcher used the *Likert Scale*; (4) very good, (3) good, (2) fair, and (1) poor to validate each point of validation items. Then, the results of validation items on listening materials were determined the criteria level for listening materials based on Widoyoko (2012).

listening materials and followed the ADDIE model to produce materials, it was

described about the regular steps so that to produce the effective materials for listening.

The *analyze* phase included the analysis of situation and condition of the teaching and learning process using interview guide and field notes. The interview was done to know the students' background, learning experiences in the class, and their opinion about listening, the availability and the need to the listening materials. The *design* phase developed prototype of listening materials by following Tomlinson's material development procedures. After completing

the listening material prototype, there were two experts to validate the prototype. Based on the experts' validation, the listening materials were developed. In this article didn't explain about the phase of implement and evaluate because this article comes from the writer's ongoing research. So the last two phases have not been done while this article was written. The next phases will be implemented next month. This article only informs until the process of expert validation. Furthermore, the article shows the experts' validation results on listening materials development, as follows:

Table1.The Results of Listening Material Development

ITEMS	VALIDATOR		AVERAGE	CATEGORY
	1	2		
1	4	4		
2	3	4		
3	3	2		
4	3	2		
5	3	3		
6	3	3		
7	4	3		
8	4	3		
9	3	3		
10	3	2		
11	3	3		
SCORE	36 (81.9)	32 (72.7)	77.3	Very Good

Based on the rating scale of Widoyoko (2012), the results from the two validators indicated 'very good' category toward the listening materials development. It can be concluded that the listening materials are valid to develop for the next phase of *develop*. The result of all phases were discussed further. The first discussion focused on the *analyze* phase. In this phase, it indicated that most students suggested to change the teaching and learning situation for better learning process. Also, they wanted the classroom facilities need to be renovated. They thought those needs could support the conducive learning environment so that they can follow the activities more enjoyable. In term of materials they got before, they suggested the instructor made the variation on the materials performance. They thought that by learning with different listening performances, these can make them to experience to understand the text and to know which performances were suitable for them. Then, on the second phase, the instructor developed and designed. The instructor developed and designed materials by following Tomlinson's procedures started from select the text by considering the students' needs and situation. The listening materials were

taken from online and recorded materials through standard book collections for listening skill. Then the instructor listened the audio and video material to make sure these materials related to the learning objectives. The next step, the instructor arranged the material based on the activities. Then, the instructor determined which materials were used for individual or group activities. The last procedure, the instructor decided whether each material implemented on the classroom activities also had interpretation tasks and awareness tasks. On *design* phase, the instructor prepared some indicators or items for validating the material development such as language, length, content, style of delivery, delivery speed, suitability with curriculum, practicality, clarity of recording, level of difficulty, attractiveness, and effectiveness (Underwood:1993a). Before going on to develop phase, the results of listening materials development showed on the 'very good' category. It means that the materials can be used for learning activities based on each objective. Unfortunately, this article hasn't showed yet to the result implementation because the next phase is going to implement on next month by doing try out. However, the

instructor expects that the result of next 'try out' could prove that the listening

materials are effective to be used for the English education study program.

CONCLUSIONS

Based on the theory and finding toward listening materials development, it can be concluded that by following the principles and procedures of developing materials, it has the effective useful materials for

students nearing needs. It needs to do try out to prove that the listening material product could support and motivate students' activities in the classroom.

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