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GENRE-BASED APPROACH IMPLEMENTATION IN TEACHING LISTENING: A CASE STUDY IN SENIOR HIGHSCHOOL IN BLITAR

THESIS

By:

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ENGLISH EDUCATION DEPARTMENT

FACULTY OF TEACHER TRAINING AND EDUCATION

BALITAR ISLAMIC UNIVERSITY

2024

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SHEET OF APPROVAL

Thesis by Anggun Nilam Cahya NIM. 20108810022 entitled *"Genre-Based Approach Implementation in Teaching Listening: A Case Study in Senior Highschool in Blitar"* has been approved by the advisors for further approval of the Board of Examiners.

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DEDICATION

This thesis sincerely dedicated to;

1) Allah SWT, almighty for His endless blessings and guidance,

2) And to the Prophet Muhammad SAW (peace be upon him) for his enduring inspiration.

3) Hesty Puspita Sari, M.Pd., Head of the English Education Study Program and my first advisor, and my second examiner.

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MOTTO

"Lagi pula hidup akan berakhir."

Hindia

ABSTRACT

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Keywords: Genre-Based Approach (GBA), Teaching Listening, Indonesia, Qualitative Case Study

This study aims to investigate the implementation of the Genre-Based Approach (GBA) in teaching listening to 10th-grade students at SMA Negeri 1 Sutojayan, Indonesia. The Genre-Based Approach offers a structured framework for enhancing listening skills by emphasizing different text genres, but its practical application in engaging students and improving comprehension has shown mixed results. This research employed a qualitative case study methodology, collecting data through observations, interviews, and questionnaires to assess the approach's effectiveness. Findings reveal that while GBA provides a theoretically robust method, its success heavily depends on thorough preparatory activities, including pre-listening tasks to build vocabulary and context. The study highlights the need for differentiated teaching strategies to cater to varying student proficiency levels and recommends more targeted pre- and post-listening activities to enhance comprehension and engagement. The research underscores the potential of GBA, suggesting that its effectiveness can be significantly improved through careful implementation and support.

Future research should explore additional strategies to further adapt the approach to diverse student needs and increase overall engagement in listening activities.

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CHAPTER I

INTRODUCTION

This chapter consisted introduced the research question, purpose of this study and explained the researcher's interest in the topic of study and discussed the scope and sequence of the proposed research This chapter concluded of research background, research problems, research significant, also research scope and limitations.

1.1   Research Background

English is used as an international language in multiple aspects such as business, technology, tourism, and global communication. That makes English become one of the most important in Indonesia. By learning English, students will have the ability to communicate with people around the world with different cultures. (Sri Andayani 2022). As highlighted in a report by Crystal (2012), English is the primary language of the internet. By 2022, around 5 billion people, equating to nearly 65% of the world's population, were internet users, with 170 million new users joining in the past year alone. English is the most frequently used language online, appearing on 6 million of the top 10 million websites, which accounts for over 60% of all websites.

In the acquisition of English as a second language, mastery of four essential skills—Listening, Speaking, Reading, and Writing—is imperative. According to research in first-language acquisition, these skills typically develop sequentially: listening is acquired first, followed by speaking, with reading and writing emerging

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subsequently (Goswami, 2008; Snow, 2010). This sequential development is why these skills are often collectively referred to as LSRW. Notably, listening plays a crucial role in communication, serving as the foundation for effective interaction and idea exchange (Rost, 2016). Thus, a robust understanding of listening is essential for facilitating proficient communication in both first and second language contexts. According to Brown (2001:24), "Listening is the major component in language learning and teaching because in the classroom learners do more listening than speaking." It means that listening is an important thing in daily life (Ismail & Aziz, 2020).

Listening skills are often challenging to master due to their inherent complexity (González, 2021). Successful listening requires students to focus intensely on comprehending various aspects such as accuracy, vocabulary, key points, and anticipating unknown elements (Cahyono, 2017). This skill encompasses several critical components, including distinguishing between sounds, recognizing and understanding words, identifying grammatical structures, interpreting expressions and phrases, connecting linguistic cues with non-linguistic and paralinguistic signals, using background knowledge to predict and verify meaning, and recalling key words and ideas. Despite its complexity, listening skills can be enhanced through consistent practice (Ismail & Aziz, 2020).

Numerous studies have assessed the effectiveness of genre-based teaching in enhancing language learning outcomes (Arimbawa, 2012; Cahyono, 2017; Gintings, 2020; González, 2021; Kartika-Ningsih & Gunawan, 2019; Manzouri, 2015; Mastura et al., 2020; Nurlaelawati et al., 2020; Sadeghi et al., 2014). Research indicates that genre-based approaches (GBA) aid students in identifying various

text structures and genres, fostering engagement with diverse text characteristics, and actively participating in learning activities. However, there remains limited research specifically focused on applying a genre-based approach to teaching listening. Consequently, this study proposes an investigation into the implementation of a Genre-Based Approach in Teaching Listening, using SMAN 1 Sutojayan as a case study.

1.2 Research Problems

On the basis of what has been limited above, the problems can be formulated into the following questions:

1) How is the implementation of Genre Based Approach in teaching listening to the 10th-grade students of SMA Negeri 1 Sutojayan in the academic year of 2023/2024?

2) What are the impacts of the implementation of Genre Based Approach in teaching listening of 10th-grade students of SMA Negeri 1 Sutojayan in the academic year of 2023/2024?

1.3 Research Objectives

This study is aimed at to investigate the implementation of the Genre-Based Approach (GBA) in teaching listening to 10th-grade students at SMA Negeri 1 Sutojayan, Indonesia.

1) To investigate the implementation of Genre Based Approach in teaching listening of 10th-grade students in SMA Negeri 1 Sutojayan in the academic year of 2023/2024.

2) To narrate the impacts of the implementation of Genre Based Approach in teaching listening of 10th-grade students of SMA Negeri 1 Sutojayan in the academic year of 2023/2024

1.4 Research Significant

This study is anticipated to yield several key benefits:

1) Theoretical Contributions

The research is expected to provide support for the educational claim that the Genre-Based Approach effectively enhances students' listening skills.

2) Practical Contributions:

a) For Teachers

The study's outcomes are expected to offer valuable insights for educators, helping them develop more engaging learning materials and improve their effectiveness in English language teaching.

b) For Students

The research findings are anticipated to aid students in their listening practice and boost their motivation to learn.

c) For Future Researchers

The results are expected to serve as a benchmark for evaluating whether specific techniques in teaching listening are effective. Additionally,

as action research, the study will allow researchers to reflect on and refine their teaching methods for future application.

d) For Other Researchers

The findings are expected to provide a useful reference for conducting similar studies in the field.

1.5 Research Scope and Limitation

This study explores the implementation of the Genre-Based Approach (GBA) in teaching listening skills to 10th-grade students at SMA Negeri 1 Sutojayan, Indonesia. The research focuses on how GBA can be integrated into the English curriculum to improve students' listening comprehension and engagement. Conducted over six months, from January to July 2024, the study involves one English teacher and a single class of students, aiming to provide insights into the practical application of GBA in this specific educational setting.

The scope of this research is intentionally limited to one class and one teacher to allow for a detailed examination of GBA's effects in a real classroom environment. Qualitative methods, such as classroom observations and interviews, are used to gather in-depth information about teaching and learning experiences.

However, the study has several limitations. The small sample size and focus on a single school may limit the generalizability of the findings to other schools or regions. The six-month duration may not capture long-term improvements in students' listening skills. Additionally, reliance on qualitative methods means the

findings may be influenced by researcher bias. Factors such as students' prior knowledge and motivation are not controlled for, which could affect the outcomes.

While this study offers valuable insights into using the Genre-Based Approach to teach listening, these limitations should be considered when interpreting the results. Future research could explore GBA in different educational settings and with larger sample sizes to gain a more comprehensive understanding of its impact.

CHAPTER II

LITERATURE REVIEW

This chapter consisted of theories based on the research problems and previous studies about this study. This chapter concluded of theories of teaching listening, Genre-Based Approach, the implementation of Genre-Based Approach in teaching listening, previous study and theoretical framework.

2.1 Teaching Listening

Teaching listening involves guiding learners to develop the ability to understand spoken language in various contexts. This skill is essential for effective communication and involves more than just hearing words; it includes understanding the speaker's intent, inferring meaning from context, recognizing different accents, and picking up on nuances such as tone and emotion. According to Vandergrift and Goh (2012), listening is an active process where listeners construct meaning from the input they receive, requiring them to use their background knowledge, linguistic knowledge, and strategies to comprehend spoken messages. Richards (2008) highlights that effective listening instruction should incorporate authentic listening activities, which mirror real-life situations, and should teach learners strategies to manage comprehension difficulties, such as predicting content, asking for clarification, and summarizing information. Overall, teaching listening is about equipping learners with the tools and strategies they need to navigate and interpret the rich and complex nature of spoken language.

2.1.1 Definition of Teaching

Teaching is the ability to assist learners in organizing, directing, and maximizing the stream of developing life experiences. As Dewey stated, teaching relies upon "the educational significance of social arrangements [as] means used to educate the young" (1916/Dewey 1997a, p. 89). Social arrangements, within the context of education, encompass the various structures, norms, and practices within a society that contribute to the upbringing and education of young individuals.

Teaching is a process of imparting knowledge, skills, information, or values to others. It involves the facilitation of learning, enabling individuals or groups to acquire new understanding, capabilities, or attitudes. Teachers employ various methods, strategies, and resources to engage learners and help them comprehend and apply concepts effectively.

Effective teaching encompasses several key aspects, each supported by educational research and expert insights. Instruction involves delivering information, explanations, and demonstrations to convey concepts or skills clearly to learners, as detailed by Gagné, Briggs, and Wager in their comprehensive framework on instructional design (1992). Facilitation plays a crucial role, with Brookfield (2013) emphasizing the importance of guiding and supporting learners through activities, discussions, and problem-solving exercises to deepen their understanding and application of the material. Assessment is another vital component, as Black and Wiliam (1998) discuss, involving the evaluation of learners' progress, understanding, and performance to gauge the effectiveness of teaching methods and provide feedback for improvement. Additionally, adaptation is essential, with Tomlinson (2001) highlighting the need to adjust teaching

strategies, content, and pace to suit the diverse needs, abilities, and learning styles of different individuals or groups. Finally, motivation is critical for encouraging and inspiring learners to actively engage with the material and sustain their interest in learning, as explored by Ryan and Deci (2000) in their research on intrinsic and extrinsic motivations. Together, these aspects contribute to a holistic and effective teaching approach that fosters learning and development.

According to H. C. Morrison (1934), "Teaching is an intimate. contact between a more mature person and a less mature one which is designed to further the education of the latter." Teaching is indeed an intimate and purposeful interaction between a more knowledgeable or experienced person (the teacher) and someone less knowledgeable or experienced (the learner or student). This interaction is intended to facilitate the learning, growth, and development of the learner. The intimacy in teaching is not necessarily about personal closeness but rather the close engagement, guidance, and connection established between the teacher and the student in the process of education.

According to Ryburn, "Teaching is a relationship which keeps the child to develop all his powers" (2000). Teaching is a relationship that plays a crucial role in fostering the holistic development of a child by nurturing and encouraging the development of all their faculties and capabilities. A teacher-student relationship is not solely about imparting knowledge but also about guiding, supporting, and inspiring the child to grow and flourish in various aspects. By fostering an environment that supports the development of all these aspects—intellectual, emotional, physical, social, and creative—teachers play a crucial role in helping children realize their full potential. This relationship between the teacher and the

child is essential in providing guidance, encouragement, and support as the child grows and develops into a well-rounded individual.

Teaching is a take and give activity between teacher and learner with education purposes. On the other side teaching doesn't guarantee learning; however, it creates an environment and provides the necessary tools and guidance that strongly anticipate or facilitate learning. While teaching is the process of imparting knowledge or skills, learning is the acquisition or absorption of that knowledge or skill by the learner.

While teaching sets the stage for learning, the actual acquisition of knowledge or skills depends on various factors, including the student's engagement, prior knowledge, effort, and the context in which learning takes place. The goal of teaching is to create an environment conducive to learning and to equip students with the tools and guidance necessary to facilitate their learning process.

2.1.2 Definition of Listening

Listening, fundamentally, refers to the process of receiving and interpreting auditory stimuli or sound waves through the ears and comprehending the information conveyed. It involves not only the physiological act of hearing sounds but also actively focusing attention and processing the auditory information to understand its meaning, significance, or context.

Listening is a complex process that involves several key components, each critical for effective communication. Receiving is the initial stage, where the auditory system captures sound waves and transmits them to the brain for processing. This stage involves the physical act of hearing and is fundamental to

the listening process (Goss, 1982). Understanding follows, where the listener processes the sounds, recognizes words, phrases, and intonations, and grasps the meaning conveyed by the speaker. This involves cognitive processes and linguistic knowledge, as explained by Brownell (2012). Interpreting is the next step, requiring the listener to analyze and derive meaning from the information received, understanding implications, or discerning the speaker's intentions and emotions. This component emphasizes the interpretive nature of listening, as noted by Wolvin and Coakley (1996). Evaluating involves assessing the credibility, relevance, and importance of the information being conveyed, a critical thinking process highlighted by Wolvin and Coakley (1996) in their comprehensive overview of listening. Finally, responding is the active stage where the listener provides feedback, asks questions, or engages in conversation based on the information received, thus completing the communication loop. This interactive aspect of listening is crucial for effective communication and is emphasized in the work of Brownell (2012).

Underwood (1989) simplified the definition of listening to "the activity of paying attention to and trying to get meaning." Listening is indeed the active process of paying attention to sounds or spoken words with the intention of understanding their meaning. It involves not only hearing the words but also interpreting and comprehending the message being conveyed.

Oxford defines listening as the complex skills and sound perceptions. Listening covers the understanding of the meaning of words, phrases, clauses, sentences, and discourses. In essence, listening, as defined by Oxford, underscores the complexity

of the skill, which involves not just hearing sounds but also comprehending and interpreting spoken language at different levels of linguistic units, from individual words to longer spoken texts or conversations. Developing effective listening skills encompasses honing the ability to perceive, process, and understand spoken language accurately and meaningfully.

Walberg (2004, p. 14) said that listening is an ability that adds insight and information, and listening is also the ability to achieve good communication processes from other people. The statement by Walberg (2004) emphasizes the significance of listening as a crucial ability that contributes to gaining insight, acquiring information, and fostering effective communication processes. By highlighting the role of listening in gaining insights, acquiring information, and fostering effective communication, this perspective underscores the importance of developing strong listening skills. It emphasizes that active and attentive listening is a crucial component of successful communication and can significantly contribute to one's understanding and interactions with others.

Effective listening involves active engagement, concentration, and empathy. It's not merely a passive act but an interactive process that involves focused attention, processing, and understanding of the communicated message. Good listening skills are crucial in various aspects of life, including communication, learning, building relationships, problem-solving, and effective teamwork.

Listening in learning English refers to the skill of comprehending spoken language in the English language. It is a fundamental aspect of language acquisition

and plays a crucial role in effective communication, language proficiency, and overall language development.

2.1.3 Definition of Teaching Listening

The definition of teaching listening involves the instructional process of facilitating and guiding learners to develop their listening skills in a language-learning context. Teaching listening encompasses various strategies, techniques, and activities aimed at improving students' abilities to comprehend spoken language, understand nuances in speech, and extract meaning from auditory information in the target language (FH Saqof 2020).

Teaching listening involves the deliberate and systematic approach by educators to impart, enhance, and refine students' abilities to actively engage with spoken language, comprehend verbal information, discern nuances in pronunciation, intonation, and expression, and effectively interpret and extract meaning from aural stimuli in the target language. It includes employing diverse pedagogical methods, such as pre-listening activities, listening tasks, post-listening reflections, and interactive exercises, to develop students' listening skills, promote their linguistic comprehension, and foster effective communication in the language being learned."

According to Solak, Ekrem (2016), teaching listening typically focuses on several key areas. First, it aims at developing listening comprehension by helping students improve their ability to understand spoken language at various levels, from simple phrases to more complex discourses, thereby enhancing their overall listening skills.

Additionally, it emphasizes enhancing listening strategies by teaching students techniques to actively engage with the content. This includes strategies such as predicting content, identifying key information, recognizing context clues, making inferences, and summarizing.

Another critical focus is improving vocabulary and pronunciation. This involves integrating listening activities that not only expand students' vocabulary but also expose them to different accents and pronunciations, aiding their understanding of how words are spoken and used in various contexts.

Finally, teaching listening incorporates interactive tasks that engage students in meaningful listening activities. This includes group discussions, pair work, and the use of multimedia resources, all designed to encourage active participation and improve comprehension.

Teaching listening in language education aims to equip learners with the necessary skills to comprehend and engage with spoken language effectively, thereby enhancing their overall proficiency and communicative abilities in the target language.

2.1.4 Types of Teaching Listening

Teaching listening involves employing various approaches, techniques, and activities to enhance students' listening skills and comprehension abilities.

According to E. Macháčková (2009), various teaching strategies are employed to enhance listening skills effectively. Pre-listening activities are designed to prepare students before they listen to a recording or a speaker. These may include discussing the topic, brainstorming related vocabulary, predicting content, or

setting the context to activate prior knowledge and build anticipation. Listening for specific information involves tasks that require students to extract specific details or information from the audio, such as identifying key words, dates, names, or specific facts. Listening for main ideas focuses on identifying the main concepts, themes, or central ideas presented in the listening material, providing a broader understanding of the content. Listening for sequence or order is aimed at understanding the sequence of events, steps in a process, or the order of information presented in the audio. Listening for inference includes exercises that prompt students to make inferences or draw conclusions based on the information provided in the listening passage.

Note-taking is a crucial strategy that teaches students effective note-taking skills while listening, helping them organize and remember important information. Interactive listening tasks engage students in pair or group activities, discussions, role-plays, or debates based on the content they've listened to, fostering interaction and application of listening comprehension. Listening to authentic materials involves exposing students to real-world materials like songs, movies, podcasts, or news broadcasts in the target language, which helps them become familiar with diverse accents and real-world language usage. Post-listening activities are tasks that follow the listening activity, such as summarizing, discussing, debating, writing a summary or reflection, or engaging in follow-up tasks related to the content heard. Finally, listening with visual support uses visual aids like pictures, graphs, or videos to complement the audio, providing context and support for comprehension.

These types of teaching listening strategies are not mutually exclusive and can often be combined or adapted to suit the specific learning objectives, proficiency

levels, and interests of the students. Teachers may use a mix of these approaches to create engaging and effective listening activities that cater to diverse learning styles and preferences.

2.1.5   How to Teaching Listening

While much of the research on listening skills has concentrated on second language acquisition, many of the findings are applicable to general listening instruction. Berne (1998) reviewed literature on second language learning and identified several important insights into listening comprehension practices. One notable discovery is that less proficient listeners often rely on both auditory cues and contextual meaning, whereas more proficient listeners concentrate primarily on the meaning. This distinction underscores the varied strategies employed by learners with different levels of proficiency. Moreover, pre-listening activities, such as providing brief summaries of the listening material or allowing students to preview comprehension questions, have been found to improve listening comprehension by establishing context and preparing listeners for the content.

Furthermore, Berne emphasized that video presentations aid listeners in attending to and comprehending the material better than audio presentations alone. The visual component provides additional context and cues that support understanding. The use of real, as opposed to 'made up,' listening passages also leads to greater improvement in listening comprehension, as authentic materials are more engaging and representative of actual language use. Training in listening strategies is another critical factor, as it improves comprehension, and learners can and should be taught such strategies to enhance their listening skills.

Finally, due to the complex nature of listening comprehension, listening practice should encompass a variety of situations where listening is required. This includes using different types of listening passages and different modes of presentation, such as live, video, and audio. By exposing learners to diverse listening contexts and materials, they can develop a more comprehensive set of listening skills applicable to real-world scenarios.

Research indicates that enhancing students' metacognitive awareness of their listening processes is advantageous (Wilson, 2003). Vandergrift et al. (2006) demonstrated that administering the Metacognitive Awareness Listening Questionnaire (MALQ) both before and after instruction not only tracks listening improvements over time but also fosters metacognitive reflection. The MALQ functions as a diagnostic tool and self-assessment instrument designed to help learners become more self-regulated listeners. By raising awareness of the listening process, students can improve their listening skills and, consequently, acquire a new language more efficiently (p. 454).

Furthermore, Dawes (2008) argues that listening skill instruction should be integrated into regular classroom activities. She outlines practical, classroom-tested strategies for primary teachers to develop students' listening skills in both whole-class and small-group contexts.

2.1.6   Approaches in Teaching Listening

Understanding spoken discourse involves two primary processes: Top-down and Bottom-up approaches. The Bottom-up approach focuses on interpreting

the incoming auditory input to understand the message, while the Top-down approach relies on background knowledge to derive meaning from the message. There has been considerable debate regarding the effectiveness of these methods.

Vandergrift notes that the Bottom-up approach aids learners in developing word recognition skills, whereas the Top-down approach supports the acquisition of real-life listening skills. However, using either method in isolation may not be sufficient. Tyler (2001) posits that while the Bottom-up approach is beneficial for long-term language retention, the Top-down method facilitates quicker acquisition, which is advantageous for short-term needs, such as for travellers. The choice between these methods often depends on the listening goals. Effective listening is generally achieved when both Top-down and Bottom-up approaches are employed together, integrating meaning with linguistic input.

Bottom-up processing involves decoding language from its smaller components, such as individual sounds, letters, words, and phrases, to understand the overall message. It emphasizes word recognition, decoding skills, and understanding the language structure. This approach helps learners develop their ability to recognize phonemes, words, and grammatical structures, thus enhancing their word recognition skills and understanding of the linguistic elements of the language.

On the other hand, top-down processing focuses on using context, background knowledge, and expectations to understand the overall meaning of the message. It involves using prior knowledge, context clues, and cognitive strategies to comprehend spoken language. This approach simulates real-life listening situations where individuals rely on their background knowledge, context, and

expectations to understand what they hear. Consequently, learners develop real-life listening skills by understanding the meaning of the message within its context rather than simply decoding individual words.

While bottom-up processing enhances word recognition skills and understanding of language structure, top-down processing emphasizes real-life listening skills by encouraging learners to use context, predictions, and background knowledge to comprehend the overall message. Both approaches are valuable and can be used in combination to develop comprehensive listening skills in learners, allowing them to decode language elements while also understanding and interpreting the meaning in various contexts.

There are various approaches and methods that educators employ to teach listening skills effectively, each supported by educational research and expert insights. Bottom-up processing focuses on the decoding of individual sounds, words, and phrases to comprehend larger units of spoken language. This approach involves teaching students to recognize phonemes, words, and grammatical structures to understand the overall message, as highlighted by Richards (2008). On the other hand, top-down processing emphasizes using context, prior knowledge, and expectations to understand the overall meaning. Students rely on background knowledge and context clues to comprehend spoken language, a concept supported by the work of Brown (2007).

Interactive listening involves engaging students in the listening process through group discussions, pair work, role-playing, and collaborative tasks, encouraging active participation and interaction while listening. This approach is emphasized by Vandergrift and Goh (2012) for its effectiveness in promoting active

listening skills. Utilizing authentic listening materials such as podcasts, radio broadcasts, movies, songs, and interviews exposes students to real-life language usage, various accents, and natural speech patterns. This method provides learners with authentic language experiences, as noted by Gilmore (2007).

Task-based listening involves employing tasks or activities that require listening for a specific purpose, such as extracting information, making decisions, or solving problems. This approach, discussed by Ellis (2003), focuses on achieving objectives through listening tasks. Schema theory, based on the idea that listeners interpret new information based on their existing knowledge or schemas, encourages educators to activate students' prior knowledge or create contexts that align with their experiences to facilitate comprehension, as outlined by Carrell and Eisterhold (1983).

Teaching listening comprehension strategies such as predicting, summarizing, inferring, visualizing, and questioning enhances listening comprehension. These strategies help students actively engage with the listening material; a concept supported by Rost (2011). The metacognitive approach involves encouraging students to reflect on their listening process, monitor their understanding, and employ strategies to improve comprehension. This approach, detailed by Vandergrift and Goh (2012), involves teaching students to be aware of their listening behaviours and make adjustments accordingly.

Lastly, technology-assisted listening leverages technological resources like language learning apps, online platforms, interactive videos, and multimedia resources to engage students and enhance their listening skills. The use of

technology in listening instruction is advocated by Chapelle and Jamieson (2008) for its ability to provide diverse and interactive listening experiences.

The effectiveness of these approaches often depends on various factors such as the learners' proficiency levels, learning styles, cultural background, and the context of the learning environment. Teachers might combine multiple approaches or adapt them based on the specific needs and preferences of their students to create engaging and effective listening activities.

2.2 Genre Based Approach

The Genre-Based Approach (GBA) is a method of teaching language that focuses on helping learners understand and produce different types of texts, or genres, which are characterized by specific structures, purposes, and language features. This approach is grounded in the idea that language is used to achieve particular social purposes and that understanding these purposes can enhance language learning. According to Hyland (2007), the GBA involves explicit teaching of the conventions and features of various genres, which helps learners recognize the patterns and regularities in different types of texts, such as narratives, reports, essays, and letters. Martin (1999) emphasizes that this approach not only aids in the development of linguistic skills but also in the comprehension of the cultural and social contexts in which these genres are used. The GBA typically involves stages such as deconstructing exemplar texts to understand their structure, jointly constructing texts with teacher guidance, and independently producing texts. By making the features of genres explicit, the GBA provides learners with a clear framework for understanding and using language effectively in different contexts.

2.2.1 Definition of Approach

A teaching approach represents a set of principles, beliefs, or ideas concerning the nature of learning, which are applied in the classroom setting. It encompasses a perspective on both teaching and learning, grounded in theoretical views about language and its acquisition (Hoque, Md., 2016).

An approach provides the theoretical foundation for language instruction, comprising a series of interrelated assumptions about the nature of language and the processes of language teaching and learning. It reflects a broad philosophical or theoretical stance on how languages are acquired, the essence of language itself, and how effective teaching methods can enhance the learning experience.

Ultimately, a teaching approach guides educators in designing lessons, selecting materials, and creating an environment conducive to language learning. It shapes the entire teaching process, influencing both the content and the methodology used in the classroom. Teachers often combine elements from different approaches to create a teaching style that best suits their learners and objectives.

2.2.2 Definition of Genre Based Approach

The genre-based approach is a teaching method designed to convey different types of texts or genres according to their social purposes, prioritizing the interpretation of the entire text rather than analyzing it sentence by sentence (Lin, 2006). This approach emphasizes understanding texts within their specific social and functional contexts, guiding learners to focus on the overall purpose, structure,

and communicative intent of the text. By adopting this method, students engage with texts holistically, appreciating how each genre operates within its context and serves its intended function.

Lin (2006) highlighted that this approach shifts the focus of the interpreting process from a narrow, sentence-by-sentence analysis to a broader understanding of the text's entirety. By exploring texts in their entirety, learners are encouraged to comprehend the text's purpose, structure, and conventions within the context in which it is used.

The genre-based approach to teaching emphasizes several key elements, each supported by educational research and expert insights. Contextual understanding is fundamental, highlighting the importance of considering the social, cultural, and communicative context in which a particular text or genre is used. This understanding aids in interpreting the text more comprehensively, as Martin (2009) emphasizes the significance of context in genre-based pedagogy. Holistic interpretation encourages learners to interpret texts as cohesive units, paying attention to how the different parts of the text contribute to the overall meaning and purpose rather than analyzing each sentence in isolation. This approach is supported by Hyland (2007), who stresses the importance of seeing texts as integrated wholes.

Developing genre awareness involves making learners aware of different text types or genres, their typical structures, language features, and the intentions behind their use in various contexts. This aspect is crucial for helping students recognize and use genres appropriately, as noted by Swales (1990). Functional focus entails teaching texts based on their intended social function or purpose,

enabling learners to understand how different genres are used to achieve specific communicative goals. Christie and Martin (2007) argue that focusing on the social function of texts helps learners grasp the practical applications of different genres.

Finally, producing texts allows learners to create their own texts within specific genres, applying their understanding of the genre's social purpose and structure. This element is supported by Feez and Joyce (1998), who highlight the importance of practical application in genre-based learning. By integrating these key elements, the genre-based approach provides a comprehensive framework for teaching and understanding texts in their social and cultural contexts.

Overall, the Genre-Based Approach aims to enhance learners' comprehension and production skills by providing them with the tools to interpret, analyse, and create texts in a way that aligns with the social purposes and conventions of different genres within diverse contexts.

This approach helps students develop a deeper understanding of how different text types are constructed and used for specific purposes, preparing them to become more proficient readers, writers, and communicators across various contexts.

So, the Genre-Based Approach is an instructional method used in language teaching and literacy education that focuses on teaching and learning specific text types or genres based on their structures, language features, and social purposes. This approach emphasizes understanding and producing texts within different genres, enabling learners to comprehend, analyze, and create texts effectively for various communicative purposes and contexts.

The genre-based approach is widely used in language education to develop students' language and literacy skills by providing them with the tools to comprehend, analyze, and produce texts effectively. It helps learners become more proficient readers, writers, and communicators by understanding the structures and conventions of different genres and applying this knowledge in creating texts for different communicative purposes and contexts.

2.2.3 Advantages of Genre Based Approach

According to Elshirbini Abd-ElFatah Elashri (2013), the genre-based approach in education offers several notable advantages for both teaching and learning. One significant benefit is its emphasis on real-life application. By focusing on authentic text types and genres encountered in everyday situations, this approach helps students understand how language is used in real-life contexts. Furthermore, it promotes contextual understanding, enabling students to consider the social, cultural, and communicative contexts in which different text genres are used. This fosters a deeper comprehension of language usage.

The genre-based approach also enhances language awareness by familiarizing students with the structures, features, and conventions specific to different genres. This improved linguistic knowledge subsequently leads to better comprehension, as students become adept at recognizing and interpreting the expected structures and language patterns within various genres. Additionally, the approach significantly aids in the development of writing and communication skills. By enabling students to produce texts within different genres, it equips them with the ability to convey information effectively.

Another key advantage is the promotion of critical thinking. Students engage in critical analysis by recognizing the purposes, audiences, and persuasive strategies used in various genres, which fosters their analytical skills. The understanding of various genres also contributes to genre transferability, providing students with skills that can be applied across different subjects and disciplines. This approach further prepares students for both academic and professional settings by familiarizing them with genres commonly used in these contexts, such as academic essays, reports, research papers, business emails, presentations, and formal documents.

Moreover, the genre-based approach can increase engagement and motivation among students, as teaching through familiar and relevant genres often makes the material more relatable and interesting. It also supports differentiated instruction, allowing teachers to tailor their instruction to meet the diverse needs of learners by using a range of genres. Overall, this approach supports a comprehensive understanding of language usage, enhances language skills, and prepares students to effectively comprehend, produce, and analyze various texts across different contexts and disciplines (Elashri, 2013).

This comprehensive summary draws on Elashri's findings to illustrate the multifaceted benefits of the genre-based approach in education, highlighting how it supports a holistic and practical understanding of language.

2.2.4   Disadvantages of Genre Based Approach

A genre-based approach in education, while beneficial in many respects, also presents several significant drawbacks. According to Hyland (2007), one major

disadvantage is that this approach can lead to a rigid and formulaic understanding of writing. By focusing heavily on genre conventions, students may become constrained by structural norms and miss opportunities to develop a more flexible and creative writing style. Additionally, Swales (1990) argues that a genre-based approach might overlook the importance of context and individual writer's intent, as it emphasizes adherence to pre-defined genre features rather than encouraging critical thinking and adaptation. Furthermore, some scholars, such as Bhatia (2004), highlight that a genre-based approach might not adequately address the diverse needs of students from different linguistic and cultural backgrounds. This approach could inadvertently reinforce a narrow view of what constitutes effective communication, thereby limiting students' ability to engage with a broader range of discursive practices. In summary, while genre-based instruction can offer structure, it is essential to balance it with approaches that promote adaptability, contextual understanding, and inclusivity in writing.

2.3 The Implementation of Genre Based Approach in Teaching Listening

It appears that the Genre-Based Approach (GBA) has been widely utilized in Indonesia, particularly within the English language curriculum since the implementation of the 2006 curriculum. This approach focuses on teaching English skills, especially writing, through the lens of genres defined by their social purposes.

The GBA framework in Indonesia emphasizes teaching English language skills, especially reading and writing, through the exploration and understanding of

different text genres based on their social purposes and linguistic structures. By focusing on genres and their functional aspects, students can learn to comprehend, analyze, and produce texts in various genres effectively.

This method aims to develop students' language proficiency by providing them with opportunities to engage with authentic texts, understand their organizational patterns, language features, and the communicative purposes specific to each genre. The GBA encourages students to actively participate in the learning process, enabling them to apply their knowledge in producing written texts that meet specific communicative goals.

The implementation of GBA in the English language curriculum in Indonesia aligns with the goal of enhancing students' language skills and providing a framework that helps them understand and effectively use English in diverse social and communicative contexts.

According to Eggins and Slade (1997:70), genre analysis serves as an initial step in uncovering the cultural and social foundations of language usage. Additionally, Martin (1985: 25) describes genre as purposeful, goal-oriented activities that speakers engage in as members of a culture.

In the Indonesian educational setting, the Genre-Based Approach (GBA) is structured around two distinct cycles: the spoken cycle and the written cycle. This approach integrates both listening and writing skills with a particular focus on advancing students' proficiency in these areas.

a) Spoken Cycle

Within this cycle, emphasis is placed on developing advanced listening skills. Students engage in various listening activities that expose them to

different spoken genres such as conversations, interviews, presentations, discussions, and storytelling. Through extensive exposure and practice, students aim to comprehend, analyze, and interpret spoken texts effectively.

b) Written Cycle

In contrast, the written cycle concentrates on honing students' writing abilities. Drawing from their enhanced understanding and exposure to various spoken genres in the spoken cycle, students are tasked with producing written texts. They are encouraged to create written compositions that reflect the structures, language features, and communicative purposes of the spoken genres they've encountered.

The overarching goal of this approach is for students to transition from advanced listening exercises in the spoken cycle to the production of well-crafted written texts in the written cycle. By exploring spoken genres, students gain insight into the organizational patterns, language nuances, and contextual elements inherent in each genre. Subsequently, they apply this knowledge in producing written texts that mirror the conventions and purposes of those spoken genres.

By using these two cycles, students are provided with the opportunity to create their own texts—both spoken and written—by the conclusion of the teaching and learning process. This method allows students to engage actively with different genres, comprehend their structures, and eventually produce texts that align with specific social purposes within the cultural context.

2.4 Previous Studies

There are some previous studies which is conducted by some research to support this research, likewise:

Table 2.1 Previous Study

Study	Equality	Difference
Aprilza Aswani (2023)	Both studies focus on the implementation of the Genre-Based Approach (GBA) in teaching listening skills. Both involve 10th-grade students and utilize a qualitative research design with observations and interviews.	Your study specifically addresses research equality and diverse student needs, while Aprilza Aswani emphasizes the four-cycle learning model and suggests the need for engaging learning materials to maintain student interest.
Setyo Prasiyanto Cahyono (2017)	Both studies examine the use of GBA to improve listening comprehension skills and employ a qualitative approach.	Your study focuses on 10th-grade students, while Cahyono's study involves third-semester university students and uses a case study methodology. Additionally, Cahyono explores narrative listening, while yours focuses on general listening skills.
Sunarti (2019)	Both studies investigate the challenges and benefits of implementing GBA in English language teaching and use qualitative methods such as observations and interviews.	Your study emphasizes listening skills specifically, while Sunarti examines broader pedagogical practices, classroom activities, and challenges in English teaching. Sunarti also focuses on personalized attention and support for language proficiency issues.

According to Aprilza Aswani (2023), the study investigated the effectiveness of using the Genre-Based Approach (GBA) for teaching listening. The findings revealed that the GBA, implemented through a four-cycle learning model, was effective in enhancing students' listening skills. This approach helped students identify different text variations, vocabulary, and structures, which facilitated their listening process by providing them with essential textual and linguistic knowledge.

Then Aprilia Aswani (2023) drawn a conclusion from the research indicates that the implementation of the Genre-Based Approach (GBA) using a four-cycle

learning model was effective in aiding students' listening learning. This conclusion is supported by the findings from interviews conducted by researchers, which revealed that students exhibited a strong understanding of the texts provided. They were able to comprehend text variations and their structures, leading to more effective listening skills.

The application of the GBA in listening learning facilitated students' recognition of text variations, expanded their vocabulary, and improved their understanding of text structures. These aspects were considered essential for students' success in the listening process.

However, the researcher recommends further exploration of diverse learning variations within the GBA framework, considering the diverse conditions and abilities of students. Teachers are encouraged to diversify their instructional methods to accommodate different student needs effectively.

Additionally, Aprilia Aswani (2023) suggested that teachers should curate engaging and stimulating learning materials to sustain students' interest and motivation, particularly in listening learning. Creating an environment that fosters enthusiasm and engagement can significantly impact students' learning experiences.

Overall, while the GBA with a four-cycle learning model showed promise in enhancing listening learning, there is room for continued exploration and adaptation of teaching methods to cater to students' diverse needs and to maintain their motivation in the learning process, particularly in the domain of listening skills.

The study adopted a qualitative research design, focusing on exploring subjective experiences, perspectives, and behaviours rather than numerical data or

statistical analysis. The participants in this study consisted of a teacher and 35 students from 10th grade in a Senior High School located in Blitar, Indonesia. Among these participants, there were nine male students and six female students.

The selection of the English teacher was deliberate as she is an experienced senior teacher who had been implementing the 2013 curriculum and utilizing genre-based English learning methods with 10th grade students at an established high school in Blitar. Her experience and expertise in applying the curriculum and employing genre-based learning made her an ideal participant for the study.

The data collection methods employed in this research involved classroom observation and interviews. Classroom observations allowed the researcher to directly observe the teaching and learning dynamics, strategies used by the teacher, and the engagement of students during the English lessons. Interviews conducted with both the teacher and students likely provided deeper insights into their experiences, perspectives, and perceptions regarding the implementation of genre-based English learning within the 2013 curriculum.

By utilizing qualitative methods such as observations and interviews, the study aimed to capture rich, descriptive data that would offer a comprehensive understanding of how genre-based English learning was being applied within the context of the 2013 curriculum in a 10th grade classroom in Blitar, Indonesia. This approach allowed the researcher to gather nuanced information about the teacher's practices, student engagement, and the overall effectiveness of the genre-based approach within this specific educational setting.

Setyo Prasiyanto Cahyono (2017) investigated the use of the Genre-Based Approach (GBA) in teaching narrative listening with the goal of increasing student

motivation and enhancing listening skills. The study found that the lecturer effectively implemented the GBA, which significantly boosted students' listening comprehension. This improvement was demonstrated through better performance on listening assessments and in their written responses.

Students demonstrated a commendable understanding of the schematic structure and linguistic features of narratives, showcasing their ability to follow and apply these elements effectively in their written work. This outcome indicates that the implementation of GBA not only enhanced their listening comprehension skills but also positively influenced their ability to comprehend and reproduce the structural and linguistic aspects of narratives in their writing.

Overall, the successful application of GBA in teaching narrative listening resulted in improved comprehension skills among students. Their ability to grasp and apply narrative structures and linguistic features, as reflected in their written responses, underscores the effectiveness of GBA in facilitating a deeper understanding and utilization of narrative elements.

From the description provided, it seems evident that the lecturer has effectively implemented the Genre-Based Approach (GBA) in teaching advanced listening skills. The interview with the lecturer suggests a strong belief in the effectiveness of GBA for teaching English skills, particularly listening.

The choice of narrative as a genre for teaching advanced listening is grounded in its nature as a storytelling format aimed at captivating and entertaining audiences while presenting events that lead to a crisis and subsequent resolution. Narratives often engage listeners or readers by unfolding a series of events within a structured storyline.

The research employed a case study methodology, focusing on a specific lecturer and a cohort of 32 third-semester students enrolled in the Advanced Listening course at the English Department of the Faculty of Humanities, Universitas Dian Nuswantoro, Semarang. Data collection involved analyzing the students' narrative writings and listening answer sheets, which reflected the results of the teaching and learning process. For the study, five sets of data were purposively selected as samples to represent the outcomes.

The case study approach allowed the researcher to delve deeply into a specific context, in this instance, a particular lecturer's implementation of the Genre-Based Approach in teaching Advanced Listening to a group of students. By focusing on this specific case, the research aimed to comprehensively examine the effectiveness of the GBA implementation on students' listening comprehension skills, as evidenced by their narrative writings and listening answer sheets.

Sunarti (2019) stated that this research aimed to provide a comprehensive understanding of the pedagogical practices, classroom activities, and challenges encountered by the teacher while implementing the Genre-Based Approach in English language teaching. Additionally, they aimed to shed light on the strategies and solutions employed to overcome any obstacles faced during the implementation process.

The research findings underscored the benefits of employing GBA in facilitating the delivery of English language materials. However, challenges related to students' language proficiency and the teacher's time management were identified. The suggested solution involves personalized attention and support for

students facing difficulties, reflecting an effort to enhance their learning experiences by addressing their specific language-related challenges.

The research collected data from 10th-grade students and the teacher regarding teaching strategies, difficulties faced in teaching English based on GBA, and the challenges encountered by the students at SMAN 1 Sutojayan. The process involved collecting information through observations, interviews, and document analysis, followed by a systematic process of data reduction, display, and interpretation to draw meaningful conclusions.

The study aims to explore the implementation of the Genre-Based Approach (GBA) in teaching listening to 10th-grade students at SMAN 1 Sutojayan. While previous research has extensively covered the effectiveness of GBA in improving various language skills such as writing and reading (Kartika-Ningsih & Gunawan, 2019; González, 2021), there is a notable gap in its application specifically for listening skills. Existing studies primarily focus on GBA's impact on textual and structural understanding rather than auditory comprehension. Therefore, this research seeks to address this gap by investigating how GBA can be effectively utilized to enhance students' listening abilities, providing a comprehensive understanding of its implementation and outcomes in this context

The concept of research equality in this context pertains to ensuring that all participants, regardless of their initial proficiency levels, have equal opportunities to benefit from the GBA implementation. The study incorporates a qualitative approach, which allows for a detailed exploration of individual student experiences and outcomes. By employing observational techniques and in-depth interviews, the research aims to capture diverse student perspectives and challenges. This inclusive

methodology ensures that the findings are representative of the entire student population, addressing varied needs and learning styles

The study's design, which involves meticulous scrutiny of classroom dynamics and direct immersion into the learning environment, further supports research equality. By documenting the step-by-step processes and strategies used by teachers, and analyzing the before-and-after scenarios through detailed transcriptions and audio recordings, the research provides a holistic view of the GBA's impact. This comprehensive documentation helps in understanding the specific requirements and adjustments needed to support all students effectively, ensuring equitable educational outcomes

2.5 Theoretical Framework

The theoretical framework for this study is grounded in the Genre-Based Approach (GBA), the significance of listening as a language skill, and constructivist learning theory. The Genre-Based Approach, rooted in systemic functional linguistics (SFL), emphasizes teaching language through different text genres, each serving specific social purposes (Martin, 1993; Hyland, 2007). This approach is particularly effective in educational settings as it helps students recognize and produce various genres of texts, thereby enhancing their understanding and use of language in diverse contexts (Derewianka, 2003). When applied to listening instruction, GBA involves exposing students to a range of spoken genres, which can improve their comprehension and analytical skills (Feez, 2002).

Listening is a foundational skill in language acquisition, crucial for effective communication (Brown, 2001). It involves complex cognitive processes, including decoding, understanding, interpreting, evaluating, and responding to spoken language (Vandergrift & Goh, 2012). Given these complexities, teaching strategies for listening should incorporate pre-listening, while-listening, and post-listening activities to build context, engage students, and consolidate learning (Field, 2008). This structured approach aligns well with the principles of GBA, which also emphasizes contextualized learning experiences.

The constructivist learning theory underpins the pedagogical approach of GBA. Constructivism posits that learners construct knowledge through active engagement with their environment, emphasizing the importance of contextualized, meaningful learning experiences (Vygotsky, 1978). In the context of GBA, students engage in genre-based tasks that mirror real-life language use, facilitating deeper understanding and retention of language skills (Swales, 1990). This alignment of GBA with constructivist principles supports the rationale for its implementation in teaching listening, as it fosters an interactive and student-centered learning environment.

2.6 Conceptual Framework

The conceptual framework for this study outlines the key components and their interrelationships, providing a clear structure for investigating the implementation of the Genre-Based Approach (GBA) in teaching listening at SMAN 1 Sutojayan.

The primary focus is on how GBA, as the independent variable, influences students' listening skills, which serve as the dependent variable.

The independent variable, the implementation of GBA, encompasses several components: the identification of genres relevant to the listening curriculum, the development of listening materials and tasks based on these genres, and the creation of structured lesson plans incorporating pre-listening, while-listening, and post-listening activities. These components are designed to immerse students in various spoken genres, thereby enhancing their listening comprehension and analytical skills.

Students' listening skills, the dependent variable, include their ability to comprehend the main idea, details, and inferences in spoken texts, as well as their capacity to recognize genre-specific features and interpret speakers' intentions. The study aims to observe improvements in these skills as a result of GBA implementation.

Mediating variables such as the teacher's role and student factors play a significant part in the effectiveness of GBA. The teacher's proficiency in applying GBA and creating engaging listening activities is crucial for successful implementation. Additionally, student factors such as prior knowledge, learning styles, and motivation can influence the outcomes.

The context of this study is set at SMAN 1 Sutojayan, involving 10th-grade students over a period of five and a half months (January - July 2024). The expected outcomes include enhanced comprehension and analytical skills in listening and increased student motivation. These outcomes will be assessed through observations, interviews, questionnaires, and listening tests.

This conceptual framework provides a comprehensive overview of the study, illustrating how the implementation of the Genre-Based Approach is expected to improve students' listening skills in a real-world educational setting.

CHAPTER III

METHODS AND PROCEDURE

This chapter provides details on the research design, participant selection process, and methods for data collection and analysis. Consisted of times and place of study, method of the research, population and sample.

3.1 Method of the Research

This study adopted a qualitative research approach, which explores the intricate nuances of social phenomena by gathering non-numerical data to uncover the underlying meanings within the fabric of social life (Denzin & Lincoln, 2018). The research methodology aimed to deeply scrutinize and interpret the responses of subjects, drawing insights from their narratives. Additionally, it sought to elucidate the significance gleaned from observed actions or outcomes, thereby providing a richer understanding of the studied population (Creswell & Poth, 2018).

Qualitative research is characterized by its descriptive nature, allowing researchers to delve into the intricacies of collected data through interpretation (Merriam & Tisdell, 2015). In this study, the data collection process involved a comprehensive approach, comprising both observational techniques and interviews conducted in a question-and-answer format. These methods were meticulously chosen to enable direct immersion in the various phenomena and circumstances present within the research context (Patton, 2015).

The observational component of the study involved detailed scrutiny of classroom dynamics and interactions, capturing the subtle nuances of student engagement and learning processes. Simultaneously, interviews were conducted to gain deeper insights into students' perspectives and experiences with English learning, particularly focusing on the development of listening skills. These interviews provided participants with a platform to articulate their thoughts, insights, and challenges, thereby enriching the qualitative data set with multifaceted perspectives and narratives (Silverman, 2019). The tools we used for observation were related to a learning method called the four cycles model, using GBA. This method was adapted from a study by Kartika-Ningsih and Gunawan in 2019.
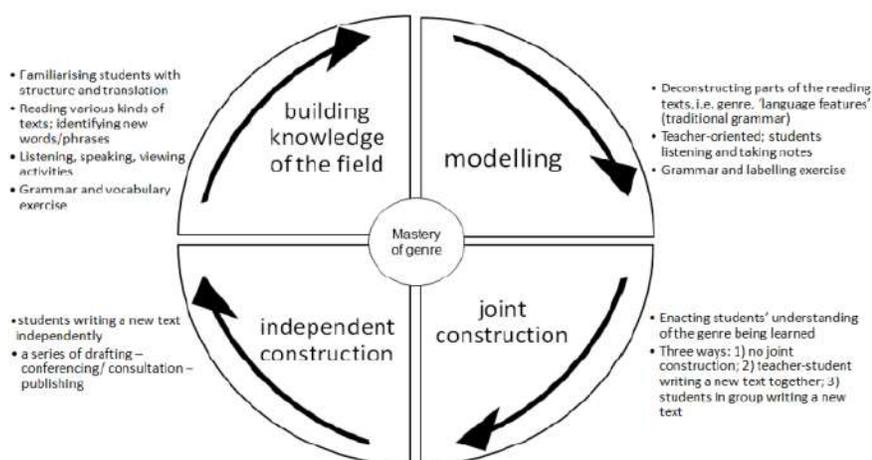
Figure 3. 1 The Four Cycles Model

1) Building Knowledge of Field

In this step, students learn more about the specific subject they're learning about. They read various texts and are encouraged to use different sources to find, evaluate, and analyze` information.

2) Modelling of Text

In this stage, students study examples of the type of text they're focusing on. They understand the purpose of the text, its structure, and the language used. For instance, they learn about how the text is organized, which verb tenses are commonly used, and the vocabulary employed.

3) Joint Construction of Text

At this point, students collaborate in groups to create a text in the chosen genre. They discuss how the text should serve its purpose, its structure, and the language aspects. Through this joint effort, students realize that writing involves continuous revision, improvement, or rewriting.

4) Independent Construction of Text

After completing the previous steps, students are encouraged to write individually and on their own. The teacher supports them by guiding them to apply what they've learned so far and providing feedback and assistance as needed.

3.2 Place and Time of the Study

This study is conducted at SMA Negeri 1 Sutojayan, a prominent senior high school located in Blitar, Indonesia, renowned for its adoption of the Genre-Based Approach (GBA) as a fundamental component of its English language instruction. The research commenced in January 2024, marking the beginning of a comprehensive exploration into the efficacy and impact of GBA on English language learning outcomes within the school's academic setting.

3.3 Population and Sample

The population refers to the entire group that a researcher is interested in studying. It includes all the individuals or elements that meet certain criteria and are relevant to the research question.

Conversely, a "sample" is a smaller subset of the population chosen for the study. This sample is selected to accurately reflect the larger population, enabling researchers to draw conclusions or make generalizations about the entire group based on the characteristics observed in the sample.

3.3.1 Population

The population for this study comprises all teachers who implement the genre-based approach to teaching listening within the specific educational context. This broader group includes educators across various schools and classrooms who utilize this pedagogical strategy to enhance students' listening skills.

3.3.2 Sample

The study's sample, which is a single teacher, represents a subset of this population, chosen for their practical experience and application of the genre-based approach. By focusing on one teacher, the research aims to provide detailed insights into the implementation of this approach, but the findings are intended to be reflective of the broader population of teachers employing similar methods.

Thus, while the study provides an in-depth analysis of one teacher's practice, it is situated within the larger context of educators who apply genre-based

techniques in their teaching. This approach allows the research to contribute to a deeper understanding of how genre-based methods are used in practice and offers implications for other educators within the same population.

3.4 Techniques of Collecting Data

In collecting the data, the writer uses some techniques. They are observation, interview, and documentation.

3.4.1 Observation

The focus of the observation is, a teacher at SMA Negeri 1 Sutojayan, who employs the Genre-Based Approach Method in her teaching. The specific class under observation is X-2, where this method is implemented. The observation period spans one and a half months, from January to late February 2024.

The planned direct classroom observation will involve the researcher meticulously documenting real-time actions and interactions between the teacher and students. As the primary instrument and observer, the researcher will take detailed field notes and photograph significant moments, as was done in the preliminary study. These notes will cover the teacher's instructional strategies, classroom management techniques, and use of educational materials. Additionally, the researcher will record student responses and engagement, noting their interactions with the teacher, peers, and lesson content. This comprehensive record aims to provide valuable insights into the educational dynamics and the teaching-learning process.

3.4.2 Interview

The second way to collect the data in interviewing. The interviews conducted regarding the Genre-Based Approach to teaching listening at the school revealed valuable insights into its implementation and effectiveness. An English teacher, who willingly agreed to participate as a research subject, shared detailed experiences and observations about using this approach in the classroom. The interview list, comprising 10 questions, will be subjected to a validation process by three expert validators who possess extensive experience in the same field.

Interview Protocol: Implementing the Genre-Based Approach in Teaching Listening

Objective: To explore the methods and experiences of teachers using the Genre-Based Approach in teaching listening to 10th-grade students.

Introduction:

1) **Introduction of the Interviewer and Purpose:**

   Thank the participant for their time.

   Explain the purpose of the interview, which is to understand the application of the Genre-Based Approach in teaching listening.

2) **Confidentiality Assurance:**

   Inform the participant that their responses will be kept confidential and used for research purposes only.

3) **Duration:**

   Indicate the expected duration of the interview.

4) **Consent:**

Obtain verbal or written consent to proceed with the interview.

Interview Questions:

Q1: Teaching Practices

Question: Bagaimana ibu mengajarkan listening pada siswa kelas 10?

Code: Q1

Q2: Approach Rationale

Question: Mengapa Genre-Based Approach ibu terapkan sebagai pendekatan dalam mengajar listening?

Code: Q2

Q3: Structuring Lessons

Question: Bagaimana ibu membagi tahapan dalam pembelajaran listening menggunakan Genre-Based Approach?

Code: Q3

Q4: Initial Stages

Question: Bagaimana tahap awal ibu mengajarkan listening dengan Genre-Based Approach?

Code: Q4

Q5: Implementation Process

Question: Bagaimana proses penerapan Genre-Based Approach pada pembelajaran listening yang ibu sampaikan?

Code: Q5

Q6: Concluding Lessons

> **Question:** Bagaimana ibu mengakhiri pembelajaran listening menggunakan Genre-Based Approach?

> **Code:** Q6

Q7: Student Response

> **Question:** Bagaimana respon siswa terhadap pembelajaran listening menggunakan Genre-Based Approach?

> **Code:** Q7

Q8: Evaluation Methods

> **Question:** Bagaimana ibu mengevaluasi kemampuan listening siswa menggunakan Genre-Based Approach?

> **Code:** Q8

Q9: Impact Assessment

> **Question:** Bagaimana dampak hasil listening siswa sebelum dan sesudah menggunakan Genre-Based Approach?

> **Code:** Q9

Q10: Challenges and Solutions

> **Question:** Apa saja tantangan yang ibu hadapi saat menerapkan Genre-Based Approach dalam pembelajaran listening, dan bagaimana ibu mengatasi tantangan tersebut?

> **Code:** Q10

Closing:

1) **Additional Comments:**

Ask if the participant has any additional comments or insights they would like to share.

2) **Thank** You:

Thank the participant for their valuable input and time.

3) **Follow-Up:**

Inform them about potential follow-up if necessary.

The researcher plans to use interviews to gather data on how the teacher implements the genre-based approach to improve students' listening comprehension and engagement with different genres of spoken texts. The interviews will detail the teacher's strategies, how these strategies enhance listening skills, and students' responses. Audio recordings and transcriptions will be documented to provide a clear account of the teaching methods and their impact. This approach will help uncover data related to the effectiveness of the genre-based approach and identify factors that support or hinder its implementation.

3.4.3   Documentations

The documentation of these interviews, including detailed transcriptions and audio recordings, provides a rich, descriptive account of the teacher's methods and the students' responses. Each interview captures the nuances of the teacher's instructional strategies and the specific techniques used to implement the genre-based approach in the classroom. The transcriptions detail the step-by-step

processes the teacher employs, such as introducing different genres, highlighting their distinct features, and engaging students in activities tailored to each genre. Audio recordings add another layer of depth, preserving the tone, emphasis, and dynamics of the teacher's explanations and the students' reactions.

This thorough documentation is essential for the research, offering concrete evidence of how the genre-based approach is applied and its impact on student learning in the school. By meticulously capturing the before-and-after scenarios through these interviews, the documentation reveals the transformative journey of both the teacher and the students. It illustrates how initial challenges were addressed, the progression of student engagement, and the improvement in listening comprehension skills. The comprehensive nature of this documentation allows for a detailed analysis of the effectiveness of the genre-based approach, providing invaluable insights that can inform future teaching practices and educational research. Furthermore, the documented experiences of the teacher and students serve as a testament to the practical benefits and potential scalability of the genre-based approach in diverse educational settings.

3.4.4 Validity and Reliability Testing

Validity is a measure that indicates the extent to which an instrument accurately measures what it is intended to measure (Suharsimi Arikunto, 2006:168). Validity is used to determine whether an item in the instrument is valid. An instrument is considered valid if it accurately reflects the aspects it aims to measure.

The validity test used in this research is content validity, obtained through expert judgment. Conduct a content analysis of the questions to ensure that all

critical aspects of the research topic are covered and that there is no overlap or redundancy among the questions. (Silverman. D, 2017)

Table 3.1 Validity Data 3 Experts

Item	Ahli 1	Ahli 2	Ahli 3
1	3	4	4
2	3	4	4
3	3	4	4
4	3	3	4
5	3	3	4
6	3	4	4
7	3	3	4
8	3	3	4

I-CVI Calculation:

Item 1: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 2: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 3: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 4: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 5: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 6: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 7: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

Item 8: All 3 experts rated 3 or 4. I-CVI = 3/3 = 1.00

S-CVI Calculation:

S-CVI = (1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00) / 8

S-CVI = 8.00 / 8

S-CVI = 1.00

Interpretation:

I-CVI: All items have an I-CVI of 1.00, indicating that each item has excellent content validity.

S-CVI: The S-CVI value of 1.00 indicates that the entire instrument has excellent content validity.

Another method for validating interview data is to employ multiple data sources or methods to corroborate the responses obtained from the interview questions. For instance, comparing interview responses with observational data or relevant documents can enhance the credibility and reliability of the findings.

3.5 Techniques of Analysing Data

When sharing the upcoming data, the researcher aims to give a clear picture of what happens in the classroom during each stage of using GBA. They'll describe how teachers teach, what activities they do, and how students react. The researcher will also include parts of the student interviews to show what students think about learning with GBA.

After collecting all the information, the researcher will think about what they've learned. They'll use the observations and interview responses to tell a story about the classroom experience. This story will show how well GBA works for teaching listening skills in SMAN 1 Sutojayan.

In this study, the data analysis process employs a descriptive technique and is conducted concurrently with data collection. The process follows several key

stages, as outlined by Creswell and Poth (2018) and Miles, Huberman, and Saldaña (2014).

Data Collection: At this initial stage, the researcher gathers data through interviews, observations, and documentation. This comprehensive collection of data includes all relevant results from these methods, preparing it for subsequent analysis. Creswell and Poth (2018) emphasize the importance of thorough data collection as the foundation for effective qualitative analysis.

Data Reduction: Following data collection, the researcher moves to the data reduction phase, where key points are selected, categorized, and summarized. This process involves focusing on data that is pertinent and necessary for the research objectives, as described by Miles, Huberman, and Saldaña (2014). Data reduction helps in managing the volume of information and honing in on essential insights.

Data Display: In the data display stage, the reduced data is organized and presented in a cohesive manner. This organization enables the researcher to view and interpret the overall findings more clearly. According to Miles, Huberman, and Saldaña (2014), effective data display is crucial for making sense of complex qualitative data and drawing meaningful conclusions.

Conclusions: The final stage involves drawing conclusions from the data. The researcher interprets the information obtained from interviews and observations to understand and utilize the findings. Creswell and Poth (2018) highlight that drawing well-supported conclusions is critical for addressing the research questions and contributing to the study's overall objectives.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

This chapter reports the result of the research. The writer describes the description of the location, finding discussion of the data. Ther are three sections. The first section is about Setting Description that describes the spot generally. After that, there is the research Findings. And for the third section is Discussion.

4.1 Setting Description

SMAN 1 Sutojayan, located in Sutojayan, Blitar, East Java, Indonesia, is a reputable public high school known for its strong academic performance and active engagement in both local and national educational initiatives. The school is strategically situated in a vibrant community, easily accessible by public transportation, making it convenient for students from various parts of the district.

The campus of SMAN 1 Sutojayan features a blend of modern facilities and traditional Indonesian design elements. The school buildings include well-equipped classrooms, each fitted with contemporary educational tools such as projectors and audio-visual equipment to enhance the teaching and learning experience. The science laboratories are stocked with up-to-date equipment, allowing students to conduct experiments and engage in hands-on learning.

The school also houses a computer lab with high-speed internet access, providing students with the resources necessary for digital learning and research. The library at SMAN 1 Sutojayan offers a diverse collection of books, academic

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journals, and digital resources, supporting the academic needs of both students and teachers.

Outdoor facilities at the school include a large sports field used for various athletic events and physical education classes. The school encourages participation in sports and physical activities, fostering teamwork and promoting a healthy lifestyle among students. Additionally, there are basketball courts and designated areas for traditional Indonesian games and activities.

SMAN 1 Sutojayan is renowned for its extracurricular programs, which include a variety of clubs and organizations that cater to students' diverse interests, such as science clubs, debate teams, art and music groups, and community service initiatives. These programs play a crucial role in the holistic development of students, helping them to cultivate leadership skills and engage in community-building activities.

The school prides itself on its dedicated teaching staff, who are not only well-qualified but also passionate about their subjects and committed to the success of their students. The teachers regularly participate in professional development programs to stay abreast of the latest educational trends and methodologies.

Community involvement is a significant aspect of the school's culture. SMAN 1 Sutojayan actively collaborates with parents and local community members, organizing events and activities that foster a strong sense of community and mutual support.

Overall, SMAN 1 Sutojayan stands out as a leading educational institution in Blitar, East Java, providing a well-rounded education that prepares students for higher education and future careers while instilling strong values and a sense of responsibility.

4.2 Research Findings

This section summarizes the key findings from the data analysis of interviews, observations, and documentation on the genre-based approach to teaching listening. The analysis highlights the effectiveness of this approach, the teacher's strategies, and its impact on student engagement and comprehension. The findings provide a clear view of how the genre-based method is applied in practice and its influence on student learning.

4.2.1 The implementation of Genre Based Approach in Teaching Listening to the 10th-Grade Students of SMA Negeri 1 Sutojayan in The Academic Year Of 2023/2024

4.2.1.1 Observation Results

The implementation of the Genre-Based Approach (GBA) took place over three sessions. To facilitate advanced listening, the teacher initiated each meeting with a warm-up activity, where select students gave brief oral presentations on the day's topic. Each student had three minutes to present before

transitioning to the listening material. During these presentations, other students were encouraged to ask questions to confirm their understanding of the topic.

Throughout the advanced listening sessions, the instructor used listening textbooks and films with a focus on expository texts, following the learning cycles outlined by Kartika-Ningsih and Gunawan (2019). Additionally, an individual interview with the teacher was conducted to explore the activities implemented during the teaching process using the Genre-Based Approach.

At the end of each class, students were given an expository text as an outcome of their listening practice. These texts were analyzed using Systemic Functional Linguistics to examine their schematic structure and language features, providing insight into the students' development as reflected in their writings.

Observations in the listening classroom indicate that the teacher effectively employed the Genre-Based Approach, demonstrated by the structured steps of building topic knowledge, presenting text examples, collaborative text analysis, and independent student work. Here is a brief explanation of each step:

1) **Observation Meet 1 (Building Knowledge of Field Before)**

(Thursday, 25th January 2024 in X-2 Senior Highschool 1 Sutojayan)

At the outset of the listening sessions, the teacher begins by offering a comprehensive introduction to expository texts. This involves explaining the social functions of expository writing, such as how it aims to inform or explain specific topics. The teacher also covers the schematic structure of these texts,

highlighting their typical organization and the role of various components. Additionally, the linguistic features of expository texts are discussed, including common language patterns, terminology, and stylistic conventions.

This initial phase, referred to as "building knowledge of the field," is crucial for students. It provides them with a framework to understand the cultural and social contexts of the topics they will encounter. By familiarizing students with the characteristics of expository texts, the teacher helps them develop a deeper understanding of how these texts function and their purpose within different contexts.

Furthermore, the teacher introduces and reviews key vocabulary that is frequently used in expository texts. This vocabulary is essential for students to effectively engage with the listening material and comprehend the content during related activities, such as listening exercises or watching instructional films. By ensuring that students are acquainted with these terms, the teacher enhances their ability to follow and interpret the listening content more accurately.

Overall, this preparatory phase equips students with the necessary background knowledge and linguistic tools, facilitating a more effective engagement with the topic and improving their overall comprehension during the subsequent listening activities.

2) Observation Meet 2 (Modelling of Text)

(Thursday, 1st February 2024 in X-2 Senior Highschool 1 Sutojayan)

During this phase of text modelling, students are guided to understand the specific characteristics of expository texts, including their social functions,

organizational patterns, and language features. The teacher enhances this understanding by providing concrete examples of expository texts. These examples illustrate the key aspects discussed, such as the text's purpose, structure, and language use. Additionally, the teacher presents sample expository texts, as shown in the figures below, to further support students' comprehension and application of these concepts

Cars should be banned in the city. As we all know, cars create pollution, and cause a lot of road deaths and other accidents. } Thesis

Firstly, *cars*, as we all know, contribute to most of the pollution in the world. Cars emit a deadly gas that causes illnesses such as bronchitis, lung cancer, and 'triggers' off asthma. Some of these illnesses are so bad that people can die from them.

Secondly, the city is very busy. Pedestrians wander everywhere and cars commonly hit pedestrians in the city, which causes them to die. Cars today are our roads biggest killers. } Argumentation

Thirdly, cars are very noisy. If you live in the city, you may find it hard to sleep at night, or concentrate on your homework, and especially talk to someone.

In conclusion, cars should be banned from the city for the reasons listed. } reiteration/conclucion

Figure 4. 1 Examples of Expository Texts

Additionally, during this phase, the teacher takes on the role of facilitator, helping students who encounter difficulties in understanding or interpreting the ideas, vocabulary, or phrases presented by characters in the audio or film they are engaging with. The teacher provides numerous examples of expository texts to ensure that students gain a thorough understanding of the structure and linguistic features of expository writing. This support is crucial for helping students fully grasp the concepts and apply them effectively in their listening activities.

3) Observation Meet 3 (Joint Construction)

(Thursday, 18th January 2024 in X-2 Senior Highschool 1 Sutojayan)

In this phase, the teacher invites students to find expository text videos on YouTube. They are then asked to summarize the videos, covering the definition, structure, and language features of the expository texts. Each student is given three minutes to present their summary to the class in their own words.

This method helps students learn how to segment the structure of an expository text and identify its linguistic features. These features include specific participants, various types of processes (such as material, behavioural, verbal, relational, and mental processes), internal conjunctions, thinking verbs, and the use of the present simple tense. Through this activity, students gain practical experience in recognizing and applying these elements in their understanding of expository texts.

4) Observation Meet 4 (Independent Construction)

(Thursday, 22nd January 2024 in X-2 Senior Highschool 1 Sutojayan)

Before moving on to the final phase of the learning cycle, known as independent construction, the teacher reviews and evaluates the students' understanding of the material covered in previous phases. Following this review, students are assigned an individual task: they must listen to an expository text audio discussing opinions on mobile phones and then rewrite the text in their own words. This task involves analyzing the schematic structure and linguistic features of the audio.

The students' written assignments reflect their comprehension of expository listening. They are required to identify new vocabulary and specific participants relevant to the expository text and respond to questions related to the audio. During this assignment, students must capture each part of the schematic structure of the audio and present it in their own simplified version.

At the conclusion of the learning cycle, students submit their assignments, which include their rewritten text and responses to the teacher's questions. This final submission demonstrates their grasp of the expository text's structure and features.

4.2.1.2 Interview Results

In order to investigate the implementation of Genre Based Approach in teaching listening of 10th-grade students in SMAN 1 Sutojayan in the academic year of 2023/2024, the researcher asked "Bagaimana ibu membagi tahapan dalam pembelajaran listening menggunakan Genre-Based Approach? memulai, dalam proses, serta mengakhiri pembelajaran?".

To answer that, the interviewee emphasized the importance of a graded approach in teaching listening. They explained that starting with simple tasks and gradually moving to more complex ones is crucial. Initially, students work with single words, then sentences, and eventually short dialogues. This step-by-step process helps accommodate the varying abilities of 10th-grade students. In the context of the Merdeka curriculum, differentiated instruction is necessary to cater to each student's unique needs. If a student struggles with long dialogues, they are given shorter ones to build confidence.

The approach includes providing prior knowledge, or "sangu," before listening activities. This involves teaching new vocabulary and pronunciation that students will encounter. During listening exercises, repeated practice is encouraged, though time constraints in the classroom limit this to three repetitions. After listening, comprehension is checked with progressively challenging questions to ensure understanding. This structured method ensures students are better prepared and more engaged in listening activities.

The implementation of the Genre-Based Approach (GBA) in teaching listening at SMAN 1 Sutojayan also presents several challenges. One significant issue is the availability and quality of media equipment, such as speakers and other gadgets necessary for effective listening activities. In some instances, the lack of proper tools, like headphones, can hinder the learning process and reduce the effectiveness of the approach. Additionally, the success of GBA heavily relies on thorough preparation; inadequate preparation can lead to poor outcomes and student disengagement. Students initially find listening difficult and are often not very engaged, which underscores the need for a well-structured and progressive teaching method. Ensuring that all students are adequately prepared with the required prior knowledge and vocabulary is another challenge. These obstacles highlight the importance of proper resource allocation and meticulous planning to maximize the benefits of the Genre-Based Approach in teaching listening skills.

4.2.1.3 Documentation Results

For the documentations, the researcher takes example of student's worksheet as the result from the learning. The researcher also takes photos of the classroom between the observation.
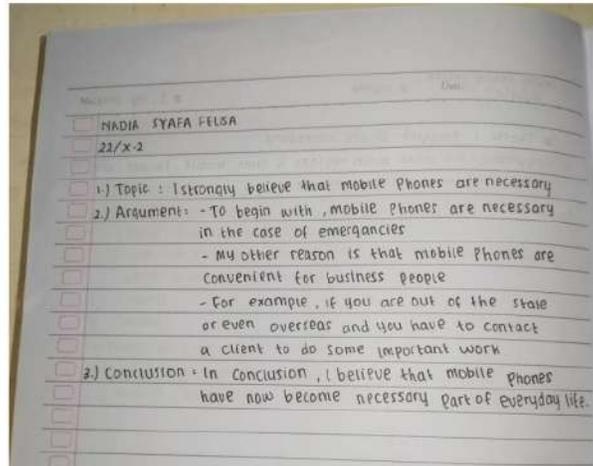
Figure 4.2 Student's Worksheet

Figure 4.3 Observation Meet 1 (Thursday, 25th January 2024 in X-2 Senior Highschool 1 Sutojayan)

Figure 4.4 Observation Meet 2 (Thursday, 1st February 2024 in X-2 Senior Highschool 1 Sutojayan)

Figure 4.5 Observation Met 3 (Thursday, 18th January 2024 in X-2 Senior Highschool 1 Sutojayan)

Figure 4.6 Observation Meet 4 (Thursday, 22nd January 2024 in X-2 Senior Highschool 1 Sutojayan)

4.2.2 The Impacts of The Implementation of Genre Based Approach in Teaching Listening Of 10th-Grade Students of SMA Negeri 1 Sutojayan in The Academic Year Of 2023/2024

4.2.2.1 Observation Results

Based on the observations conducted regarding the implementation of the Genre-Based Approach in teaching listening to 10th-grade students of SMAN 1 Sutojayan in the academic year 2023/2024, it was found that the impacts of this approach were not significantly affecting the students' listening skills. Although the approach provided a structured framework for understanding various text genres and aimed to enhance students' comprehension, the overall improvement in listening abilities was marginal. The students showed some familiarity with the schematic structures and linguistic features of the genres presented, but this did not translate into a marked increase in their listening proficiency. Several

factors may have contributed to this outcome, including the limited duration of the implementation, varying levels of student engagement, and potential gaps in the adaptation of the approach to the students' specific needs. Consequently, while the Genre-Based Approach introduced some positive elements into the listening curriculum, its overall impact on the students' listening skills was less pronounced than anticipated.

4.2.2.2 Interview Results

In order to narrate the impacts of the implementation of Genre-Based Approach in teaching listening of 10th-grade students of SMAN 1 Sutojayan in the academic year of 2023/2024, the researcher asked the questions "Bagaimana dampak hasil listening siswa sebelum dan sesudah menggunakan Genre-Based Approach?".

The teacher stated that listening is often perceived as a challenging skill by both teachers and students. According to observations, students' responses to listening activities have not been very positive, mainly because they have not fully engaged with the tasks. When the teacher starts with more challenging listening exercises, students struggle and do not connect well with the activities. However, when graded exercises that match students' current abilities are used, students feel more confident and are more willing to attempt higher-level tasks. This approach makes them more engaged and curious about what comes next.

To enhance engagement, the teacher usually incorporates retelling activities. After listening to a monologue, students are asked to summarize what they've heard. This activity, whether done in two sentences or more, helps them

process and recall information. Additionally, summarizing, which involves higher-order thinking skills, is beneficial. Often, lessons end with a retelling task where students use their own words to describe what they heard, either in written or spoken form. This method integrates listening with speaking and writing, making the skills interconnected. Therefore, the evaluation is comprehensive, ensuring that all language skills are practiced and developed in tandem.

And then the teacher state that the method itself does not significantly impact students, but the presentation and steps taken are crucial. Regardless of the approach, what matters is correctly implementing the steps, such as ensuring the exercises are appropriately graded and engaging students in listening activities. Students should not start with difficult tasks; instead, they should first be engaged with simpler activities and equipped with sufficient vocabulary. Many teachers, including myself at times, tend to skip the pre-listening stage, which is essential for preparing students. A brief pre-listening activity of about 10 minutes can provide students with the necessary vocabulary and context, helping them understand the listening material better. If the steps are not followed correctly, students will struggle, regardless of the method used. Therefore, the effectiveness of any teaching method depends on how the teacher presents and structures the learning activities. A graded, step-by-step approach keeps students engaged and curious, ensuring they blend with and understand the listening exercises.

4.2.2.3 Documentation Results

Audio recordings further support the documentation process. These recordings of interviews, activities allow researchers to review and verify the accuracy of field notes and transcripts, ensuring that all relevant details are captured and no information is overlooked.
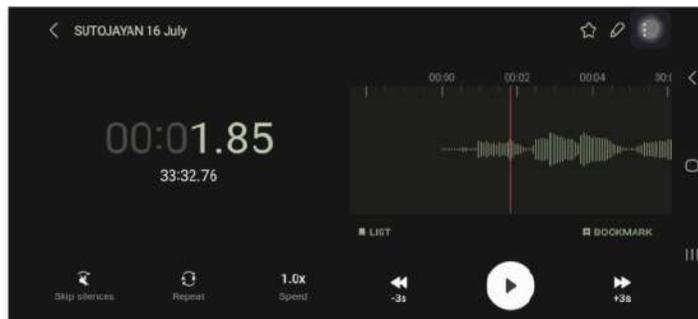
Figure 4.7 Interview Recording 21 July 2023

For other documentations, researcher asked for the student's report card specifically for listening academic performance. Unfortunately, the teacher gently rejects to provide the file due to concerns about privacy and confidentiality. Additionally, school policies often restrict the distribution of academic documents, requiring administrative approval before any release. Compliance with data protection regulations, such as privacy laws, further necessitates careful handling of personal information to ensure that it is not disclosed improperly.

But the teacher provides the raw grade list of the X-2 English learning such as below:

Table 4.1 X-2 Score List

NO	NAMA	L/P	I	II	III	TEKS	UH
1	ADM	P	100	95	100	100	90
2	AIF	P	100	95	100	100	85
3	ATH	P	100	95	100	100	90
4	AAFN	P	80	90	80	80	70
5	AKN	P	100	90	80	100	90
6	ARF	P	100	90	100	100	80
7	AJ	P	100	100	80	100	90
8	CSA	P	100	100	100	100	90
9	DNRA	P	100	90	100	100	85
10	DA	P	100	100	80	80	80
11	EC	P	100	95	80	80	80
12	FDW	P	100	95	100	100	85
13	FSA	P	100	90	100	100	70
14	FPW	L	80	80	80	80	70
15	IDR	P	100	90	80	80	70
16	IZM	L	80	80	80	80	90
17	IDK	P	100	90	100	100	70
18	IF	P	100	95	100	100	60
19	KIS	P	100	100	80	80	85
20	LEF						
21	MNRPH	L	100	80	80	80	85
22	NSF	P	100	90	100	100	70
23	NAS	P	100	90	100	100	90
24	NRA	P	100	100	100	100	90
25	NSR	P	100	85	100	100	80
26	NNS	P	100	90	80	35	80
27	NANM	L	100	90	80	80	90
28	RN	P	100	90	100	100	80
29	RKA	L	100	80	80	80	70
30	RDPS	P	100	100	80	80	85
31	SSN	L	100	90	80	80	65
32	SAY	P	100	90	80	80	65
33	TSJA	L	100	90	100	100	85
34	VVP	L	100	90	80	80	90
35	VOS	L	100	80	80	80	70
36	VR	L	100	90	80	80	75

Match with the observation date, the grade list is based on the steps taken from meet 1 to meet 4 and then a test to check their final grade.

4.3 Findings and Discussion

This section presents the findings and discussion on the Genre-Based Approach (GBA) applied at SMAN 1 Sutojayan. It evaluates how the GBA improved students'

listening skills and comprehension of expository texts, highlighting the effectiveness of its structured phases: Building Knowledge of Field, Modelling of Text, Joint Construction, and Independent Construction. The discussion also covers the role of interactive activities and multimedia resources in enhancing engagement and comprehension. Despite these positive outcomes, challenges such as inadequate media equipment and initial student disengagement are addressed, emphasizing the need for effective preparation and resource management.

4.3.1 Findings

The implementation of the Genre-Based Approach (GBA) at SMAN 1 Sutojayan yielded positive results in teaching listening, as the structured phases—Building Knowledge of Field, Modelling of Text, Joint Construction, and Independent Construction—effectively enhanced students' listening skills and comprehension of expository texts. This sequential method enabled students to better understand the schematic structures and linguistic features of the texts, as demonstrated by their improved ability to produce coherent written summaries based on their listening exercises. The learning environment was further enriched by incorporating warm-up activities and oral presentations at the start of each session, which promoted a more interactive and engaging classroom atmosphere. These activities encouraged students to ask questions and participate in discussions, reinforcing their understanding and boosting their confidence in speaking and listening. The use of listening textbooks and movies, combined with the GBA framework, facilitated a deeper comprehension of expository texts, with individual interviews revealing significant improvements in students' ability to identify linguistic features and schematic structures. However, the implementation faced

challenges, including issues with the availability and quality of media equipment, such as inadequate headphones and speakers, which impacted the effectiveness of listening activities. Additionally, students initially struggled with listening tasks and showed signs of disengagement, underscoring the need for continuous motivation and engagement strategies. The success of the GBA was closely tied to thorough preparation and effective resource allocation; inadequate preparation led to suboptimal outcomes and student disengagement. The teacher's role was crucial in navigating the complexities of expository texts, particularly during the Modelling and Joint Construction phases, making it essential for students to have the required prior knowledge and vocabulary for effective learning.

4.3.2 Discussion

The findings from the study on the genre-based approach (GBA) and the theoretical perspectives provided by Elashri (2013) and other scholars reveal several areas of alignment and divergence.

Effectiveness of the Genre-Based Approach: The study found that the GBA effectively improved students' listening skills and their understanding of expository texts. This is supported by Elashri's assertion that the genre-based approach enhances language awareness by familiarizing students with specific text structures and conventions. Both sources agree that understanding these genre-specific features contributes to better comprehension and recognition of text structures, validating the effectiveness of the GBA in developing listening skills.

Student Engagement and Interaction: The research observed that interactive elements, such as warm-up activities and group discussions, increased student engagement and confidence. Elashri similarly notes that the genre-based approach fosters student motivation by incorporating familiar and relevant genres, which makes the learning material more engaging. This congruence suggests that the GBA's ability to enhance engagement and participation is well-supported by both practical findings and theoretical perspectives.

Development of Listening Comprehension: According to the study, the use of listening textbooks and multimedia resources, combined with the GBA framework, significantly improved students' ability to comprehend expository texts. Elashri's findings align with this observation, as they highlight how genre-based methods improve comprehension by teaching students to recognize and interpret various text genres. Both sources support the idea that familiarity with genre-specific features enhances comprehension.

Challenges and Limitations: The study identified practical challenges such as inadequate media equipment and initial student disengagement, which impacted the effectiveness of the GBA. These issues resonate with the theoretical critiques offered by Hyland (2007) and Swales (1990), who argue that an overemphasis on genre conventions might limit flexibility and creativity. While the study focuses on practical obstacles, Hyland and Swales raise concerns about the rigidity of genre-based approaches, suggesting a need for balance between structure and adaptability.

Preparation and Resource Allocation: The study emphasized that thorough preparation and proper resource allocation are crucial for the successful implementation of the GBA. In contrast, Elashri's discussion centers more on the overall advantages of the genre-based approach without addressing specific implementation challenges. This highlights an additional practical dimension of the genre-based approach not covered in Elashri's analysis, underscoring the importance of effective preparation and resources in achieving successful outcomes.

In summary, the study's findings generally align with Elashri's observations on the benefits of the genre-based approach, particularly regarding comprehension and engagement. However, the study also highlights practical challenges and limitations that echo concerns about rigidity and resource issues discussed by other scholars. This comparison underscores both the strengths and limitations of the genre-based approach, integrating practical insights with theoretical critiques

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the final insights drawn from the investigation on the implementation of the Genre-Based Approach in teaching listening to 10th-grade students of SMAN 1 Sutojayan. It presents a comprehensive summary of the research findings, highlighting the key conclusions about the effectiveness and challenges of the approach. Additionally, it offers practical suggestions for educators to enhance the teaching and learning process. By reflecting on the study's outcomes, this chapter aims to provide valuable recommendations for future implementations and further research in the field of language education.

5.1 Conclusion

The implementation of the Genre-Based Approach in teaching listening to 10th-grade students at SMAN 1 Sutojayan has been underway since the method's emergence in the educational world. According to the teacher, this approach has been highly beneficial in delivering listening material and continues to be used. However, while the approach offers a structured and theoretically sound method for developing students' listening skills, its practical impact on student engagement and comprehension has been limited.

The success of the Genre-Based Approach largely depends on thorough preparatory steps, such as ensuring that students possess sufficient prior knowledge and vocabulary before engaging with listening material. Despite the approach's benefits, students often struggle with listening activities, especially when the material is challenging and not preceded by adequate pre-listening activities.

Furthermore, additional supportive factors are necessary, including a well-prepared teacher, mastery of the material, a conducive classroom environment, and the students' own capabilities. The step-by-step technique, known as "graded," is identified as an effective strategy to enhance student motivation. However, challenges have emerged, particularly regarding the technical requirements for effectively delivering material using the Genre-Based Approach.

5.2 Suggestion

When discussing teaching strategies for listening or planning further research on the Genre-Based Approach in teaching listening, the following suggestions may be useful for teachers and researchers. These recommendations can help enhance the implementation of this approach and improve its effectiveness in a senior high school context in Indonesia.

a. For Teachers

Adjusting teaching methods to cater to students' varying skill levels is essential. Start with simpler tasks and gradually increase the complexity. Providing clear and structured pre-listening activities will help build students' vocabulary and context, making listening exercises more effective. Incorporate activities after listening to reinforce comprehension and ensure students can apply what they've learned

b. For Institutions

It's important to offer training and resources for teachers to help them use different teaching methods and effective pre- and post-listening activities. Creating a supportive learning environment with the right tools and resources

is crucial for effective teaching. Additionally, encouraging teachers to share successful strategies fosters a collaborative and supportive community.

c. For Researchers

Investigating methods to boost student engagement with the Genre-Based Approach can help make the approach more effective. Researching how to adapt the approach to meet diverse student needs, such as varying language skills and learning styles, is also important. Finally, studying how different preparation and support techniques impact the approach's success can help identify best practices for teaching.

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APPENDICES

Appendix 1 The Research Interview Questions

No.	Subtopik dan Aspek yang Dituju	Catatan dan Panduan	Pertanyaan Wawancara
1	Metode pengajaran yang digunakan	- Teknik dan strategi spesifik -Aktivitas kelas yang dilakukan	Bagaimana ibu mengajarkan listening pada siswa kelas 10?
2	Alasan pemilihan genre based approach	- Keuntungan dan alasan pedagogis - Konteks atau situasi yang mendukung	Mengapa genre based approach ibu terapkan sebagai pendekatan dalam mengajar listening?
3	Langkah-langkah awal dalam pembelajaran	- Persiapan awal - Aktivitas pengantar	Bagaimana ibu membagi tahapan dalam pembelajaran listening menggunakan genre based approach?
4	Proses implementasi	- Langkah-langkah penerapan - Contoh kegiatan dalam kelas	Bagaimana tahap awal ibu mengajarkan listening dengan genre based approach?
5	Langkah akhir dalam proses pembelajaran	- Teknik penutup - Evaluasi akhir dan refleksi	Bagaimana proses penerapan genre based approach pada pembelajaran listening yang ibu sampaikan?
6	Tanggapan siswa	- Feedback siswa - Observasi tentang keterlibatan dan pemahaman	Bagaimana ibu mengakhiri pembelajaran listening menggunakan genre based approach?
7	Metode evaluasi yang digunakan	- Alat dan teknik evaluasi - Kriteria penilaian	Bagaimana respon siswa terhadap pembelajaran listening menggunakan genre based approach?
8	Perubahan dalam hasil listening	- Perbandingan hasil - Dampak yang terlihat dari penerapan metode	Bagaimana ibu mengevaluasi kemampuan listening siswa menggunakan genre based approach?
9	Perubahan dalam hasil listening	- Perbandingan hasil - Dampak yang terlihat dari penerapan metode	Bagaimana dampak hasil listening siswa sebelum dan sesudah

			menggunakan genre based approach?
10	Tantangan dan solusi	- Masalah yang dihadapi - Strategi mengatasi tantangan	Apa saja tantangan yang ibu hadapi saat menerapkan genre based approach dalam pembelajaran listening, dan bagaimana ibu mengatasi tantangan tersebut?

Appendix 2 Observation Guide

Observation Guide for Implementing Genre-Based Approach in Teaching Advanced Listening

School   : SMA Negeri 1 Sutojayan
Grade   : 10th Grade
Observer   : Anggun Nilam Cahya
Informan   : Brivita Dwi Rahayu

I. General Information

1. **Classroom Environment**
   - Description of the physical setup.
   - Availability and functionality of audio-visual aids (e.g., speakers, projectors).
2. **Student Readiness**
   - Students' attentiveness and engagement at the beginning of the class.

II. Observation Meet 1: Building Knowledge of Field

1. **Introduction of Topic**
   - How does the teacher introduce the expository text, including its social function, schematic structure, and linguistic features?
   - Are common vocabularies related to the expository text explained effectively?
2. **Engagement and Understanding**
   - Are students actively participating and asking questions?
   - Do students seem to understand the cultural and social context of the topic?

III. Observation Meet 2: Modelling of Text

1. **Presentation of Expository Texts**
   - How does the teacher model the text and explain the social function, schematic structure, and linguistic features of the expository listening material?
   - Are multiple examples of expository texts provided?
2. **Teacher as Facilitator**

- o How effectively does the teacher guide students in understanding and identifying ideas, vocabularies, and phrases from the listening materials?
- o Are students able to follow and comprehend the examples given?

IV. Observation Meet 3: Joint Construction

1. **Student Activities**
   - o How do students engage in finding expository text videos on YouTube and summarizing them?
   - o Are students able to present their summaries effectively, including definitions, structures, and language features?
2. **Skill Development**
   - o Are students demonstrating an understanding of segmenting the structure of expository texts and identifying their linguistic features?
   - o Do students use specific participants, various processes (material, behavioral, verbal, relational, mental), internal conjunctions, thinking verbs, and the present simple tense correctly?

V. Observation Meet 4: Independent Construction

1. **Review and Evaluation**
   - o How does the teacher review and evaluate students' understanding and knowledge from the previous phases?
   - o Are students given clear instructions for their individual assignments?
2. **Assignment Execution**
   - o How do students perform in listening to expository text audio and rewriting the text in their own words?
   - o Are students able to analyze the schematic structures and linguistic features of the audio effectively?
   - o Do students find new vocabularies and specific participants related to the expository text, and answer questions given by the teacher?

VI. Overall Effectiveness

1. **Engagement and Interest**
   - o Overall, are students engaged and interested throughout the different phases of the learning cycle?

- o Is there a noticeable improvement in student listening and writing skills related to expository texts?
2. **Challenges and Problem-Solving**
    - o What challenges are observed in each phase?
    - o How does the teacher address these challenges?

Notes and Comments:

- Use this section to jot down any additional observations, notable moments, or specific incidents that occurred during each phase.

Observer's Signature:
Date: 21 July 2024

This observation guide aims to systematically evaluate each phase of the Genre-Based Approach in teaching advanced listening, providing a comprehensive overview of the teaching practices and identifying areas for improvement.

Appendix 3 Validation Sheets

LEMBAR VALIDASI DRAFT INTERVIEW PENGAJAR

A. **Identitas Validator**

Nama : Kanita Melarillis Cita S.Pd

Jurusan/Spesialisasi : Sarjana Pendidikan Bahasa Inggris

B. **Petunjuk Pengisian Validasi**

Lembar penilaian ini dimaksudkan untuk mengumpulkan informasi tentang instrumen validitas yang akan digunakan dalam menilai instrumen penelitian yang berjudul "GENRE-BASED APPROACH IMPLEMENTATION IN TEACHING LISTENING: A CASE STUDY IN SENIOR HIGH SCHOOL". Dengan petunjuk sebagai berikut:

1. Kepada Bapak/Ibu berkenan memberikan skor dengan cara memberi tanda checklist (✓) pada kolom yang telah disesuaikan dengan kriteria:
   - Sangat sesuai   4
   - Sesuai   3
   - Tidak Sesuai   2
   - Sangat Tidak Sesuai   1

2. Jika Bapak/Ibu menganggap perlu ada revisi, maka mohon Bapak/Ibu memberikan butir revisi pada bagian saran dan komentar pada lembar yang telah disediakan.

C. **Validasi Instrumen**

   1. Tabel Validasi Draft Interview

No	Indikator	Nilai			
		1	2	3	4
	Relevansi				
1.	Pertanyaan sesuai dengan topik penelitian dan tujuan studi.				✓
2.	Pertanyaan mengacu pada penerapan pendekatan berbasis genre dalam pengajaran listening.				✓
	Kejelasan				
4.	Pertanyaan harus disusun dalam bahasa yang mudah dipahami oleh responden.			✓	✓
	Keseluruhan Isi				
1.	Pertanyaan mencakup semua aspek penting dari pendekatan berbasis genre, seperti tahap-tahap implementasi dan elemen kunci dalam pengajaran listening.			✓	✓
2.	Pertanyaan perlu memastikan bahwa setiap dimensi dari pendekatan berbasis genre tercakup, seperti Building Knowledge of the Field, Modelling, Joint Construction, dan Independent Construction.			✓	
3.	Poin-poin penilaian sudah tergolong standar penilaian kemampuan berbicara Bahasa Inggris				✓
	Konstruksi				
1.	Pertanyaan sudah mengukur konstruk atau konsep yang relevan dengan penerapan pendekatan berbasis genre.			✓	
2.	Pertanyaan perlu memastikan bahwa fokus penelitian, seperti efektivitas dan tantangan implementasi, tercakup.			✓	
	Jumlah Nilai				28

D. **Komentar dan Saran**

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Kesimpulan Penilaian Secara Umum

Setelah mengisi tabel penilaian, mohon Bapak/Ibu melingkari huruf di bawah ini sesuai dengan penilaian Bapak/Ibu berikan:

Ⓐ : Valid (dapat digunakan tanpa revisi)

B : Valid (dapat digunakan dengan revisi)

C : Tidak Valid (belum dapat digunakan)

Blitar, 20 Juli 2024
Validator

Kanita Melarillis Cita S.Pd S.Pd

LEMBAR VALIDASI DRAFT INTERVIEW PENGAJAR

A. **Identitas Validator**

Nama   : Nadhia Callista Hapsari S.Pd

Jurusan/Spesialisasi   : Sarjana Pendidikan Bahasa Inggris

B. **Petunjuk Pengisian Validasi**

Lembar penilaian ini dimaksudkan untuk mengumpulkan informasi tentang instrumen validitas yang akan digunakan dalam menilai instrumen penelitian yang berjudul "GENRE-BASED APPROACH IMPLEMENTATION IN TEACHING LISTENING: A CASE STUDY IN SENIOR HIGH SCHOOL". Dengan petunjuk sebagai berikut:

1. Kepada Bapak/Ibu berkenan memberikan skor dengan cara memberi tanda checklist (✓) pada kolom yang telah disesuaikan dengan kriteria:

   - Sangat sesuai   4
   - Sesuai   3
   - Tidak Sesuai   2
   - Sangat Tidak Sesuai   1

2. Jika Bapak/Ibu menganggap perlu ada revisi, maka mohon Bapak/Ibu memberikan butir revisi pada bagian saran dan komentar pada lembar yang telah disediakan.

C. **Validasi Instrumen**

1. Tabel Validasi Draft Interview

No	Indikator	Nilai			
		1	2	3	4
	Relevansi				
1.	Pertanyaan sesuai dengan topik penelitian dan tujuan studi.				✓
2.	Pertanyaan mengacu pada penerapan pendekatan berbasis genre dalam pengajaran listening.				✓
	Kejelasan				
4.	Pertanyaan harus disusun dalam bahasa yang mudah dipahami oleh responden.				✓
	Keseluruhan Isi				
1.	Pertanyaan mencakup semua aspek penting dari pendekatan berbasis genre, seperti tahap-tahap implementasi dan elemen kunci dalam pengajaran listening.				✓
2.	Pertanyaan perlu memastikan bahwa setiap dimensi dari pendekatan berbasis genre tercakup, seperti Building Knowledge of the Field, Modelling, Joint Construction, dan Independent Construction.				✓
3.	Poin-poin penilaian sudah tergolong standar penilaian kemampuan berbicara Bahasa Inggris				✓
	Konstruksi				
1.	Pertanyaan sudah mengukur konstruk atau konsep yang relevan dengan penerapan pendekatan berbasis genre.				✓
2.	Pertanyaan perlu memastikan bahwa fokus penelitian, seperti efektivitas dan tantangan implementasi, tercakup.				✓
	Jumlah Nilai				32

D. **Komentar dan Saran**

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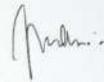
Kesimpulan Penilaian Secara Umum

Setelah mengisi tabel penilaian, mohon Bapak/Ibu melingkari huruf di bawah ini sesuai dengan penilaian Bapak/Ibu berikan:

(A) : Valid (dapat digunakan tanpa revisi)

B : Valid (dapat digunakan dengan revisi)

C : Tidak Valid (belum dapat digunakan)

Blitar, 20 Juli 2024
Validator

Nadhia Callista Hapsari S.Pd

LEMBAR VALIDASI DRAFT INTERVIEW PENGAJAR

A. **Identitas Validator**

Nama	: Putri Ayu Lestari, S.Pd., M.Hum
Jurusan/Spesialisasi	: Dosen Sastra Inggris UIN STS Jambi
NIDN	: 2013099303

B. **Petunjuk Pengisian Validasi**

Lembar penilaian ini dimaksudkan untuk mengumpulkan informasi tentang instrumen validitas yang akan digunakan dalam menilai instrumen penelitian yang berjudul "GENRE-BASED APPROACH IMPLEMENTATION IN TEACHING LISTENING: A CASE STUDY IN SENIOR HIGH SCHOOL". Dengan petunjuk sebagai berikut:

1. Kepada Bapak/Ibu berkenan memberikan skor dengan cara memberi tanda checklist (✓) pada kolom yang telah disesuaikan dengan kriteria:
   - Sangat sesuai   4
   - Sesuai   3
   - Tidak Sesuai   2
   - Sangat Tidak Sesuai   1

2. Jika Bapak/Ibu menganggap perlu ada revisi, maka mohon Bapak/Ibu memberikan butir revisi pada bagian saran dan komentar pada lembar yang telah disediakan.

C. Validasi Instrumen

1. Tabel Validasi Draft Interview Peserta Didik

No	Indikator	Nilai			
		1	2	3	4
	Relevansi				
1.	Pertanyaan fokus pada pengalaman siswa dengan teks ekspositori dalam konteks genre-based approach.			✓	
2.	Pertanyaan mecakup aspek-aspek yang berhubungan langsung dengan bagaimana pendekatan berbasis genre mempengaruhi pembelajaran listening siswa.			✓	
	Kejelasan				
4.	Pertanyaan disusun dalam bahasa yang mudah dipahami oleh responden.			✓	
	Keseluruhan Isi				
1.	Pertanyaan meliputi berbagai dimensi dari pengalaman siswa, seperti manfaat, pemahaman struktur teks, kosakata, kegiatan kelompok, dan evaluasi.			✓	
2.	Pertanyaan memastikan bahwa semua elemen penting dari pengalaman pembelajaran dengan genre-based approach tercover.			✓	
	Konstruksi				
1.	Pertanyaan mengukur konsep-konsep seperti efektivitas pembelajaran, pemahaman teks ekspositori, dan dampak dari pendekatan berbasis genre.			✓	
2.	Pertanyaan memastikan bahwa siswa dapat memberikan umpan balik yang berkaitan dengan hasil dan proses penerapan pendekatan berbasis genre.			✓	
	Jumlah Nilai			21	

D. Komentar dan Saran

sudah cukup jelas dan mudah di mengerti

Kesimpulan Penilaian Secara Umum

Setelah mengisi tabel penilaian, mohon Bapak/Ibu melingkari huruf di bawah ini sesuai dengan penilaian Bapak/Ibu berikan:

Ⓐ : Valid (dapat digunakan tanpa revisi)

B : Valid (dapat digunakan dengan revisi)

C : Tidak Valid (belum dapat digunakan)

Blitar, 20 Juli 2024
Validator

Putri Ayu Lestari, S.Pd., M.Hum
NIDN. 2013099303

Appendix 4 Interview Transcript

"Transkripsi pada 6/21/2024, 10:42:07 AM"

[00:00 - 00:47]

Peneliti:

Oke baik sebelumnya saya Anggun Nilam Cahya dari Pendidikan Bahasa Inggris Universitas Islam Blitar semester 8, Disini saya ingin meminta tolong jenengan Bu Brivita selaku guru bahasa Inggris di SMA Negeri 1 Sutojayan untuk menjawab pertanyaan interview sebagai bahan skripsi saya yang berjudul "The Implementation of Genre Based Approach in Senior High School as single case study di Indonesia"

Jadi pertama tama bisa tolong anda jelaskan bagaimana cara anda mengajar listening pada siswa kelas 10?

[00:50 - 03:14]

Informan:

Iya listening saya itu beragam mbak jadi mengajarkan listening itu memang tidak bisa lepas sendiri begitu tapi mungkin ada awalannya kemudian ada kegiatan listening itu sendiri dan sesudah listening otomatis kegiatan listening itu memang harus relate dengan topik yang sedang di bahas jadi materi listening itu harus relate dengan topik yang sedang dibahas pada saat itu dan listening itu menurut saya tidak hanya apa kita membunyikan media kemudian anak-anak mendengarkan itu tidak, tapi ketika kita bicara pun menurut saya juga listening atau misalnya kita mengucapkan satu kata anak-anak diminta untuk menebak

begitu termasuk listening. Dan saya mengajarnya listening dari kelas 10 itu ya dari yang hal sederhana dulu kemudian naik ke hal yang lebih susah artinya gini listening itu misalnya pertama saya mengucapkan satu kata anak-anak kemudian menulis kemudian apalagi artinya apa, jadi berkembang kemudian memperdengarkan kalimat kemudian teks. Otomatis itu semua harus relate dengan topiknya. kalau hari ini kita membahas naratif berarti ya listening harus relate dengan naratif tapi tidak serta merta. tidak kegiatan listening itu kan macam-macam ya Mbak. ya bahkan listening itu kan artinya mendengarkan menggunakan indera pendengar kita untuk mendengarkan guru atau mendengarkan siapapun yang berbeda dalam bahasa Inggris mendengarkan musik itu saja termasuk bahasa Inggris listening Mbak kegiatan mendengarkan selama itu menggunakan indera pendengaran berarti itu termasuk kegiatan listening atau reseptif tadi listening bagian dari kegiatan reseptif tadi Begitu Mbak, jadi kalau kelas 10 itu graded artinya dari gampang ke yang lebih susah lagi yang kedua harus relate dengan topik gitu

[03:19 - 03:37]

Peneliti:

Lanjut ke pertanyaan kedua; Mengapa Genre-Based Approach Ibu terapkan sebagai pendekatan dalam mengajar listening?

Jadi saya kan membaca ATPnya jenengan itu kebanyakan memang menggunakan genrebased approach yang lebih spesifik kalau untuk listening

[03:40 - 04:41]

Informan:

Genre itu kan karena ganre macam-macam teksnya, kalau macam-macam teksnya itu ya bervariasi Kenapa kok itu karena itu lebih bervariasi menurut saya jadi kalau hari ini saya mengajarkan temanya ada teks narasi itu misal kalau kurer kan pasti ada ya Mbak meskipun tidak secara ini itu ada jadi misalnya hari ini anakanak mempelajari deskriptif teks gitu tetapi deskriptif itu tidak kemudian dijadikan judul utama dalam buku ataupun modul saja tetapi itu implisit gitu dalam kegiatan itu nah, Genre-Based approach yaitu supaya lebih bervariasi kalau hari ini saya apa namanya mengajarkan deskriptif berarti mungkin next time berikutnya kita jadi lebih bervariasi begitu

[04:45 - 04:49]

Peneliti:

Baik, lalu bagaimana caranya membagi langkah dalam pembelajaran listening menggunakan metode tersebut?

[04:50 - 07:40]

Informan:

Ya sama seperti yang saya sampaikan bahwa kredit pertama ya kalau listening saya mesti graded, bertahap gitu Mbak. dari mulai yang sederhana ke yang lebih susah bisa dari kata saja kemudian saya kembangkan menjadi kalimat kemudian dialog sederhana jangan panjangpanjang dulu karena kita harus lihat anak-anak itu seperti apa kalau kelas 10 kan mungkin kita harus cek dulu ya, Apakah satu kata aja mereka bisa kemudian kalimat bisa. karena anak-anak itu bervariasi saya

selalu menyampaikan ke anak-anak bahwa kalau ada yang merasa kesusahan
kalau kurikululim merdeka ini loh Mbak karena kita harus berdefferensiasikan
ngajarnya karena anak-anak itu macam-macam gitu. Nah kalau ada yang masih
kesulitan dengan apa yang saya sampaikan bisa jadi khusus dia mungkin saya
berikan materi yang sedikit berbeda gitu sehingga dia merasa bahagia karena bisa
Misalnya kalau dialog panjang dia nggak bisa ya coba dulu dialog pendek
sehingga begitu makanya saya kreditin tadi berlenjang gitu dari mulai sedikit dulu
kan bisa saya lakukan pengetesan siapa yang belum bisa misalnya satu kalimat
dengarnya apa kemudian satu dialog sependek kalau dia sudah bisa jawab
pertanyaan nanti dilanjutkan dialog yang lebih panjang jika itu dialog ataupun
teks monolog, nah itu tahapan saya ya seperti tadi harus dikasih prior knowledge
dulu prior knowledge itu istilahnya disangoni gitu Mbak. Jadi sebelum kegiatan
listening itu secara utuh diperdengarkan itu anak-anak harus diberikan prior
knowledge atau sangu dalam tanda petik bahwa kosakata ini yang akan kalian
dengar yang kosakata itu mungkin belum pernah mereka dengar atau yang kita
pilih kosakata yang belum familiar dengan mereka kosakata baru, diartikan plus
pengucapannya bagaimana gitu itu Pre-listening kemudian While-listening it nya
itu ya, Ketika saat saya memperdengarkan Misalnya saya cek anakanak misalnya
kurang Lagi Bu, gitu ya lagi kalau latihan itu bisa sampai 3 4 5 kali boleh 10 kali
pun boleh tapi tetap tentu saja karena waktu kita di kelas itu dibatasi sehingga
biasanya sampai 3 kali maksimal Karena kan kalau 10 kali biar mereka pulang
lagi di rumah Sesudah itu baru Post listening jadi ada Post listening, gitu Mbak
Post listening itu apa?

Post listening itu ya sesudah mendengarkan itu tadi biasanya saya berikan pertanyaan untuk checking comprehension apakah mereka paham evaluasi ya pahamnya itu kan dengan cara apa menjawab pertanyaan dari pertanyaan yang sederhana ke pertanyaan yang lebih susah begitu

[08:01 - 08:02]

Peneliti:

pertanyaannya berarti juga graded?

[08:03 - 09:01]

Informan:

Ya, graded. jadi pertanyaan itu yang explicitly easily answer dengan yang harus berfikir jadi istilahnya apa ya implisit answer gitu misalnya gini misalnya tadi disebutkan di teks misalnya Pangeran Diponegoro lahir di Jawa Tengah misalnya tahun 1924 itu kan eksplisit ada jawaban, kalau misalnya saya tahun berapa Pangeran Diponegoro lahir itu kan pertanian mudah dari 1924 misalnya itu yang eksplisit jawabannya sedangkan kegiatan yang jawaban yang iblis itu lebih mikir gitu jadi misalnya ada yang misalnya mengapa lah itu kan harus disebutkan mengapa itu kan harus disebutkan Pertanyaan Why, how, itu kan lebih susah jadi pertanyaan apa dimana itu kan gampang untuk dijawab gitu jadi graded juga

[09:03 - 09:09]

Peneliti:

gitu kalau dijaman saya itu berarti yang HOTS ya atau masih dipakai?

[09:09 - 09:29]

Informan:

HOTS HOTS itu yang susah High Order Thinking skills itu jadi credit nya itu LOTS, MOTS, HOT, low order thinking skills kemudia, medium gitu ya jadi bawah, tengah, atas itu yang HOTS.

[09:31 - 09:48]

Peneliti:

Lalu untuk sejauh ini bagaimana respon siswa terhadap pembelajaran listening gitu?

[09:48 - 12:12]

Informan:

Listening itu mungkin bagi mereka ya listening itu. Apa Namanya, susah juga ya menurut saya kalau saya dan anak-anak juga responnya belum bagus. Nah ini kalau saya mereka responnya tidak begitu bagus jika mereka belum engage dengan kegiatan listening jadi belum ngeblend gitu. Supaya ngeblend itu mereka mau itu jadi beda ketika saya langsung ke listening yang susah itu mereka agak apa ya kesusahan terus nggak ngeblend dengan kegiatan saya tapi ketika graded itu mereka kan merasa bisa akhirnya mau lagi coba yang lebih tinggi nah itu membuat mereka itu lebih engage gitu, iya betul ngeblend akhirnya terus apa penasaran kan dengan what next ya, what next. biasanya kalau yang paling

akhirnya itu saya itu selalu memberikan misalnya retelling. Jadi tadi apa yang didengarkan itu biasa kebiasaan biasanya saya ke materi-materi listening yang Monolog bukan yang Dialog gitu jadi yang Monolog misalnya cerita tentang Keong Mas gitu kalau naratif ya atau deskriptif itu bisa mendeskripsikan Pantai Tambak atau Serang Beach gitu nah itu saya sebelum retelling, bisa nggak? Nah Nah itu kegiatan yang seperti itu sebenarnya memory tellingnya jangan panjang panjang gitu sebisa kamu kalau misalnya dua kalimat, ya dua kalimat itu tidak apaapa Jadi apa yang kamu dengar tadi, apa disimpulkan, menyimpulkannya yang hots, Mbak Kegiatan menyimpulkan, jadi tidak hanya menjawab pertanyaan itu nanti yang endingnya biasanya saya suruh retelling dengan menggunakan kata-katanya sendiri baik itu tertulis maupun lisan nanti saya mengajak kemudian kegiatan speaking dan writing sehingga integrated gitu loh maksud saya. Jadi kenapa kok endingnya listening tadi apa itu bisa ke speaking bisa ke writing gitu. Jadi apa yang didengar kemudian bisa disampaikan baik secara lisan maupun list gitu, gitu, oke, tetap kan evaluasi berkaitan. Mbak makanya integrated tadi, tidak bisa berdiri sendiri kalau memang cukup berdiri disitu ya sudah cukup tapi kegiatan itu memang berkaitan semua skills harus dipakai

[12:14 - 12:21]

Peneliti:

Kalau kalau dampak dari hasil listening sebelum dan sesudah menggunakan metode Genre Based approach itu bagaimana?

[12:23 - 13:57]

Informan:

Sebenarnya ya metodenya itu tidak berpengaruh besar ya Mbak yang pasti itu cara mempresentasikan atau cara itu seperti tadi itu penting menurut saya. Metode apapun sebenarnya tidak approachnya saja tidak masalah yang penting kita tadi langkahnya sudah betul gradenya itu betul kemudian anakanak diajak ngeblend dan engage dulu dengan kegiatan listening, jangan langsung yang susah sehingga mereka tidak merasa you know engage dengan listening itu sendiri tidak dibekali kosakata yang cukup akhirnya kan nggak bisa. Kenapa mereka nggak bisa karena kosakata itu enggak ditampilkan kebanyakan guru-guru itu skip saya pun kadang-kadang begitu kelupaan oh ya harus ada Pre-listening dulu di skip dulu padahal Pre-listening itu 10 menit sudah cukup membekali mereka dengan akhirnya kalau nggak ada Pre dulu itu kan nggak nggak siap gitu loh, aku sangat heboh ya kayaknya maksudnya apa jangankan itu dengar apa aja nggak nggak jelas lah, ini saya ngomong nih opo tema nih tema disampaikan gitu kemudian kosakata apa yang akan dipelajari disampaikan sehingga mereka sudah berjagajaga gitu loh Mbak, kalau langkahlangkahnya itu tidak diperhatikan ya akhirnya anak anak tidak apapun metodenya saya pikir tergantung dengan langkahlangkah bagaimana guru itu menyampaikannya menurut saya graded itu tadi berjenjang gitu loh jadi anak anak lebih penasaran tadi yang ngeblend gitu

[13:59 - 14:07]

Peneliti:

Lalu selama jenengan menerapkan metode Genre-Based approach dalam pembelajaran di sini itu ada tantangan apa saja ya?

[14:08 - 15:49]

Informan:

Tantangannya itu pertama media, jelas Mbak, dulu media kalau sebenarnya kalau listening itu kan bisa pakai media bisa pakai tempat kalau zaman saya dulu kan di lab gitu ya Jadi kalau enggak punya lab tidak bisa terus tidak punya labnya rusak kita di kelas pakai speaker akhirnya gitu kan. Nah sekarang tidak perlu itu karena anakanak masingmasing sudah punya gadget. Nah gadget itu ada kendala lagi kadang nggak ada kuota contohnya jadi saya nggak ada headsetnya kan nggak mungkin kalau dengar samasama gini kan nggak bisa jadi harus pakai headset jadi kendalanya itu ya sekali lagi kadang kita tidak mempersiapkan diri dengan baik itu yang pertama mba ya, di listen itu semua harus dipersiapkan diatur. Nanti, sebelum ini saya harus ngomong ini dulu pembekalannya bagaimana gitu jadi ada pre, whilst dan post, itu kendala jadi persiapan itu kendala menurut saya kalau kendalanya nggak bagus ya hasilnya juga nggak bagus Kedua ketika pas kegiatan listeningnya itu media juga penting, kalau speakernya, kerokkerawak itu juga pengaruh atau anakanak ada sebagian yang nggak bawa gadget sehingga kita share barcodenya anakanak nggak bisa kan gitu ada yang nggak bawa headset

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gantian sebenernya itu teknis aja sih Kemudian saya pikir itu Mbak kalau menurut saya kendalanya itu persiapan yang baik kemudian peralatan teknis itu

[15:50 - 16:03]

Peneliti:

Tapi dibandingkan dengan metode lain metode Genre-Based Approach ini ada perbedaan signifikan atau tidak? Secara dari keterampilan listening siswa.

[16:05 - 16:24]

Informan:

Tidak mbak, ndak ada kalau menurut saya, cenderung ke caranya saja pakai metode apapun menurut saya harus tadi seperti yang saya sangkakan kebetulan kan setiap tema itu ada bertema ada genrenya sendiri-sendiri jadi saya pakai genre

[16:28 - 16:35]

Peneliti:

Tapi kalau dari jenengan yang menggunakan apakah jenengan merasa metode ini lebih gampang atau lebih membantu?

[16:36 - 17:56]

Informan:

Lebih, karena kalau genre itu kan dari awal semua bertema lho mbak, sesuai dengan naratifnaratif semua begitu kan membantu karena sebelum itu banyak reading sebenarnya urutannya itu kan bisa diacak sebetulnya mbak mau Speaking

dulu boleh mau reading tapi yang pasti kalau writing masih belakangan karena itu paling susah activity itu mau viewing dulu ya boleh mau ini dulu apa reading dulu, nah ini kan sudah dapat bekal Mbak kalau sudah dapat bekal listeningnya itu lebih mulus ke belakangnya gitu kalau listening taruh di tengahtengah itu lebih enak Jadi kalau depannya mau reading dulu misalnya paling tidak akan enak sudah dapat bekal. Oh Oh temanya ini berarti nanti kegemaran semua itu bertema itu, gitu kan. Tidak mungkin kalau listeningnya temanya olahraga kemudian Speaking bertema lain lagi, genre nya sudah beda kan satu genre jadi satu tema lah satu teksnya itu apa itu ada sudah jelas. Kalau Kalau narasi kan narasi semua kita bahas ini mau speakingnya juga ada naratifnya ininya juga semua kan menurut saya lebih ini lebih membantu gitu karena related, related semua jadi speakingnya mau tentang ini, listriknya juga tentang ini, writingnya tentang ini semua Menurut saya kok gitu ya menurut saya?

[17:58 - 18:15]

Peneliti:

Kalau berdasarkan info yang saya dapat itu katanya metode genre base approach ini tuh pernah ngetren kalau katakanlah di tahun 2017 2016 gitu kalau sampai sekarang masih aktif dipakai atau tidak sih?

[18:15 - 19:55]

Informan:

Saya sekali pakai, jadi kalau menurut saya ya metode apapun itu tergantung bagaimana kita membawakan Jadi sebagus apa metode itu, tetapi kalau kita

menyajikannya di kelas itu ada yang miss, tidak ini dia Kita sebagai guru itu sebagai ujung tonggak jadi mau saya pakai metode apapun, tapi kalau menurut saya metode ini cukup membantu seperti yang saya sampaikan Tetapi kalau sekarang tuh masih saya pakai bahkan repetition itu masih saya pakai loh kak untuk listening dan speaking itu Misalnya misalnya katakan kalau listening itu kita pakai usaha kata baru gitu ya misalnya misalnya Finger gitu saya suruh mereka repeat Finger 2 kali dikali Finger, Finger, Finger gitu, sampai berdiri atau pakai gerakan kan gitu supaya mereka tuh kayak A. Jadi Finger, Finger, Finger, Finger gitu. Terus Terus misalnya sambil bermain kayak gitugitu loh Mbak Jadi tetep, reputition tetap jam aja dulu itu jaman beyond saya itu sudah diajar, oh itu tetap saya pakai karena apa Saya merasa ada kegiatan bermain gitu loh pada saya dan ada gerakan nggak cuman ngomong finger finger finger gitu misalnya lalu cek cek, kayak sederhana sih sebenarnya kalau deskriptif kan gitu ada itu, ya itu dinyanyikan itu ada masih dipakai Mbak bahkan itu dari kata orang tidak sebagus apapun masih saya pakai kalau di kelas kalau menurut saya itu siswa saya. Sebenarnya

[19:55 - 20:11]

Informan:

Sebenarnya gini ini Mbak, kita tuh kan ujung tombak yang tahu kondisi siswa di kelas ya. Kadangkadang itu kita dagingdaging gitu siswanya kan nggak nompol. Makanya ada asesmen diagnostik. Setinggi apa kemampuan siswa itu? Lah Lah Posisi di sini kemampuan.

[20:11 - 20:41]

Informan:

Kita ngasihnya di sini, Kiki nggak enggek, nggak bisa ngeblend akhirnya. Ada gap knowledge. Jadi kita harus, didik didik, mengunggah dengan rasa gembira bagaimana menemukan kecintaan. Makanya kadangkadang metode yang jadul pun itu kalau asik ya saya pakai gitu Jadi bukan burung saya ya, tergantung anaknya terus tergantung bagaimana kita menyajikan di dalam kelas saya masih pakai ini dan menarik menurut saya

[20:43 - 20:49]

Peneliti:

Anda itu tipe yang kayak mencari mencari metode baru atau kayak kalau udah cocok pakai itu terlalu atau bagaimana?

[20:52 - 22:17]

Informan:

Saya ganti-ganti juga, karena saya itu kalau yang diajarkan kan sama Mbak materinya kemudian kalau saya di kelas ini kalau kelas ini tuh ada works apa ndak gitu? Kak karena ya anak-anak seneng anak-anak begini, oh berarti di kelas berikutnya tidak pernah ada karena metode satu ini works, it works in one class tapi it doesn't work in another class, gitu Itu lho mbak, jadi kenapa modul itu bersifat teks itu atau tertulis metode Kita bisa saja di kelas ini pakai metode ini tapi disana tidak pesat jadi kita harus fleksibel bener tulisannya begini tapi begitu di kelas ya nggak bisa kita stuck kekeh, percaya nggak ngerti Pasannya

pinterpinter misalnya ya, kelas ini lo, agak lo gitu ya kita nggak bisa paksakan, kayak tadi, barusan tadi saya ngajak mengeja kelas SEPOL, mengeja belum bisa Apa saya paksa? Tidak Tidak Saya kebantu, E, B, C, E, E, I E G R kita cek ulang sekitar 15 menit saja cukup sekitar 15 menit saja cukup kemudian saya test pakai, saya maju satusatu begitu Saya pengen tahu apakah mereka bagus atau tidak begitu mbak, jadi nggak? Fleksibel lah, nggak ya Fleksibel

[22:20 - 22:40]

Peneliti:

Kalau sumber atau bahan yang paling sering suka saat mengajar mungkin berbagai jati itu apa? Maksudnya bahan yang dipakai waktu pelajaran yang paling sering pakai itu apa? Dikelas Apakah PowerPoint atau video youtube macemmacem

[22:43 - 24:15]

Informan:

Kalau youtube itu kan semua dapat gitu kalau saya mba, kalau video itu ya ada lihat ada dengar gitu ada viewing juga ya, ada mata ada telinga gitu jadi ada dua indera yang kita pakai kalau baca itu kan cuman satu mata aja kan kayaknya saya lebih suka ke video sebenarnya dia itu kan ada gambar buat kita senang gitu loh, buat kita senang dan mudah memahami apalagi kalau di video itu ada transkripnya gitu lho Mbak jadi ya sana, teksnya, bejenan gitu pertama kalau belum tahu itu harus ada teksnya dulu, tapi kalau sudah gridnya naik lagi kan teksnya hilang akhirnya disuruh memahami gitu biar enggak kesusahan jadi saya

tuh pengen menghapuskan bahwa ayo anakanak sebenarnya bisa cuman harus samasama videonya tapi yang pertama teksnya di cabokan yang ke 2 di bulan jadi mereka itu band nggak takut gitu loh kan kebanyakan aku nggak iso kok nggak ngerti plus itu. Dari awal saya. Jangan membuat anak itu tidak itu. Biarkan mereka bahwa saya bisa. Hari Hari ini tadi saya mengajar adalah deskriptif text kan genrenya Saya yang saya awali adalah dengan kata sifat cara deskriptif text itu identik dengan penggunaan kata sifat yang banyak Sehingga saya menyuruh mereka kata sifat itu apa?

[24:15 - 25:03]

Informan:

Kamu tahu apa aja? Tentang kata sifat berapa ya kamu tahu? Coba sebutkan kata sifat apa aja gitu Black, oke short, oke, beautiful, oke Coba rilis ya, sama artinya itu aja dulu, kan gitu sih sama mereka akhirnya besok lagi bikin kalimat lagi jadi saya nggak memaksa langsung deskriped text ini teksnya Jadi ada awalan di cek dulu lah Sekarang menambahkan satu jam berarti bahasa inggris itu bukan dua jam 3 jam, 3 jam baru dari dapat berkolbu sapi jadi sekarang kalau ngajak 3 jam berarti sudah naik bukan bukannya kemarin sudah ganti lagi jadi nggak dua jam Mbak tiga jam sekarang dulu kan 4 jam sudah

[25:37 - 25:59]

Peneliti:

sebenarnya menurut saya tuh yang susah dihapus di bahasa Inggris tuh mau kayak pikiranpikiran tuh takut itu loh ya karena harus ngapain lebih banyak dan lainlain

padahal mau besi gini tuh lebih ke kamu kalau mau paham nanti paham gitu loh

kita kan nggak harus ngapalin semua kesalahannya sama itu sih yang kayak sulit

dihapus diri pikirannya anakanak meski kayak dan

[25:59 - 26:46]

Informan:

dan harus menjadi kebiasaan jadi kalau belajar tuh harus tiap hari meskipun

sedikit nggak langsung seminggu tapi belajarnya dari pagi sampai sore bukan

begitu karena bahasa itu hanya kebiasaan jadi tiap hari ngomong Inggris misalnya

atau setiap kali ada pelajaran bahasa Inggris mereka harus dipaksa untuk

ngomong Inggris misalnya ungkapanungkapan apa yang dilihat excuse me, I'm

sorry for being, misalnya kayak gitugitu harus di asering dibiasakan kan bahasa

itu kebiasaan Mbak, kan tiap kali saya tanya, do you speak in list with your

friends at home? No, No, do you speak in English with your friends? No. No. So,

So, how long have you been learning English? 9 9 years yang pasti ready.

[26:47 - 27:17]

Informan:

Itu bisa apa? Gak bisa apa apa. Coba you pergi ke Australia dua minggu setelah

satu bulan tinggal di sana balik sudah pintar Bayangkan 9 tahun dengan satu bulan

ada yang salah dengan cara belajar kalian kalian tidak force memaksa untuk

belajar untuk mendengar melihat membaca pakai bahasa Inggris semua tiap hari

15 menit baca kosakata saya Han ini improve apa anakanak kan lebih bagus

bahasa Korea nggak dari pedoman

[27:18 - 27:26]

Informan:

karena enggak tertarik gitu lu tertariknya terus uangnya di keliling singyu gitu loh

kak biar ada yang masuk bahasa Korea mereka lebih rasa cinco cinco cinco jadi

komentar saya itu pakai bahasa Korea Oh, lo kadang aja, othoge gitu kan juga

akhirnya saya itu, wong saya juga nonton Korea, saya pikir kenapa kok nggak ada

episode yang Bahasa Inggris gitu yang menarik ceritanya atau cerita naratif saya

pakai Bahasa Inggris kan bisa Mbak, itu misalnya kayak drama short gitu short

drama.

[28:25 - 28:39]

Peneliti:

Sebenarnya yang saya sayangkan itu adalah Kayaknya ke apa sih ini? Nggak

Nggak Yang saya sayangkan itu adalah film Us Inggris itu di dubbing Indonesia

sekarang kebanyakan.

[28:43 - 29:13]

Informan:

situ suara suara itu Mbak jenengan saya itu gimana belajarnya bahasa Inggris

yaitu saya nyetel fee film bahasa Inggris ada subtitlenya Subtitle pakai bahasa

Inggris oke Tapi kan saya di warriwi mendengarkan Inggris, mengerti kotanya Itu

loh mbak mendengarkan Inggris melihat Inggris membaca Inggris itu penting

Wow lamalama kan tertarik Coba banyak itu loh momen itu tapi karena

[29:28 - 29:44]

Peneliti:

Lalu apakah apa saran jenengan untuk guru baru yang ingin mencoba metode

Genre-Based Approach dalam semuanya sini bukan di listening saja mungkin?

[29:45 - 31:55]

Informan:

apa ya kalau guru baru itu kita itu kalau mau jadi bagus itu harus adaptif terus

konsisten kalau melakukan sesuatu, konsisten sekelas, ini sekelas kemudian

konsisten dengan apa, terus berubah mau berubah kalau sekarang, biayanya gini,

ada metode ini, dicoba pak ada salahnya, kayak gitu kan Jangan mentangmentang

produk lama, kayaknya saya udah produk lama nih Mbak, terus nggak mau noleh

produkproduk, metodemetode baru kemudian akhirnya get started, suasana kelas

jadi tidak menyeramkan Jadi adaptive itu perlu apa sih yang baru media apa yang

bisa digunakan terus sekian menarik itu seperti apa kemudian melulu cuma buku

aja saya bukan orang LKS Mbak saya bukan orang buku paket saya sama sekali

iya buat tagihan tapi kemudian Rontok Penceng titik selama itu masih satu tema

jadi gitu jadi fleksibel gitu loh serius jangan ke aku ikut OKS, dalam itu jangan

gila bisa lihat nggak anakanak gimana responnya bagus nggak kalau saya

mengerjakan kakinya kalau nggak usah diganti aja yang sederhana bisa nggak,

pernah mana AKS kan nggak tahu apa, apa apa? Nggak ngerti piye, kan kasihan

akhirnya dia kening pojokan karo ngantuk gitu jadi kadangkadang nggak ngumpulin tugas karena mereka nggak ngerti apa yang mereka kerjakan disamping memang faktor anaknya sendiri bisa jadi gitu loh jadi masalah mereka itu harusnya kalau adaptive tadi kalau garis adaptif fleksibel dan terus konsisten konsisten untuk berubah mau menerima masukan per minggu gitu kalau yang pengen survive di dunia pendidikan dan disenangi anakanak itu ya harus adaptif konsisten dan subsidi jaman kapur apalagi bahasa Inggris sudah bisa kaku soalnya bahasa itu harus berkembang gitu Mbak Kalau sekarang anakanak itu selalu men, otw ngerti apa sih otw kan? Kalau kita itu nggak mau cari ini artinya gitu kita kan sama anakanak toh, anakanak ngomong apa kita nggak ngerti Oh on the way by the way BTW FYI kan gitu kan Pak CMIIW gitu kan iya anak kan ini bebasanya kalau kita nggak coba cari Oh butuh maksud jasa kok correct me if I'm wrong me, ASAP as soon as possible jadi kalau ngirim pesan itu ke grup ASAP apa sih. Jadi kita loh mbak Adaptif, fleksibel terus mau berkembang mau terus berkembanglah konsisten kalau menurut saya itu biar sejajar ya sekali-sekali kalau kita nyeletuk yang mereka biar kita tahu ada masa niat gitu ya betul jadi kayak Bu Bli mendengarkan lagulagu yang mereka dengar kayak tadi tuh lagu apa sih anak-anak Drunken Text? Wah Wah Bu Bli juga mendengarkan Drunken-Text? Oh ya akhirnya didengerin lagunya jadi anak-anak merasa dekat sama kita Oh seneng ya gurunya juga juga kayak pernah mendengarkan apa yang saya dengar gitu loh gitu loh maksud saya. Tadi tapi tetap ada batasan jelas ada batasannya tetap hormat tetapi dekat gitu loh gitu maksud saya Mbak

[33:16 - 33:29]

Peneliti:

Sekian pertanyaan diri saya terima kasih atas responnya yang baik sekali dari publik apabila ada salah kata atau kurang saya mau observed dari saya mohon maaf. terima kasih untuk waktunya Miss

Informan:

Sama-sama.

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