

CHAPTER II

THEORITICAL FOUNDATION

A. Speaking Skill

One way to understand the nature of speaking skills, as suggested by Bigelow, is by viewing them into basic aspects: motor-receptive skills and interaction skills. The former involves a mastering of sounds and structures not necessarily in any particular context. The latter involves making decision about what and how to say things in specific communicative situation to convey the right intentions or maintain relationship. This reception can be further understood by observing that these two sets of skills must not represent 'clear-cut distinctions' or a 'two-stage operation', but from the start structure must be taught in relation to use.

Moreover, much research on language awareness also suggests that the teaching sequence does not have to be structured before the communication of meanings. But content-based activities can help learners to experience and respond to meaning first. Arguably, speaking skills are best developed when learners learn eventually to take control of their own performance from an insider perspective (e.g., from that of the learner), rather than being constantly dictated to by outsider manipulation (e.g., by the teacher).

Before looking into how materials can be created to meet this need. Let me clarify what i mean by developing materials for speaking.¹

1. Definition of Speaking

The ability to speak fluently presupposes not only of knowledge of English features, but also the ability to process information and language “on the spot”. Effective speakers of English need to be able not only to produce the individual phonemes of English but also the use fluent connected speech. According to Quote from Bygate who so aptly comments that study of speaking – like the study of other uses of language – is properly an interdisciplinary field.

Speaking is one of language ability which is very important to be mastered by students in order to be good communicator. Speaking us the verbal use of language to communicate with others² Effective speakers need to able to process language in their own heads and put it into coherent order so that it comes out in forms that are not only comprehensible, but also convey the meaning that are intended. Sari Luoma said that “our personality, our self image, our knowledge of the word and our ability to reason and express our thoughts are all

¹ Brian Thomlinson, *Developing Materials for Language Teaching*, (London:Continnum.2003),p.374

². Gleen Fulcher, *Testing Second Language Speaking*, (Britain: Pearson education limited, 2003), p.23

reflected in our spoken performance in a foreign language.³

According to Jo Mc Donough and christoper “speaking is not the oral production of written language, but involves learners in the mastery of a wide range of sub skills, which, added together, constitute an overall competence in the spoken language.⁴ In general speaking can be defined as an ability of to speak fluently presuppose not only a knowledge of English features, but also to process information and language on the spot.⁵

2. Basic types of Speaking

a. *Initiative*

At one end of the continuum of types of speaking performance is the ability to simply parrot back (imitate) a word or phrase or possibly a sentence. While this is a purely phonetic level of oral production, a number of prosodic, lexical and grammatical properties of language may be included in the criterion performance.

b. Intensive

³ Sari Luoma, *Assessing Speaking* (UK: Cambridge University press, 2014) intro

⁴ Jo Mc Donough ET al. *Material and Method in ELT*, (John Wiley & Sons, Inc, 2013).3rd edition p.156

⁵ Jeremy Hurmer, *the Practice of English Language Teaching*, (London:Longman,2001), P.269

A second types of speaking frequently employed in assessment contexts is the production of short stretches of oral language design to demonstrate competence in a narrow band of grammatical, phrasal, lexica, or phonological relationship such as prosodic-elements, intonation, stress, rhythm, juncture.

c. *Responsive*

assessment task include interaction and test comprehension but at the somewhat limited level of very short conversation, standard greeting and small talks, simple request and comments, and the like.

d. *Interactive*

The difference between responsive and interactive speaking is in the length and complexity of the interactions which sometimes include multiple exchanges and or/multiple participants.

e. *Extensive*

Extwnsive oral production tasks include speeches, oral presentations, and story-telling, during which the opportunity for oral interaction from listening is the opportunity for oral interaction from listeners is either highly limited or ruled out altogether. Language style is frequently more

deliberative and formal for extensive tasks, but we cannot rule out certain informal monologue such as casually delivered speech.⁶

3. Elements of speaking[

Many students have difficulties in speaking. They are many elements of speaking that must be mastered by students in order to be a good speaker:

a. *Connected speech*

Effective speakers of English need to be able not only produce the individual phonemes of English, but also to use fluent connected speech. In connected speech sound are modified, omitted, added or weakened.

b. *Expressive device*

Native of English change the pitch and stress of particular parts of utterance, vary volume and speed, and show by other physical and nonverbal means how they are feeling. The use of this device contributes to the ability of convey meaning. They allow the extra expression of emotion and intensity.

c. *Lexis and Grammar*

⁶ H. Douglas Brown, *Language Assessment*, (Longman) P.141-142

Spontaneous speech is marked by the use of number of common lexical phrases, especially in their performance of certain language function.

d. *Negotiation Language*

Effective speaking benefits from the negotiator language we use to seek clarification and to show the structure of what we are saying.⁷

4. The Purpose of Speaking

The purpose of speaking on student. Moreover the first purpose of the speaking is for communication. Tarigan said that the main purpose of speaking is communication in order to give the though more effective. So he seaker must understand he meaning from something who wants cmmunicate.⁸

Jeremy Harmer explained that on his book. There are some reason for getting student speak in the classroom as purpose of the teaching student speaking, such as: firstly, sspeaking activities provide rehearseal opportunities-chances to practice real-life speaking in the safety of the classroom. secondly, speaking task in which studeny try to use any or all of the languages they kow provide feedback for both teacher and student. Everyone can see how well they are doing both how successful they are, and also what language

⁷ Jeremy hurmer, *the Practice of English Language Teaching*, (pearson education limited England: 2002), 3rd Ed., p.269

⁸. HGTarigan, *Berbicara sebagai Keterampilan Bahasa*, (Bandung Angkasa,1981)p.16

problem they are experiencing and finally, they more students have opportunities to *active* the various elements of language they have stored in their brains. The more automatic their use of elements becomes as a result, students gradually become autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought. Scott Thornbury suggests that the teaching of speaking depends on their being a classroom culture to speaking⁹

5. The Problem of Speaking

It has been known that learning English is not easy, and when teaching speaking to the student. Teachers have to be hardworking to do this all. If teachers want to be successful in teaching-learning the speaking lesson. Therefore, there are some problems in teaching-learning speaking that have to be known by the teacher. Usually the student can't speak English because of

- a) Lack of vocabulary needed to talk about common utterance
- b) Cannot participate actively in conversation
- c) Spoken English doesn't sound natural
- d) Poor grammar
- e) Poor pronunciation.

⁹ Jeremy Hurmer, *How to Teach English*, (England: Longman, 2007), P.123

B. Teaching Speaking for EFL Students

Language as a world language, as taught among others in schools, but there is no regional variety of English which embodies a Spanish, Brazilian or Japanese cultural identity in foreign language situation of this kind, therefore, the hundreds of thousands of learners of English tend to have an instrumental motivation for learning the foreign language. The teaching of modern language in schools has an educational function. And the older learner who deliberately set out to learn English has a clear instrumental intention he wants to visit England. To be able to communicate with English speaking tourists or friends. To be able to read English in books and newspaper¹⁰.

EFL classes are all of students speak the same first language and English is not used outside, the classroom, present, certain additional challenges for the teachers in the EFL classroom to back lack motivation, getting students to speak (a cultural issue from some where speaking in class is prohibited except when called on) and the use of the first language.

C. Storytelling

¹⁰. Geoffrey Broughton, *Teaching English as a foreign language* (US: Routledge)

Storytelling is a means for sharing and interpreting experiences. Peter L. Berger says human life is narratively rooted, humans construct their lives and shape their world into homes in terms of these groundings and memories. Stories are universal in that they can bridge cultural, linguistic and age-related divides. Storytelling can be adaptive for all ages, leaving out the notion of age segregation.¹¹ Storytelling can be used as a method to teach ethics, values and cultural norms and differences. Learning is most effective when it takes place in social environments that provide authentic social cues about how knowledge is to be applied. Stories function as a tool to pass on knowledge in a social context. So, every story has 3 parts.¹² First, The setup (The Hero's world before the adventure starts). Second, The Confrontation (The hero's world turned upside down). Third, The Resolution (Hero conquer's villain, but it's not enough for Hero to survive. The Hero or World must be transformed). Any story can be framed in such format.

1. Storytelling and Learning

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¹¹ . Atta-Alla, M.N. (2012). Integrating language skills through storytelling. English Language Teaching Journal, 5(12), 1-13.

¹² Wikipedia.com

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Human knowledge is based on stories and the human brain consists of cognitive machinery necessary to understand, remember and tell stories. Humans are storytelling organisms that both individually and socially, lead storied lives. Stories mirror human thought as humans think in narrative structures and most often remember facts in story form. Facts can be understood as smaller versions of a larger story, thus storytelling can supplement analytical thinking. Because storytelling

¹³. Atta-Alla, M.N. (2012). Integrating language skills through storytelling. *English Language Teaching Journal*, 5(12),

requires auditory and visual senses from listeners, one can learn to organize their mental representation of a story, recognize structure of language and express his or her thoughts.¹⁴

Stories tend to be based on experiential learning, but learning from an experience is not automatic. Often a person needs to attempt to tell the story of that experience before realizing its value. In this case, it is not only the listener who learns, but the teller who also becomes aware of his or her own unique experiences and background. This process of storytelling is empowering as the teller effectively conveys ideas and, with practice, is able to demonstrate the potential of human accomplishment. Storytelling taps into existing knowledge and creates bridges both culturally and motivationally toward a solution.

Stories are effective educational tools because listeners become engaged and therefore remember. Storytelling can be seen as a foundation for learning and teaching. While the storylistener is engaged, they are able to imagine new perspectives, inviting a transformative and empathetic experience. This involves allowing the individual to actively engage in the story as well as

¹⁴. McKeough, A.; et al. (2008). "Storytelling as a Foundation to Literacy Development for Aboriginal Children: Culturally and Developmentally Appropriate Practices". *Canadian Psychology*

observe, listen and participate with minimal guidance. Listening to a storyteller can create lasting personal connections, promote innovative problem solving and foster a shared understanding regarding future ambitions. The listener can then activate knowledge and imagine new possibilities. Together a storyteller and listener can seek best practices and invent new solutions. Because stories often have multiple layers of meanings, listeners have to listen closely to identify the underlying knowledge in the story. Storytelling is used as a tool to teach children the importance of respect through the practice of listening. As well as connecting children with their environment, through the theme of the stories, and give them more autonomy by using repetitive statements, which improve their learning to learn competence. It is also used to teach children to have respect for all life, value inter-connectedness and always work to overcome adversity. To teach this a Kinesthetic learningstyle would be used, involving the listeners through music, dream interpretation, or dance.¹⁵

2. Five Principles for Effective Storytelling

a. Connect with your audience

¹⁵ . Fisher-Yoshida, Beth, Kathy Dee. Geller and Steven A. Schapiro. *Innovations in Transformative Learning: Space, Culture, & the Arts*. New York: Peter Lang, 2009

Who is your audience? Before you build your story map, think about who will be seeing your story. Craft your text, maps, and other content to suit your audience. Avoid jargon and use accessible language. It's not about dumbing down; it's about striving for clarity and simplicity.

b. Lure people in

Start your story with a bang. Choose an image that's exciting and attractive. Craft your title to be active and descriptive. "Walking Tour of Springfield" is okay, but "Discover the Hidden Treasures of Springfield" is better. Make sure people know where they are. Springfield, Illinois, or Springfield, Massachusetts? Put your core concepts at the beginning rather than the end. Don't include outbound hyperlinks in your introduction that would distract someone from starting to navigate through your story—put those at the end.

c. Choose the best user experience

The Story Map application templates come in a variety of flavors. Choose an app with a user experience appropriate for your story. The Story Map Tour, for instance, is great for sets of places with photos and short captions. If you have longer text, the Story Map Journal might be better. If you want your

audience to be able to compare different maps, the Story Map Series makes the most sense. For a long, less structured narrative that people read like a web page, use the Story Map Cascade. See the Story Map to get started and to compare the available apps.

d. Make easy-to-read maps

Make sure your maps are as simple, clear, and user-friendly as possible while incorporating cartography that matches your project. Edit your map to eliminate unnecessary detail. Choose an appropriate basemap; for example, in many cases, a simple gray background map might be better than satellite imagery. Think about what custom pop-ups, legends, and symbology you want to provide to deliver your map's message.

e. thrive for simplicity

Stories are distillations. The more you do to remove nonessential elements, the more likely you are to tell an effective story. Remember that attention spans are short in the digital age. Shorten your text and simplify your maps—and then go back and do it again. A person should not have to get to the fifth or sixth section in your story to understand its underlying concepts and mission.

3. How to Improve Storytelling?

a. Listening Copenhension

Section 1 the quality of listening that take place when you tell your class story (provide you tell your rather than read aloud) is radically different from that during conventional listening from tape. And dont forget retelling stories, grammar and following up stories, for example og alternative follow up exercise give a student opportunity to decidde theirself which question (if any) they are wants answered, and to hear answer classmate.

b. Oral Production

There are storie hidden inside everyone. Elemntary students wil bring them out in dramatic , exited half-sentence, advances speaker will reach out for ever more vivid or exact expresion.¹⁶

c. Story Pool

We have tried to make these as varied as possible reader or this book. If you find pleasure and profit in telling stories with your class, than we hope you will be able to add your own stories to the pool.

d. Use Media

¹⁶ .Jhon Morgan and Mario Rinvoluceri, *once upon a time Using Stories in the language Classroom*. (New York, Cambridge University Press, 1988)p.1

Many media that can be used for storytelling such as picture/board picture , hand puppet and many more. The most important student are are expected to be able to dare to express the imagination and able to go forward the crowd to ell the stories.

4. Some Methods Used in Storytelling

a. Drill

Drill is some drawback quite a part from wether it can be shown to lead to grammatical and lexical mastery of the structures bein focused¹⁷ students a traditional use for pictures especially flashcard is in cueresponse drills. We hold on up (the cue) before nominating a student and getting response. Then we hold up other one. And nominate a different student and so on. Flashcard are particularly useful for “drilling” grammar items, for cueing different sentences, or practicing vocabulary.

b. Communication Games

Teacher some times use pictures for creative reading. They might tell students to invents story using at least three of the imags in front of them (on cue cards for example) they can tell them to have a convesation

¹⁷ Jeremy hurmer, *the Practice of English Language Teaching*, (pearson education limited England: 2001), p.134

about a specific topic, and at various stages during the conversation, they have to pick a card and bring whatever that card shows into the conversation.