**CHAPTER II**

**REVIEW OF RELATED LITERATURE**

This chapter presents about speaking, definition of School-Base Curriculum, technique in teaching speaking, media in teaching speaking, evaluation which can be used in assessing speaking, the role of the teacher in teaching speaking and the technique in teaching speaking by using movie.

**A. Speaking**

Speaking is the productive skill in the oral mode. As like other skills, is more complicated than it seems at first and involves more than just pronouncing words. Speaking as a communicative activity has a kind of scope or area that skills can apply. Speaking needs performance, expression, intonation, stressing, pronunciation, grammar and confidence to explore the idea or opinion. According to Anne Burns and Helen Joyce (1997: 4-5) there are several situations in speaking; they are interactive, partially interactive, and non-interactive. Interactive speaking situations include face-to-face conversations and telephone calls, in which we are alternately listening and speaking, and in which we have a chance to ask for clarification, repetition, or slower speech from our conversation partner. Some speaking situations are partially interactive, such as when giving a speech to a live audience, where the convention is that the audience does not interrupt the speech. The speaker nevertheless can see the audience and judge from the expressions on their faces and body language whether or not he or she is being understood. Some few speaking situations may be totally non-interactive, such as when recording a speech for a radio broadcast.

In sociolinguistics, SPEAKING or the SPEAKING model, is a model socio-linguistic study (represented as a mnemonic) developed by Dell Hymes. It is a tool to assist the identification and labeling of components of linguistic interaction that was driven by his view that, in order to speak a language correctly, one needs not only to learn its vocabulary and grammar, but also the context in which words are used. To facilitate the application of his representation, Hymes constructed the acronym, S-P-E-A-K-I-N-G (for setting and scene, participants, ends, acts sequence, key, instrumentalities, norms, & genre) (Hymes 1974:53-62):

1. *Setting and Scene*

 "Setting refers to the time and place of a speech act and, in general, to the physical circumstances"(Hymes, 1974:55). The living room in the grandparents' home might be a setting for a family story. Scene is the "psychological setting" or "cultural definition" of a scene, including characteristics such as range of formality and sense of play or seriousness (Hymes, 1974:55-56). The family story may be told at a reunion celebrating the grandparents' anniversary. At times, the family would be festive and playful; at other times, serious and commemorative.

1. *Participants*

 Participants include speaker and audience. Linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers (Hymes, 1974: 54 and 56). At the family reunion, an aunt might tell a story to the young female relatives, but males, although not addressed, might also hear the narrative.

1. *Ends*

 Purposes, goals, and outcomes (Hymes, 1974:56-57). The aunt may tell a story about the grandmother to entertain the audience, teach the young women, and honor the grandmother.

1. *Act Sequence*

 Form and order of the event. The aunt's story might begin as a response to a toast to the grandmother. The story's plot and development would have a sequence structured by the aunt. Possibly there would be a collaborative interruption during the telling. Finally, the group might applaud the tale and move onto another subject or activity.

1. *Key*

 Clues that establish the "tone, manner, or spirit" of the speech act (Hymes, 1974:57). The aunt might imitate the grandmother's voice and gestures in a playful way, or she might address the group in a serious voice emphasizing the sincerity and respect of the praise the story expresses.

1. *Instrumentalities*

Forms and styles of speech (Hymes, 1974:56-60). The aunt might speak in a casual register with many dialect features or might use a more formal register and careful grammatically "standard" forms.

1. *Norms*

Social rules governing the event and the participants' actions and reaction. In a playful story by the aunt, the norms might allow many audience interruptions and collaboration, or possibly those interruptions might be limited to participation by older females. A serious, formal story by the aunt might call for attention to her and no interruptions as norms.

1. *Genre*

The kind of speech act or event; for the example used here, the kind of story. The aunt might tell a character anecdote about the grandmother for entertainment, or an exemplum as moral instruction. Different disciplines develop terms for kinds of speech acts, and speech communities sometimes have their own terms for types (Hymes, 1974:62).

Under which he grouped the sixteen components (discourse: message form; message content; setting; scene; speaker/sender; addressor; hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres.) within eight divisions.

**B. Speaking in School Based Curriculum**

 School based curriculum or in Indonesia is well-known as KTSP is a new style of curriculum which demands the students to be more active; in other words, this curriculum is student-oriented. In this curriculum, the study of English at school is more improved; it uses a ‘literacy approach’ because it genre based where someone not only able in listening-speaking but also able in reading-writing. In literacy approach, there are four levels, they are:

1. Performative level (e.g. Elementary School): students are able to read what he or she wrote, able to write what being heard, record what needed, simple read for daily needs.
2. Functional level (e.g. Junior High School): students should be able to communicate (creating texts) in order to transactional need like applying a job, manual reading, manual interview, simple interview, etc.
3. Informational level (e.g. Senior High School): students should be able to access knowledge whether spoken or written (e.g. reading biology book, history, etc.)
4. Epistemic level (e.g. English/literacy major in university): students should be able to convey knowledge in English.

In literacy approach there are two terms which always used, “spoken cycle” and “written cycle”; each cycle content two courses which can not be separated. In spoken cycle there are *listening* and *speaking* courses, while in written cycle there are *reading* and *writing.* For example, when teacher teaches “Analytical Exposition” text and the expression of *asking and giving opinion* by allocating time for two months, it means that, the first month is used for “spoken cycle” course, the next one month is used for “written cycle” course. Each course has four stages and each of it needs 2X45 minutes. The four stages are:

1. *Building Knowledge of the Field:* this stage contains the introduction of the theme which will be discussed. Students’ knowledge are explored as much as possible, so that later students can be more active in the teaching and learning process.
2. *Modeling of Text:*this stage is an exposure stage where students’ reading ability is tested. In this stage, students are being taught of certain kind of text, e.g. “Analytical Exposition”. Teacher tells a story based on the text genre and students observe attentively to answer the questions related to the text.
3. *Joint Construction of Text:*this stage is designed to create students’ collaboration. From the collaboration, students are expected to be able to produce a text.
4. *Independent Construction of text:* in this last stage, students should be able to produce a certain text and present it in front of the class.

In School Based Curriculum ‘speaking’ receives a good attention where students should be able to listen, read, write and speak in bahasa Indonesia and in English (Mulyasa, 2006: 97-98). Moreover, in many schools in Indonesia today since using this curriculum, especially in senior high school, each class also provided with the conversation class in order to improve the students’ speaking ability.

**C. Teaching Speaking**

**1. Technique in Teaching Speaking**

 To make students feel more interested and to improve their speaking skill in speaking class, here are some techniques which can be used:

1. Acting from a script

 We can ask our students to act scenes from plays and/or their coursebooks, sometimes filming/recording the results. Students will often act out dialogues they have written themselves (Harmer, 2007:348). Some of the activities related to the acting from script are:

1. *Play scripts/Plays***:** it is important that when students are working on plays or playscripts, they should treat it as ‘real’ teaching. In other words, we need to help them to go through the scripts as if we were theatre directors, drawing attention to appropriate stress, intonation and speed. This means that the lines they speak will have real meaning. By giving students practice in these things before they give their final performances, we ensure that acting out is both learning and a language producing activity.

According to Mark Almond (2005: 10–12), drama/plays also helps to build students confidence, contextualize language, develop students’ empathy for other characters, involve students in appropriate problem-solving and engage them as ‘whole’ people (that is marrying emotional and intellectual characteristics of their personalities). He points out that drama practices gestures, facial expression, eye contact and movement, phonemics and prosody.

1. *Acting out dialogues:*when choosing who would come out to the front of the class, we should be careful not to choose the shyest students first. We need to work to create the right kind of supportive atmosphere in the class. We need to give students time to rehearse their dialogues before they are asked to perform them. If we can give students time to work on their dialogues, they will gain much from the whole experience.

b. Communication games

There are many communication games, all of which aim to get students talking as quickly and fluently as possible. Two particular categories are worth mentioning here (Harmer, 2007:349):

1. *Information – gap games:* many games depend on an information gap: one student has to talk to a partner in order to solve a puzzle, draw a picture (describe and draw), put things in the right order (describe and arrange) or find similarities and differences between pictures. Below is the example of this type of Information gap game;

Students are put in pairs. In each pair one student is in group A while the other students are in group B. They are told that they are going to look at maps of London. But you make sure that they realize that they may not show their maps to each others. Student in group A is given map A and students in group B is given map B. you tell them that some of differences may be in the pictures, but others are in the writing.

Map A

Map B

1. *Television and radio games:*when imported into the classroom, games from radio and TV often provide good fluency activities, as the following examples demonstrate. In ‘Twenty questions’ the chairperson thinks of an object and tells a team that the object is either animal, vegetable or mineral or a combination of two or three of these. The team has to find out what the object is asking only *yes/no* questions, such as *Can you use it in the kitchen?* or *Is it bigger than a person?* They get points if they guess the answer in 20 questions or fewer.

In other games, different tricks or devices are used to make fluent speaking amusing. In ‘Fishbowl’, for example, two students speak on any topic they like, but at a pre-arranged signal one of them has to reach into a fishbowl and take out one of the many pieces of paper on which students have previously written phrases, questions and sentences. They have to incorporate whatever is on the paper into the conversation straight away.

c. Discussion

Discussion range from highly formal, whole-group staged events to informal small-group interactions. There are some examples of discussion which can be used in speaking class as stated follows:

1. *Buzz groups:* These can be used for a whole range of discussions. For example, we might want students to predict the content of a reading text, or we may want them to talk about their reactions to it after they have read it. We might them to discuss what should be included in a news broadcast or have a quick conversation about the right kind of music for a wedding or party.
2. *Instant comment:*another way in which we can train students to respond fluently and immediately is to insert ‘instant comment’ mini-activities into lessons. This involves showing them photograph or introducing topics at any stage of a lesson and nominating students to say the first thing that comes into their heads.
3. *Formal debates:*in a formal debate, students prepare arguments in favor or against various propositions. When the debate starts, those who are appointed as ‘panel speakers’ produce well-rehearsed ‘writing-like’ arguments, whereas others, the audience, pitch in as the debate progresses with their own (less scripted) thoughts on the subject.

In order for debates to be successful, students need to be given time to plan their arguments, often in groups. They can be directed to a series of points of view either for or against a proposition. It is a good idea to allow students practice their speeches in their groups first. This will allow them feel for hat they are going to say.

1. *Unplanned discussion:*some discussions just happen in the middle of the lessons, they are unprepared for by the teachers, but, if encouraged, can provide some of the most enjoyable and productive speaking in language classes. Their success will depend on our ability to prompt and encourage and, perhaps, to change our attitude to errors and mistakes from one minute to the next. Pre-planned discussions, on the other hand, depend for their success upon the way we ask students to approach the task in hand.
2. *Reaching a consensus:*one of the best way of encouraging discussion is to provide activities which force students to reach a decision or a consensus, often as a result of choosing between specific alternatives. An example of this kind activity (with particular relevance to school) is where students consider as scenario in which an invigilator during a public exam catches a student copying from hidden notes. The class should decide a range of options, such as:

|  |
| --- |
| * The invigilator should ignore it.
* She should give the student a sign to show that she’s seen (so that the student will stop).
* She should call the family and tell them the student was cheating.
* She should inform the examining board so that the student will not be able to take that exam again.
 |

The fact of having to make such an awkward choice gives the discussion a clear purpose and an obvious outcome to aim for.

**2. Media**

When teachers teach speaking in the class, it is really recommended to provide several various media in order to stimulate and attract the students’ attention in the speaking class. There are several attractive media which can be used in the speaking class, among them are:

1. *Pictures:*a visual representation of something, such as a person or scene, produced on a surface, as in a photograph, painting, etc (Long Man Dictionary of Contemporary English, 2009).
2. *Movie:*a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement (Long Man Dictionary of Contemporary English, 2009).
3. *Pamphlet:*“Pamphlets is a small book with paper covers which deals usually with some matters of public interest”, (Long man Dictionary of Contemporary English, 2009).
4. *Brochure:*brochures is a small thin book (Booklet, pamphlets) especially one giving instructions or details of a service offered, from money, holiday brochures (Long Man Dictionary of Contemporary English, 2009).
5. *Song:*a piece of music, usually employing a verbal text, composed for the voice, especially one intended for performance by a soloist (Long Man Dictionary of Contemporary English, 2009).
6. *Flash card:*A card printed with words or numbers and briefly displayed as part of a learning drill. (The American Heritage Dictionary of the English Language, 2000)**.**

**3. Evaluation**

There are several examples which can be used to evaluate students’ speaking ability:

a. Oral Interviews

Oral interview can be conducted with individuals or pairs at all levels of language proficiency and require no preparation on the part of the student. In a classroom setting, interviews can be in the form of discussions or conversation with the teacher and with other students. Interviews can be used to elicit the following language functions: describing, giving information, or giving an opinion.

Every effective interview contains a number of mandatory stages. Michael Canale (1984) proposed a framework for oral proficiency testing that has withstood the test of time. He suggested that test-takers will perform at their best if they led through four stages:

1. *Warm-up*. In a minute or so of preliminary small talk, the interviewer directs mutual introduction, helps the test-taker become comfortable with the situation, appraises the test-taker of the format, and allay anxieties. No scoring of this phase takes place.

 Here are some possible questions which can be used in *warm-up* stage:

1. How are you?
2. What’s your name?
3. What country are you from? What [city/town]?
4. Let me tell you about the interview.
5. *Level check*. Through a series of preplanned questions, the interviewer stimulates the test-taker to respond using expected or predicted forms or functions. Questions are usually designed to elicit grammatical categories (such as past tense or subject – verb agreement), discourse structure (a sequence of events), vocabulary usage, and / or sociolinguistic factors (politeness conventions, formal/informal language). This stage could also give the interviewer a picture of the test-taker’s extroversion, readiness to speak, and confidence, all of which may be of significant consequence in the interview’s results. Linguistic target criteria are scored in this phase. If this stage is lengthy, a tape-recording of the interview is important.
6. *Probe.* Probe questions and prompts challenge test-takers to go to the heights of their ability, to extend beyond the limits of the interviewer’s expectation through increasingly difficult questions. Through probe items, the interviewer discovers the ceiling or limitation of the test-taker’s proficiency. At the lower levels of proficiency, probe items may simply demand a higher range of vocabulary or grammar from the test-taker than predicted. At the higher levels, probe items will typically ask the test-taker to give an opinion or a value judgment, to discuss his or her field of specialization, to recount a narrative, or to respond to questions that are worded in complex form. Responses to probe questions may be scored, or they may be ignored if the test-taker displays an inability to handle such complexity.
7. *Wind-down*. This final phase of the interview is simply a short period of time during which the interviewer encourages the test-taker to relax with some easy questions, sets the test-taker’s mind at ease, and provides information about when and where to obtain the results of the interview. This part is not scored.

 Meanwhile, to evaluate students’ speaking ability in the class by using interview, teachers may ask simple information questions. Questions will vary, however, with the proficiency level of students and classroom instructional goals and activities. Some sample interview questions are:

 For beginners:

1. *Can you tell me about your family?*
2. *Where have you studied English?*
3. *What subjects did you study in your last school?*
4. *Ask a friend if you can borrow his book.*
5. *Ask a teacher to repeat the directions for doing homework.*

 For intermediate level students:

1. *Describe what you did last weekend.*
2. *Tell me about the kinds of movie you like.*
3. *What is your favorite class and why?*
4. *Ask for directions to the school gym.*
5. *Ask a teacher how to solve a math problem.*

For advanced students:

1. *How do you feels you are doing in this class and why?*
2. *What has been your favorite subject this quarter and why?*
3. *Tell me about how you spend your free time.*
4. *Compare this school with your last one.*
5. *Ask a teacher how you will be graded on an assignment.*

To conduct the interview with pairs of students, teacher can share the list of prepared questions with the students and have them interview each other. This gives teachers the opportunity to assess both students during a single session.

b. Picture-Cued Descriptions or Stories

Picture cues can be used for assessment of individual students and are probably most appropriate for beginning and intermediate learners. Picture cues require no prior preparation on the part of the student and can be used to elicit the following language functions: describing, giving information, or giving an opinion.

To prepare, obtain a variety of black and white or color pictures or photographs that elicit the kind of language which teacher wants to assess. Pictures should be appropriate for the age and interest levels of the students. Pictures should be of real people rather than of cartoon characters in order to ensure appropriate interpretation. Furthermore, pictures that the teacher’s provided should familiar and appropriate with the students’ levels.

By using picture cues students can either describe or tell a story about the picture (s). Teacher might ask students to order the pictures in a preferred sequence and describe what is occurring. However, be careful to rate the students’ ability to communicate meaning rather than the creativity of the storytelling.

Brown and Yule (1983) propose using a set of photographs that tell a story, such eliciting an “eyewitness account” of an automobile accident. In this activity, students are asked to piece together by inference the story related by the pictures. Give students options in choosing pictures to talk about, puts them more in control of the situation and at ease with their ability to communicate. Give each student a few minutes to examine the picture before trying to elicit language.

In this kind of assessment, teacher should talk as minimum as possible, teacher should tell student that teacher wants him or her to tell what the pictures is about or to tell a story about the picture (s). Then ask the student to tell as much as possible for as long as he or she can. This strategy may work more effectively with older learners than with younger learners. If younger students or shy students appear reticent, teacher may need to ask a few open-ended questions to elicit language. Asking *yes/no* questions will elicit more language with more proficient students. Teachers can expect students at the beginning level to be able to label or name people, objects, colors, and other surface features of the pictures. At more advanced levels of English proficiency, students will compose a story describing relationships, events, background information about the pictures, and implications. To rate students performance, using rating scales or checklists similar to those used for the oral interview. As with the interview, rate student’s performance after the student has completed the task and returned to his or her desk.

c. Story/Text Retelling

Story / text retellings, involve having students retell stories or text selections that they have listened to or read. If you ask a student to read a story silently, however, you should first ensure that the text is at his or her reading level. Otherwise, this activity becomes an assessment of the student’s reading skills in addition to oral skills. Retellings are appropriate for individual assessment of students at the beginning and intermediate levels and require no preparation on the part of the student. Language functions most likely used in story / text retelling are describing, giving information, and summarizing.

To prepare for the story or text retelling, choose a story or text with which the student familiar and that is appropriate for the age and grade-level of the student. Students can also read stories they themselves have written or that the teacher has written for them. Plan on reading aloud approximately six to ten sentences (Underhill, 1987). You may tape record the students’ retelling for later rating or rate it shortly after the student has finished.

To conduct the story / text retelling, give clear directions to the student so that he or she understands the nature of task and how he or she will be evaluated. If the student can read the text independently, allow him or her to read it silently. If the student cannot read the text, then you can read aloud the selected passage. The advantage of a story/text retells lies in the potential for eliciting an extended amount of talk from the student.

To rate a story/text retelling, use a holistic or analytic rating scale or checklist of oral language skills. Some essential criteria of a story retelling may include accuracy in describing the setting, the characters, or a sequence of events; range of vocabulary; and appropriate syntax (Brown and Yule, 1983)

d. Improvisations/Role-Plays/Simulations

Drama techniques can be particularly effective in developing oral language skills of English language learners. These activities are authentic because they involve language use in interactive contexts. They provide a format for using elements of real-life conversation, such as repetitions, interruptions, hesitations, distractions, changes of topic, facial expressions, gestures, and idiolects (individual variations of dialect) (Forrest, 1992). Dramatic activities have been shown to reduce anxiety, increase motivation, and enhance language acquisition (Richard-Amato, 1988).

 *Improvisations* call for students to generate language given an oral or written cue called a *prompt*. Students interact following the directions on cue cards provided by the teacher (Gonzales Pino, 1988). For example, cue cards might instruct students to ask for directions to the public library from the school. Students typically get no time to prepare what they are going to say.

 *Role-plays* assign distinct roles to each student and ask them to speak through those roles. Role-plays tend to be more structured than improvisations but less scripted than plays. For example, one student might be given the role of an angry father awaiting a late return of his middle school son from a football game; another student could be given the role of the son. Students would have to prepare a dialogue prior to making their presentations.

 *Simulations* provide a context or situation in which students need to interact in order to solve a problem or make a decision together. Simulations have also been referred to as *joint discussion/decision-making activities* (Underhill, 1987). Students are allowed time to prepare their simulation and present it to the class. In an example taken from local news, students could be asked to take the role of residents, land developers, and representatives of Disney World as they discuss the pros and cons of building a theme park near a historic local landmark.

 Use of dramatic techniques is recommended for pairs or groups of students at all levels of proficiency and requires some preparation on the part of students. Forrest (1992) suggests that improvisations in pairs are more productive than those in groups. Because of the wide range of topics that can be addressed through these techniques, the types of language function that may be elicited will depend on the topic and the context. However, improvisations, role-plays, and simulations lend themselves quite well to the following language functions: greetings/leave-takings, asking for/giving information, requesting assistance, agreeing/disagreeing , giving or evaluating an opinion, giving advice, giving directions, suggesting, persuading, and encouraging.

 To prepare for using dramatic techniques, identify the context and purpose for language use and allow students time to prepare for role-plays and simulations. All written directions for improvisations, role-plays, or simulations should be at the reading level of the students. For beginning students, you can limit the use of language to accomplishing basic survival tasks such as asking for information or requesting assistance. For intermediate level students, you may want to engage students in agreeing/disagreeing or giving an opinion, advice, or directions. Decide whether students will perform before the whole class or in pairs before you alone while the rest of the class works independently.

 Topics for role-plays should be taken from students’ current interests and anticipated experiences (Donahue and Parsons, 1982). Possible topics may include discussing a grade with a teacher, refusing an invitation, or clarifying a misunderstanding.

 To do simulations, present students with a context in which they have to interact in order to reach a decision or conclusion. Cooperative learning activities for team building can be used as simulations. For example, “Survival in the Desert” presents students with a scenario of a small plane crash in a desert and asks them to decide whether to remain or leave the crash site and to determine which are the most important items to salvage for survival (such as a flashlight, a topcoat, or a bottle of salt tablets) (Kagan, 1993). Audio and video clips can also be used to provide a context for simulations, for example, a nws clip related to topic of interest to students.

 To rate improvisations, role-plays, or simulations, modify or adapt rubrics for oral language to suit the task and your students’ level of proficiency. For example, assessment may include language functions, vocabulary, grammar, discourse strategies, clarity of facts presented, and nonverbal gestures if these have all been part of class instruction.

 Most teachers will be familiar with the concept of grading with a rubric, a table with different criteria and a grading scale. To create a rubric is easy, choose the criteria on which you will grade students and list them along the left side of the page. Then create an even number of columns along the top of the page. Below is the figure 1 which is representing a holistic oral language scoring rubric;

|  |  |  |  |
| --- | --- | --- | --- |
| **Rating** | **Accuracy** | **Fluency** | **Comprehensibility** |
| 6 | Pronunciation is only very slightly influenced by the mother-tongue. Two or there minor grammatical and lexical errors (free of grammatical errors)  |  Speaks without too great an effort with a fairly wide range of expression. Searches for words occasionally but only one or two (not three) unnatural pauses.  | Easy for the listener to understand the speaker’s intention and general meaning. Very few interruptions or clarifications required.  |
| 5 | Pronunciation is slightly influenced by the mother- tongue. A few minor grammatical and lexical errors but most utterances are correct.  | Has to make en effort at times to search for words. Nevertheless, smooth delivery on the whole and only a few natural pauses.  | The speaker’s intention and general meaning are fairly clear. A few interruptions by the listener for the sake of clarification are necessary. |
| 4 | Pronunciation is still moderately influenced by the mother-tongue but no serious phonological errors. A few grammatical and lexical errors but only one or two major errors causing confusion.  | Although he has to make an effort and search for words, there are not too many unnatural pauses. Fairly smooth delivery mostly. Occasionally fragmentary but succeeds in conveying the general meaning. Fair range of expression. | Most of what the speaker says is easy to follow. His intention is always clear but several interruptions are necessary to help him to convey the message or to seek clarification.  |
| 3 | Pronunciation is influenced by the mother-tongue but only a few serious phonological errors. Several grammatical and lexical errors, some of which cause confusion. | Has to make an effort for much of the time. Often has to search for the desired meaning. Rather halting delivery and fragmentary. Range of expression often limited.  | The listener can understand a lot what is said, but he must constantly seek clarification. Cannot understand many of the speaker’s more complex or longer sentences.  |
| 2 | Pronunciation seriously influenced by the mother-tongue with errors causing a breakdown in communication. Many ‘basic’ grammatical and lexical errors.  | Long pauses while he searches for the desired meaning. Frequently fragmentary and halting delivery. Almost gives up making the effort at times. Limited range of expression. | Only small bits (usually short sentences and phrases) can be understood – and then with considerable effort by someone who is used to listening to the speaker. |
| 1 | Serious pronunciation errors as well as many ‘basic’ grammatical and lexical errors. No evidence of having mastered any of the language skills and areas practiced in course. | Full of long and unnatural pauses. Very halting and fragmentary delivery. At times gives up making the effort. Very limited range of expression. | Hardly anything of what is said can be understood. Even when the listener makes a great effort or interrupts, the speaker is unable to clarify anything he seems to have said.  |

(Heaton, 1988:100)

**D. The Role of Teachers in Teaching Speaking**

As with other any type of classroom procedure, teachers need to play a number of different roles during different speaking activities. However, there has particular relevance if you are trying to get students to speak fluently:

1. *Teacher as a prompter*

Students sometimes get lost, can’t think of what to say next or in some other way lose the fluency teacher expects to them. Teacher can leave them to struggle out of such situations on their own, and indeed sometimes this may be the best option. However, teacher may be able to help them and the activity to progress by offering discrete suggestions. If this can be done supportively, without disrupting the discussion or forcing students out of role, it will stop the sense of frustration that some students feel when they come to a dead end of language or ideas.

1. *As a participant*

 Teacher should be good animators when asking students to produce language. Sometimes this can be achieved by setting up an activity clearly and with enthusiasm. At other times, however, teachers may want to participate in discussion or role-plays themselves. That way teachers can prompt covertly, introduce new information to help the activity along, ensure continuing student engagement and generally maintain a creative atmosphere. However, in such circumstances teachers have to be careful that they do not participate too much, thus dominating the speaking and drawing all attention to them.

 There is one special sense in which teachers act as participants, and that is when they are in dialogue with the class. Just as one-to-one teachers may engage in direct conversation with their students (and co-construct dialogue, thereby scaffolding their learning), so in dialogic events in larger groups, the teacher and students may talk together communicatively as near-equal participants. These are often very special moments in this lesson, although teachers have to be careful not to take over the classroom so that students lose opportunities for speaking.

1. *As a feedback provider*

 Teacher needs to correct students’ in their speaking task. But teacher should pay attention in giving the correctness; when students are in the middle of a speaking task, over-correction may inhibit them and take the communicativeness out of the activity. On the other hand, helpful and gentle correction may get students out of difficult misunderstandings and hesitations. Everything depends upon teacher’s tact and the appropriacy of the feedback teachers gives in particular situations.

 When students have completed an activity, it is vital that teachers allow them to assess what they have done and teachers tell them what, in their opinion, went well. Teacher will respond to the content of the activity as well as the language used. Feedback for oral fluency work is described in detail below, Harmer (2007:146):

1. *Gentle Correction:* if communication breaks down completely during a fluency activity, teacher may well have to intervene. If your students can’t think of what to say, you may want to prompt them forwards. If this is just the right moment to point out a language feature, teacher may offer a form of correction. The teacher’s correction should be more ‘gentle’: in other words, teacher will not stop the whole activity and insist on everyone saying the item correctly before being allowed to continue with their discussion.

Gentle correction can be offered in a number ways, e.g.

* + 1. *STUDENT 1: And when I go holiday. I enjoy to ski in the winter and I like to surf in the summer. Yes, they are my favorites.*
		2. *TEACHER: Yes, I enjoy skiing, too.*
		3. *STUDENT 1: Ah, yes, I enjoy skiing.*
		4. *STUDENT 2: I don’t enjoy skiing. It’s too cold. What I like is …*

Teacher can use a number of other techniques for showing incorrectness, too, such as echoing and expression, or even saying *I shouldn’t say X, say Y,* etc.

However, teacher should be careful of over-correction during a fluency stage. By constantly interrupting the flow of the activity, teacher may bring it stand still. What a teacher has to judge, therefore, is whether a quick reformulation or a quick prompt may help the conversation move along without intruding too much or whether, on the contrary, it is not especially necessary and has the potential to get in the way of the conversation.

1. *Recording mistakes:* one of the problems of giving feedback after the event is that it is easy to forget what students have said. Most teachers, therefore, write down points they want to refer to later, and some like to use charts or other forms of categorization to help them do this, as in figure 2. By using this kind of chart, it will be much easier for the teacher to give an appropriate correction to the students who have made mistakes.

|  |  |  |  |
| --- | --- | --- | --- |
| **Grammar** | **Words and phrases** | **Pronunciation** | **Appropriacy** |
| Student A needs a serous fixed in grammar; *I went to London last month* instead of *I goes to London last month*. | Student B needs help in arranging the word and phrase when he speaks up; *my family like travelling better rather than staying at home* instead of *my family better like travelling than stay home.*  | Student B needs more attention in pronouncing word; *there (dhær)* instead of *than (dhæn).* | Student A doesn’t have an explanation related to topic given; she explains about her activities during her holiday rather than explanation about her hobbies.  |

FIGURE 2: A chart for recording student mistakes

 Teacher can also record students’ language performance with audio or video recorders. In this situation the students might be asked to design their own charts like the one above so that when they listen or watch, they, too, will be writing down more or less successful language performance in categories which make remembering what they heard easier. Another alternative is to divide students into groups and have each group listen or watch for something different. For example, one group might focus on pronunciation; one group could listen for the use of appropriate or inappropriate phrases, while a third looks at the effect of the physical paralinguistic features that are used. If teachers want to involve students more – especially if they have been listening to an audiotape or watching a video – teachers can ask them to write up any mistake they think they heard on the board. This can lead to a discussion in which the class votes on whether they think the mistakes are really mistakes.

1. *After the event*: when teachers have recorded student performance and want to give feedback, they can do it in a number of ways. Teachers might want to give an assessment of an activity, saying how well you thought the students did in it, and getting the students to tell you what they have found easiest or most difficult. Teachers can put some of the mistakes which have been recorded up on the board and ask students first if they can recognize the problem, and then whether they can put it right.

 Alternatively, you can write both correct and incorrect words, phrases or sentences on the board and have the students decide which is which.

 When you write examples of what you heard on the board, it is not generally a good idea to say who made the mistakes since this may expose students in front of the their classmates. Indeed, you will probably want to concentrate most on those mistakes which were made by more than one person. These can then lead on to quick teaching and re-teaching sequences.

 Another possibility is for teachers to write individual notes to students, recording mistakes they heard from those particular students with suggestions about where they might look for information about the language – in dictionaries, grammar books or on the internet.

A crucial part of the teacher’s job when organizing speaking activities is to make sure that the students understand exactly what they are supposed to do. This involves giving clear instruction and, where appropriate, demonstrating the activity with a student or students so that no one is in any doubt about what they should be doing.

**E. Technique in Teaching Speaking by Using Movie**

Movie as one example of authentic material, provide several advantages when it is being used in the class, especially in speaking class. Some of the advantages are; movie provides many colorful pictures, it also has understandable plots because it is an authentic listening/viewing material. By using movie, students are not only able to observe the plot of the stories in the movie, but they also are able to observe the mimics, movement of the lips of each character in the movie during the conversation.

The use of movie as authentic material in the class, of course need effort from the teacher. Teacher should pay attention when selecting the movie before using it in the class; students’ language level, age, needs and interest should be the first consideration for teacher (Gebhard, 1996:102). Moreover, teacher should know types of movie which is suitable for his/her students in the class; whether it is comedy, drama, cartoon, etc, in order to attract the students’ attention. The choose of movie’s duration also needs an extra attention; avoiding a very long duration (more than 2 hours) movie will be much better since it will make the students very easy to get bored and get difficulties in paying attention on the movie plot or characters which involve in the movie. This way is quite help in increasing students’ encourage and motivation in speaking class, and of course it will influence their speaking ability where their speaking ability will improve because they don’t feel shy anymore to speak since they already got a very good example about the way how to speak and having conversation with others.

Before letting the students watching the movie, it will be much better for the teacher to give several questions to the students related to the movie. Moreover, teacher also should give a clear instruction to the students about what should they do during watching the movie and after watching the movie; for example, tell the students that during watching the movie, they should analyze the characters involve in the movie and how the movie’s plot going. So that they will not feel bored and confuse when the teacher uses this technique in the class. Here are some possible questions adapted from Heaton (1998:101) that could be asked to stimulate the students in speaking and it should be answered orally:

1. Do you like to watch any films?
2. What’s your favorite film? Action films or dramas?
3. Why do you like this kind of films?
4. How often do you watch this kind of film in a week?
5. Who is your favorite actress and actors in the film that you like?
6. Why do you like them?
7. Do you have any suggestion of interesting film should I watch?
8. Why do you think I should watch this film?

In improving students’ speaking ability, you can ask them to do story telling related to the movie; for shy students, you may allow his or her to bring their own summarize about the movie plot and give them a partner (their friend) to accompany them telling the movie’s plot in front of their friends. Doing role-play also suggested in helping the students to improve their speaking ability after watching the movie; divided the students into several groups, which each group not consisting more than five persons (this way can help teachers to monitoring the students’ improvement in speaking). Teachers also allowed giving several new vocabularies taken from the movie in order to help the students in speak up in front of the class.