

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Nature of Pronunciation

According to Adult Migrant English Program Research Centre (2002:1) stated that “pronunciation refers to the production of sounds of language (segments), aspects of speech beyond the level of the individual sound, such as intonation, phrasing, stress, timing, rhythm (suprasegmental aspects), how the voice is projected (voice quality) and, in its broadest definition, attention to gestures and expressions that are closely related to the way we speak a language. Each of these aspects of pronunciation is briefly outlined below, and references for further study are suggested.

In line with the explanation above, according to Cook (1996) in Abbas (2012), pronunciation is a set of habits of producing sound. The habit of producing a sound is acquired by repeating it over and over again and by being corrected when it is pronounced wrongly. Also, learning how to pronounce a second language means building up new pronunciation habits overcoming the bias of the first language.

Meanwhile, Based on the fourth edition of Oxford stated that pronunciation is the way in which a language or a particular word or sound is spoken. The definition has clear information as follows:

- a. Pronunciation is a way of producing something.

b. The product of this act is language or word or sound.

From the definition above, it can be concluded that pronunciation is the particular way of speaking a word or phrase which is accepted or generally understood (intelligible).

2.1.1 The Principles of Teaching Pronunciation to Senior High School Students

There are 7 Principles for Teaching Pronunciation to the Senior High School students adapted from Stacia Levy : 2009. In her journal she explained about there are seven principles in teaching pronunciation mentioned as follows:

- 1) **Tape each student reading aloud a passage from a book.**
- 2) Find the right core text Focus on the big issues
- 3) Introduce a point then work in small groups
- 4) Include a variety of senses
- 5) Include varied materials
- 6) Assess often. Assess informally and formally. Give feedback.

2.1.1.2 The Elements of Pronunciation

A broad definition of pronunciation includes bothsuprasegmental and segmental features. Althoughthese different aspects of pronunciation are treated in isolation here, it is important to remember thatthey all work in combination when we speak, andare therefore usually best learned as an integral partof spoken language. The theory outlined below isessential for teachers so that they understand howthese different aspects work, but learners do notnecessarily need to cover the theory in

depth. It is the practice that concerns them most! Traditional approaches to pronunciation have often focused on segmental aspects, largely because these relate in some way to letters in writing, and are therefore the easiest to notice and work on.

More recent approaches to pronunciation, however, have suggested that the suprasegmentally aspects of pronunciation may have the most effect on intelligibility for some speakers. Usually learners benefit from attention to both aspects, and some learners may need help in some areas more than in others. This overview starts with suprasegmentally features. One considerable practical advantage of focusing on suprasegmentals is that learners from mixed L1 backgrounds in the same class will benefit, and will often find that their segmental difficulties improve at the same time.

a. Prosodic/ Supra Segmental Features of Pronunciation

1. Stress

According to Dale Paulette (2000: 91) stress is the first vocal feature we deal with. Speakers must stress certain syllables in words; otherwise the words would be misunderstood or sound strange. For example, improperly placed stress when pronouncing *invalid* (a chronically ill or disable person) may take it sound like *invalid* (null; legally ineffective). Stress can also change the meaning of a sentence. “I saw a movie” is different from “I saw a **movie**”. “**h**ewon’t go” implies a meaning different from “he won’t **g**o”. In English, proper use of stress enables you to clearly understand the difference between such words as the noun *present* (a gift) and the verb *present* (to introduce; to offer).

Many teachers advocate starting with stress as the basic building block of pronunciation teaching. Stress refers to the prominence given to certain syllables within words, and to certain syllables or words within utterances. It is signaled by volume, force, pitches change and syllable length, and is often the place where we notice hand movements and other gestures when we are watching someone talking.

One noticeable feature of English is the reduced nature of unstressed syllables. Thus, not only are stressed syllables longer, louder, more forceful and at a different pitch, but unstressed ones are often different in quality.

Stress is important at three different levels:

- a) Word level – multisyllabic words have one or more syllables that are stressed
- b) Sentence level – the most important words tend to be stressed
- c) Contrastive stress – the most important words carry greater stress.

Consider the example below:

Lynda shouldn't TAKE the Students to the Party. The stressed syllables are marked with capital letters. Each two-syllable word in this utterance must have one syllable that is stressed. This is wordlevel stress, and it is fixed for any word, although there are some variations between different varieties of English. Those words which are more important for communicating the speaker's meaning, usually the content words, tend to be stressed (these are underlined in the example), while those which are less important, usually the grammatical words, are unstressed. In addition, one of these stressed syllables or words is usually more important than the others, and this is called the 'tonic'. When we speak, we tend to group words together in chunks

that make sense, called ‘sense groups’ or ‘tone groups’. Thus the example above would normally be said as one sense group. Sense groups are often bounded by short pauses, and are said under a single intonation contour or tune. Within each of these, there is usually one tonic, although there may be a second tonic syllable at the end which also carries significant pitch change (see Clennell 1997).

The tonic is important because it carries not only the major stress, but also the major pitch change (see next section), and it changes according to the speaker’s intended meaning. So if the speaker wanted to emphasize that fact that it is Lynda rather than some other person who should not take the students, then the LYN of Lynda would be more strongly stressed than other stressed syllables in the utterance. If, however, the speaker wanted to emphasize that Lynda should not take them but could perhaps bring them back, then take would be the most strongly stressed syllable in the utterance. This is sometimes called contrastive stress, and is marked with italics in the example.

As noted above, however, an important aspect of teaching stress is its converse – an absence of stress. It is often failure to unstress syllables appropriately that makes learners’ pronunciation difficult to understand because, unlike other languages, English tends to maintain a rhythm from stressed syllable to stressed syllable by unstressing and therefore reducing the syllables in between. This rhythm gives English its characteristic pattern. The reduced vowel ‘schwa’ /ə/ is very common in English and deserves special attention. The ‘a’ at the end of ‘Lynda’, the ‘ents’ at the end of ‘Students’ and the words ‘to’ and ‘the’ in the above example

would all be pronounced with a schwa. English sentence-level stress patterns may not be used the same way as in your language. In English, specific words within a sentence are emphasized to spoken louder to make them stand out. (“it’s not his house; it’s her house.”) your language may use its grammar instead of word stress to convey the same meaning. Consequently, you may be confused about when to use strong stress (and when not to use it!) in English sentences. Using the stress patterns of your native language when speaking English will contribute to your foreign accent.

1. If you place the stress on the wrong word, you will:

a. Completely change the meaning of your statement.

“he lives in the green **house**” (the house painted green) will sound like

“he lives in **greenhouse**” (where plants are grown).

b. Distort your intended meaning of the sentence.

“**steve’s** my cousin” (not Sam) will sound like

“steve’s my **cousin**” (**not my brother**).

2. If you give too much or equal stress to unimportant or “function words”:

“i’m in g**thehouse**” will sound like “**I’m in the** house.”

“he’s at the **store**” will sound like “**he’s at the store.**”

In many languages, all vowels in all syllables are pronounced almost equally. Syllables are rarely lost or reduced as they are in English. It is likely that you are using your language’s conversational rhythm patterns when speaking English. This habit will contribute to a noticeable foreign accent.

1. If you stress each word equally or too precisely:

“he will **leave at three**” will sound like “**he will leave at three**”

2. If you avoid to use of contraction or reduced forms:

“I **can’t** go” will sound like “**I can’t** go”

“he likes **ham’n eggs**” will sound like “he likes **ham and eggs**”

3. If you insert pauses incorrectly between the words of the sentence, you will distort the meaning of your sentence and create a choppy rhythm.

“I don’t know joan” will sound like “i don’t know, **joan.**”

Although the rhythm of English cannot be called strictly stress timed, it nevertheless presents real problems for learners, particularly if they speak an L1 which is syllable-timed – that is, where each syllable has stress, or where the stress patterns of words are predictable. Work on stress and unstress at each of the three levels is therefore essential for many learners, and the stress pattern should be taught along with every new multisyllabic word. Teachers may find Rogerson and Gilbert (1990) and Zawadzki (1994) helpful for both the theory and practice in this area.

2. Intonation

According to Dale and Lilian (2000) intonation is the final vocal feature you will learn about. Intonation patterns involve pitch and are responsible for the melody of the language. Speakers frequently depend more on intonation patterns to convey their meaning than the pronunciation of the individual vowels and consonants. For example, in English, the same words can be used to make a statement or ask a question. If your vocal intonation rises, you are asking a question: “he speaks

English?” the sentence “that’s Bi;,’s car” becomes the question “that’s bill’s car?” when you raise the pitch of your voice at the end.

In English, Intonation contributes to the structure and interpretation of information in speech. As the melody of the speech, the basis of intonation is the variation in pitch or accent (Wong, 1987, p. 56). English has several basic intonation contours. However, there are many more possible variations that change with a speaker’s intended meaning, attitude, and emotional state of mind. Without realizing it, you can confuse your listeners by using incorrect English intonation patterns.

1. If your voice rises when it should fall, you will:
 - a. Change a declarative sentence into a question.
“that’s bill’s car” will sound like “that’s bil’'s car?”
 - b. Sound doubtful or annoyed.
2. If your voice stays level when it should either rise or fall, you will:
 - a. Sound bored or uninterested
 - b. Confuse your listeners into thinking you didn’t finish your sentence or question.
“I went home” will sound like “I went home ... and ...”

Intonation makes words stand out by creating peaks and valley with pitch. Intonation has functions to highlight certain information, because of its newness, importance, informativeness, or interest, and backgrounding other information, because of its redundancy, lesser importance, or lack of interest (Wong, 1987, p. 55).

Intonation, or change of pitch, is crucial in signalling speaker meaning, particularly interpersonal attitudes. As we saw in the previous section, pitch changes are crucially linked with stress. Since intonation patterns are language-specific, learners will need to acquire new ones for English in order to avoid inappropriate transfer from their first language, and thus perhaps inadvertently causing offence. There have been three major approaches to intonation theory: the grammatical approach (which relates intonation to grammatical functions), an approach that focuses on the link between intonation and attitude, and the discourse approach (which emphasizes speakers and their intentions in longer stretches of discourse). Clennell (1997) identifies some major functions that are important for learners:

- a) Information marking (prominent stress).
- b) Discourse marking (given/new).
- c) Conversational management (turn-taking/collaborating).
- d) Attitudinal or affect marking (mood/feeling).
- e) Grammatical/syntactic marking (clause boundaries/word classes).
- f) Pragmatic marking (illocutionary force/intention of the speaker).

The way in which intonation works is highly complex, and teachers will not have the time to explore the theory in depth with learners. However, here are some simple patterns that can be identified and practiced even for beginner learners.

The major changes of pitch take place on stressed syllables, particularly on the tonic syllable. Five major patterns of tones can be identified: fall, rise, fall-rise, rise-fall and level:

- a) *Rising Intonation* means the pitch of the voice rises over time [\nearrow];
- b) *Falling Intonation* means that the pitch falls with time [\searrow];
- c) *Dipping or Fall-rise Intonation* falls and then rises [$\searrow\nearrow$];
- d) *Peaking or Rise-fall Intonation* rises and then falls [$\nearrow\searrow$].
- e) A *falling pattern* usually indicates that the speaker has finished, at least temporarily.
- f) A *rising intonation* signals a question or continuation.

This difference can signal meaning even in short exchanges. Thus, if someone calls me and I answer 'Yes' with a rising tone, I signal that I am opening interaction with them, but if I say 'Yes' with a falling tone, this may indicate that I do not wish to speak to them, and may even be interpreted as rude. Thus questions to which the speaker knows the answer will be said with falling tone, while questions in which new information is sought are usually said with a rising tone (Clennell 1997). Often, 'Yes-No' questions will have a rising tone, and 'wh' questions will have a falling tone, but this is only true some of the time, since the way speakers make these questions depends crucially on their intention how the question fits into the rest of what they are saying. In Australia, many speakers use what is called a 'high rising terminal' – that is, their intonation rises, even where they may be expected to signal finality at the end of an utterance. This seems to be associated with the signal of solidarity, and is more often found among less powerful speakers.

- a) A **fall-rise** tone signals definiteness combined with some qualification; what Colin Yallop (1995) calls a ‘No, but...’ interpretation. Thus, if someone asks if I am busy, and I am suspicious that this is a prelude to asking me to do a job, I may answer ‘No’ but with a fall-rise tone to indicate my mixed feelings.
- b) A **rise-fall** is usually used to signal strong feelings of surprise or approval or disapproval. In general, larger movements in pitch signal higher emotion and more interest.
- c) A **level tone** signals boredom, routine or triviality, and thus is the tone that teachers use for routines such as the class roll. Yet this is the tone that many learners may use if they do not pay attention to their intonation. It is therefore particularly important to help learners to overcome any tendency they may have to use this tone inadvertently.

Also important in intonation is the notion of ‘key’ or the relative pitch chosen by a speaker. Contrasts in intonation are usually perceived in relation to the key. Thus, the first stressed syllable of new information may be said at a higher pitch, criticism may be offered at a lower pitch and so on. Indeed, one relatively simple way of approaching intonation in the classroom is through the identification and practice of stressed syllables and their relative pitch. More details on tones and how they are used in speech can be found in Yallop (1995), and some practice activities can be found in Gilbert (1994) and Hancock (1995). Clennell (1997) provides a useful description of how intonation is used to signal what is important in what is said, the force or attitude with which something is said, how we use intonation to distinguish

between new and old information, and how we use pitch change to signal turn-taking and other conversational management strategies. He also suggests some teaching ideas appropriate for more advanced learners, but which could be adapted for use with lower levels.

A. Phrases Ending with a Falling Pitch

1. Declarative sentence: **Examples** Linda is my sister. ↘ He is not going. ↘
2. Questions that require more than a *yes/no* response (such question words include *who, what, when, why, where, which, how*): **Examples:** Where is my book? ↘ (On the table. ↘). When did he leave? ↘ (At three o'clock. ↘)

B. Phrases Ending with a Rising Pitch

1. Questions that ask for a *yes/no* response (such question words include *can, do, will, would, may* and *is*)

Examples Will you stay? ↗ (No, I can't) ↘

Do you like school? ↗ (Yes, I do) ↘

2. Statement that express doubt or uncertainty

Examples I'm not positive. ↗

I think he's coming. ↗

C. Sounding Confident Instead of Uncertain

Examples They have twenty children. ↘ (stated as fact)

They have twenty children. ↗ (stated with doubt)

D. Intonation in sentences with two or more phrases

1. Declarative sentences with two or more phrases

Example: I must buy coffee → , tea → , and milk. ↘

2. Questions presenting two or more choices

Example: Would you like cake → or pie? ↘

3. Yes/ No questions with two or more phrases

Example: Will you come →if I drive you? ↗

3. Rhythm

According to Lilian and Paulette (2005:83), rhythm is created by the strong stresses or beats in the sentence. Rhythm is the second feature which researcher will present. Rhythm is created by strong stresses or beats in sentence. In many languages, the rhythm is syllable timed. This means that all vowels in all syllables are pronounced almost equally. Syllables are rarely lost or reduced as they are in English. For example, a three word phrase in your language is not likely to become two words. In English, “ham eggs” is squeezed into two words, “ham’neggs”. This reduction results because English has a stress-timed rhythm. This means that its rhythm is determined by the number of stresses, not by the number of syllables. English speakers slow down and emphasize heavily stressed words or syllables. They speed up and reduce unstressed ones. For example, the five wordphrase “I will see you tomorrow” may become “I’ll seeyat’morrow”.

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Furthermore, rhythm has also received little attention in L2 learning, although actors may be quite familiar with the concept. The term refers to the more general, longer-term articulatory settings shared by many sounds within a language, and these affect accent and the quality of voice in a global way. Pennington (1996) notes that voice quality is the aspect of prosody that 'spans the longest stretches of speech and underlies all other aspects', and argues that all other aspects of pronunciation (suprasegmentally and segmental) are 'produced within the limits of the voice quality set by the articulators and the breath stream coming up from the lungs'.

Basically, the argument is that areas of the mouth may be held ready in particular long-term settings which affect the overall quality of the accent. Since different languages have different long-term settings, getting learners to focus on the settings relevant to English may help the learner with individual sounds as well as their overall voice quality, particularly for L1 speakers with settings that differ considerably from English. Thus, for example, Vietnamese and Cantonese are pronounced primarily in the back of the mouth, whereas English is pronounced primarily in the front of the mouth, so that activities to train the learner to be more aware of bringing sounds forward may impact on a number of different sounds. An

example of how this has been done can be found in Kerr (2000), while more background theory of this area can be found in Esling (1994).

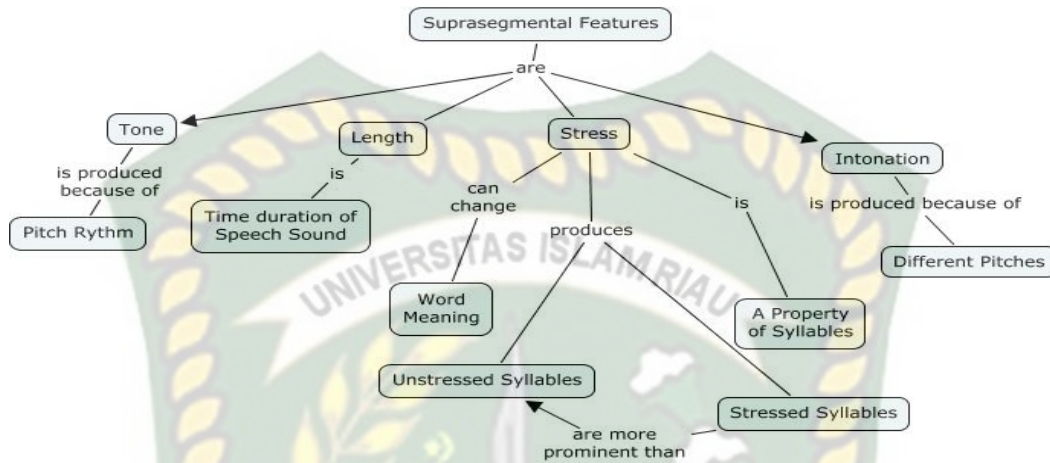


Figure 2.1 Supra Segmental / Prosodic Features

a. Contractions

Contractions are two words that are combining together to form one. Contractions are used frequently in spoken English and are grammatically correct. If you use the full form of the contraction in conversation, your speech will sound stilled and unnatural.

<u>Contraction</u>	<u>Full Form</u>
I'll	I will
You're	You are
He's	He is
We've	We have
Isn't	Is not

b. Blending and Word Reduction

In conversational English, the words in phrases and short sentences are often blended together as if they one word.

Examples “How are you” is often pronounced “Howaryou?”

“ Do it now” is often pronounced “Doitnow”

When words are blended together in this manner, sounds are frequently reduced or omitted completely. (The blending of words and the reductions are omissions of sounds occur ONLY in conversational speech. They are never written whis way).

Examples “I miss Sam” sounds like “I misam”

“Don’t take it” sounds like “ Don’take it”

“I go to school” sounds like “I gota school”

c. Linking

Linking is the connecting of the last sound in one word to the first sound of the text word. However there are two situations in which most native speakers of English use linking regularly.

When a word begins with a vowel sound, it is often pronounced as if it began with the final consonant sound of the previous word.

Examples “Don’t ask” sounds like “Don ‘task”

“We’ve eaten” sounds like “We ‘veaten”

When the same consonant sound that ends one word also begins the next word, that sound should not be pronounced twice. It should be pronounced one time but with a slightly lengthened articulation.

Example warm milk = war milk

 Cold day = col day

d. Double Consonants

Many words in English are spelled with the same two consecutive consonant letters (e.g., “Little” or “Coffee”). Pronouncing the same sound twice will disrupt your rhythm of spoken English and contribute to your accent.

Examples **pretty** will sound like **pre-ty**

happen will sound like **hap-pen**

e. Phrasing and Pausing

Phrase: A phrase is a tough group or a group of words that convey meaning.

Pause: A pause is a brief moment during which the speaker is silent.

Sentences should be divided into phrases or thought groups through the use of pauses. The speakers can use a pause to convey or emphasize meaning or simply to take a breath!

Examples: 1. I know Ana. (You’re talking to someone else about Ana)

 I know // Ana (You’re talking directly to your friend Ana)

2. Who will help Steve? (You’re making an inquiry about Steve)

 Who will help // Steve? (You’re directly asking Steve a question)

f. Sound Changes

The rapid speech of native American English speakers might be difficult for you to understand at times. Sounds in words may run together, disappear, or actually change.

Examples “When did you see her? Might sound like “Whenja see-er?”
“I’ll meet you” Might sound like “I’ll meetcha”

2.1.1.3 The Objectives of Teaching Pronunciation

Here are some objectives of teaching pronunciation:

1) Ability

The pronunciation should enable learners to surpass the threshold level so that their pronunciation will not detract from their ability to communicate (CelceMurcia, et al. 1996: 8).

2) Consistency

The pronunciation should be smooth and natural.

3) Intelligibility

The pronunciation should be understandable to the listeners. (Kenworthy, 1987: 3)

4) Communicative Efficiency

The pronunciation should help to convey the meaning that is intended by the speaker. Based on the goals above, the intelligibility is considered the main goal of pronunciation since the idea of pronunciation is to enable the listeners to understand

what the speaker says. Kenworthy (1987) states that the main goal of pronunciation for the learners is can be comfortably intelligible. It means that the conversation between the speaker and the listener can be „comfortable“. It’s not the condition where the speaker and the listener speak a native-like pronunciation, but both the speaker and the listener understand each other

2.1.1.4 The Techniques of Teaching Pronunciation

There are many techniques of teaching pronunciation. According to CelceMurcia, et al (1996: 8), there are ten techniques of teaching pronunciation as follows:

1) Listen and imitate

A technique used in the Direct Method in which students listen to a teacher-provided model and repeat or imitate it.

2) Phonetic Training

Use of articulatory descriptions, articulatory diagrams, and a phonetic alphabet.

3) Minimal pair drills

A technique to help students distinguish between similar and problematic sounds in the target language through listening discrimination and spoken practice.

4) Contextualized minimal pair

In the technique, the teacher establishes the setting and presents key vocabulary; students are trained to respond to a sentence stem with the appropriate meaningful response.

5) Visual aids

Enhancement of the teacher's description of how sounds are produced by audiovisual aids such as sound-color charts, Fidel wall charts, rods, pictures, mirrors, props, realia, etc. these devices are also used to cue production of the target sounds

6) Tongue twister

A technique from speech correction strategies for native speakers.

7) Developmental approximation drills

A technique suggested by first-language acquisition studies in which second language speakers are taught to retrace the steps that many English-speaking children follows as they acquire certain sounds in their first language.

8) Practice of vowel shift and stress shift related by affixation

A technique based on rules of generative phonology used with intermediate or advanced learners. pustaka.uns.ac.id digilib.uns.ac.id commit to users 81

9) Reading aloud/recitation

Passage or scripts for learners to practice and then read aloud, focusing on stress, timing, and intonation.

10) Recordings of learners' production

Audio and video tape of rehearsed and spontaneous speeches, free conversations, and role plays.

2.1.2 The Nature of Audio Lingual Method

2.1.2.1 The definition of Audio Lingual Method

In the 1950's, the Audiolingual Method became the principle in teaching pronunciation. The characteristic of this principle was a great deal of spoken activity, such as pronunciation and pattern drills and conversation practice. For many years, English language teaching, especially pronunciation teaching, supported by the theory of the audiolingual method, sustains that clarity of speech depends on the accurate pronunciation of the individual sounds of language (Wong, 1987, p. 21).

According to Barman, Binoy, Zaskia sultana, and BijoyLalBasu (2006:150-153) in tanvirdhaka (2013) stated that Audio Lingual Method is a method of foreign language teaching in which the students learn language by repeating/ imitating the recurring pattern/ dialogues of everyday situations by succession of drill.

According to Larsen and Freeman (2000: 35), Audio Lingual Method is an oral based approach. It doesn't only emphasize vocabulary acquisition through exposure to its use in situation, but also drills students in the use of grammatical sentence patterns.

Audio Lingual Method is aural oral method. It is the way to acquire the sentence patterns of the second language through conditioning or helping learners to respond correctly to stimuli through shaping and reinforcement.

Meanwhile, audiolingual method is a style of teaching used in teaching foreign languages. By Audio lingual Method, the teacher is easier to control the student's behavior and student's pronunciation. The teacher can serve as a model,

give the stimuli, listen with a critical ear and provide the language reinforcement to the stimuli presented.

The Audio Lingual Method is an approach that emphasize the vocabulary and is trained the grammatical sentence pattern based on the context and without error. By much practice and of the dialogues would develop oral language proficiency.

2.1.2.2 Theory of Language

According to Richards and Theodore (1999: 49) audiolingual method is a combination of four elements; those are structural linguistics, contrastive analysis, aural oral procedures and behaviourist psychology.

First is structural linguistics which claims that each language has its own system in terms of phonology, morphology and syntax, and while learning a language is to learn its pronunciation, its vocabulary and its structures.

Another component is contrastive analysis which compares the target language with the mother tongue of the learner to detect areas of difficulties that the student may encounter.

The aural oral procedures are also one element in the audiolingual method. It claims that language learning should be done like language acquisition which means that speaking and listening should precede reading and writing.

The last one is the behaviourist psychology which claims that learning is a habit formation that has to be reinforced either positively in case of success or negatively in case of failure.

2.1.2.3 Principles of Audio Lingual Method

Larsen and Freeman (2000: 45) state that there are nine principles of audiolingual method:

(1) The Goals of Teacher

Teachers want their students to be able to use the target language communicatively. In order to do this, they believe students need to overlearn the target language, to learn to use it automatically without stopping to think. Their students achieve this by forming new habits of their native language.

(2) The Role of the Teacher

The teacher is like an orchestra leader, directing and controlling the language behavior of his/her students. He/she is also responsible for providing her students with a good model for imitation. Students are imitators of the teacher's model or the tapes he/she supplies of model speakers. They follow the teacher's direction and respond as accurately and as rapidly as possible.

(3) Characteristics of the Teaching and Learning Process

New vocabulary and structural patterns are presented through dialogs. The dialogs are learned through imitation and repetition. Drills (such as repetition, 11 backward build-up, chain, substitution, transformation, and question-and-answer) are conducted based upon the patterns present in the dialog. Students' successful responses are positively reinforced. Grammar is induced from the examples given, explicit grammar rules are not provided. Cultural information is contextualized in the dialogs or presented by the teacher. Students' reading and writing work are based upon the oral work they did earlier.

(4) Nature of Student-Teacher Interaction & Nature of Student-Student Interaction

There is student-to-student interaction in chain drills or when students take different roles in dialogs, but this interaction is teacher directed. Most of the interaction is between teacher and students and is initiated by the teacher.

(5) View of Language and Culture of Language

The view of language in the audiolingual method has been influenced by descriptive linguists. Every language is seen as having its own unique system. The system is comprised of several different levels: phonological, morphological, and syntactic. Each level has its own distinctive patterns. Everyday speech is emphasized in the audiolingual method. The level of complexity of the speech is graded, however, so that beginning students are presented with only simple patterns. Culture consists of the everyday behavior and lifestyle of the target language speakers.

(6) Area of Language and language Skills

Vocabulary is kept to minimum while the students are mastering the sound system and grammatical patterns. A grammatical pattern is not the same as a sentence. For instance, underlying the following three sentences is the same grammatical pattern: Meg called, The Blue Jays won, The team practiced. The natural order of skills presentation is adhered to: listening, speaking, reading and writing. The oral/aural skills receive most of the attention. What students write they have first been introduced to orally. Pronunciation is taught from the

beginning, often by students working in language laboratories on discriminating between members of minimal pairs.

(7) Role of the Students' Native Language

The habits of the students' native language are thought to interfere with the students' attempts to master the target language. Therefore, the target language is used in the classroom, not the students' native language. A contrastive analysis between the students' native language and the target language will reveal where a teacher should expect the most interference.

(8) Accomplishment of Evaluation

Students might be asked to distinguish between words in a minimal pair, for example, or to supply an appropriate verb form in a sentence.

(9) Teacher's Respond to Student Errors

Student errors are to be avoided if at all possible through the teacher's awareness of where the students will have difficulty and restriction of what they are taught to say.

2.1.2.4 Techniques of Teaching Audio Lingual Method

Richards and Theodore (1999: 53) said that dialogues and drills form the basis of audiolingual classroom practices. Dialogues provide the means of contextualizing key structures and illustrate situations in which structures might be used as well as some cultural aspects of the target language. Dialogues are used for repetition and memorization. Correct pronunciation, stress, rhythm and intonation are emphasized. After a dialogue has been presented and memorized, specific grammatical patterns in

the dialogue are selected and become the focus of various kinds of drill and pattern practice exercises. The use of drill and pattern practice is a distinctive feature of audiolingual method.

Larsen and Freeman (2000: 47) also state that there are several kinds of techniques used in audiolingual method:

- (1) *Dialog Memorization*: Students memorize an opening dialogue using mimicry and applied role playing.
- (2) *Backward Build-up (Expansion Drill)*: Teacher breaks a line into several parts ; students repeat each part starting at the end of the sentence and “Expanding” backward through the sentence, adding each part in sequence.
- (3) *Repetition drill*: Students repeats teacher’s model as quickly and accurately as possible.
- (4) *Chain drill*: Students ask and answer each other one by one in a circular chain around the classroom.
- (5) *Single-slot Substitutiondrill*: Teacher states a line from the dialogue, and then uses a word or phrase as a “cue” that students, when repeating the line, must substitute into the sentence in the correct place.
- (6) *Multiple-slot Substitution drill* : Same as the single slot drill, except that there are multiplecues to be substituted into the line.
- (7) *Transformation drill*: Teacher provides a sentence that must be turned into something else, for example a question to be turned into a statement, an active sentence to be turned into negative statement, etc.

- (8) *Question and Answer drill*: Students should answer or ask questions very quickly.
- (9) *Use Minimal Pairs Analysis*: Teacher selects a pair of words that sound identical except for a single sound that typically poses difficulty for the learners-students are to pronounce and differentiate the two words.
- (10) *Complete the dialog* : Selected words are erased from a line in the dialog-students must find and insert.

2.1.2.5 Procedure of Audio Lingual Method

According to Richards and Theodore (1999: 57) since audiolingualism is primarily an oral approach to language teaching, it is not surprising that the process of teaching involves extensive oral instruction. The focus of instruction is on immediate and accurate speech; there is little provision for grammatical explanation or talking about the language. As far as possible, the target language is used as the medium of instruction, and translation or use of the native tongue is discouraged. Classes of ten or less are considered optimal, although larger classes are often the norm.

Brooks (1964: 23) lists the following procedures the teacher should adopt in using the audiolingual method:

- a) The modeling of all learning by the teacher.
- b) The subordination of the mother tongue to the second language by rendering English inactive while the new language is being learned.
- c) The early and continued training of the ear and tongue without recourse to graphic symbols.

- d) The learning of structure through the practice of patterns of sound, order, and form, rather than by explanation.
- e) The gradual substitution of graphic symbols for sounds after sounds are thoroughly known.
- f) The summarizing of the main principles of structure for the student's use when the structures are already familiar, especially when they differ from those of the mother tongue
- g) The shortening of the time span between a performance and the pronouncement of its rightness or wrongness, without interrupting the response. This enhances the factor of reinforcement in learning.
- h) The minimizing of vocabulary until all common structures have been learned.
- i) The study of vocabulary only in context.
- j) Sustained practice in the use of the language only in the molecular form of speaker-hearer-situation.
- k) Practice in translation only as a literary exercise at an advanced level.

2.2 Relevance Studies

The empirical review of previous researchers those are relevant with this research. In this part, researcher reviews five studies which had been conducted by other researchers as following:

The research that relates to the researcher's study has been done by Mahadina (2005) entitled "A Study On English Pronunciation By The First Semester Students Of English Department Of Muhammadiyah University of Surakarta In 2004/2005

Academic Years'. Her research focused on the student's pronunciation in producing the vowel, consonant, and diphthong sounds. The result of the herresearch is It the first semester students of the English Department produce the English pronunciation very well.

The other research was done by Henri (2006) in "Improving Student's Pronunciation in Speaking Class through Repetition Technique: An Action Research at the Fifth Year Students of SD N Peremulung". He found the fact that the repetition technique is effective to improve the student's pronunciation, and he also found some problems faced by the students, like they had difficulties in pronouncing the vowels symbols.

The next research was done by RirinMaesrina (2009) Entitled "The Implementation of Audio Lingual Method to Improve Student's Pronunciation (A Classroom Action Research at The First Year Of SMP N 1 Banyudono). Her research focused on the Implementation of Audio Lingual Method to improve students pronunciation . The result of the herresearch is by implemented Audio Lingual Method, it can be improve students pronunciation.

Furthermore, a research was done by Mei Arum IndraniSayekti (2014) entitled "Applying Audio Lingual Method in English Speaking Classof Grade 11th SMA N 1 Prambanan-Klaten Academic Year 2014/2015." The result of her research is the techniques of teachingspeaking using Audio Lingual Method are good. Audio Lingual Method is effective to improve students speaking ability.

The other research was done by Ricky Fernandes (2014) entitled “Using Audio Lingual Method in Mastering Segmental and Supra-Segmental Features to Improve Intelligibility of The Second Year Students Of SmaNegeri 2 (A Classroom Action Research). His research concerned on the students difficulties in differing long and short vowel sounds, pronouncing consonant word, and in using linking and stress in speaking. The researcher found the fact that Using Audio Lingual Method in Mastering Segmental and Supra-segmental Features is effective to improve the Intelligibility of the second year students of SMA N 2 Pekanbaru.

Those are five relevant researches which is used as related study. There are some aspects that similar and difference with this study. The similarity can be seen at from the variable in this study. All of the related study above that carried out by them investigated about the pronunciation and audiolingual method. Although the variable that used above almost same, however, in this study will use different construct. Moreover, the problem that as the background of researcher in conducting this study also different. Additional, places and participants in conducting this study also do not similar. This study will be conducted at the second year students of SMAN 1 BUNGARAYA.

2.3 Conceptual Framework

Operational concept is a main element to avoid misunderstanding and misinterpreting in a specific study. As a concept, it is still operated in an abstract from the research planning which should be interpreted into particularly words in order to

be easy to measure. The operational concept in this research is presented on the figure 2.1 below.

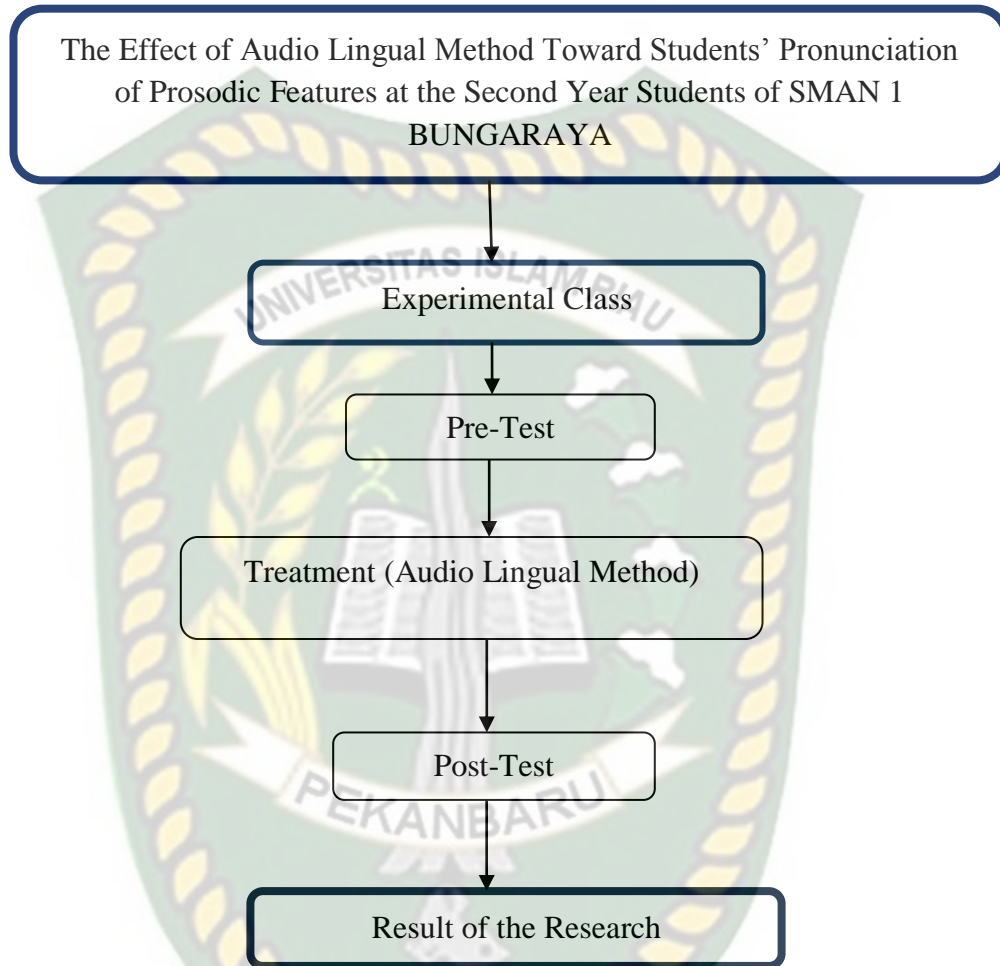


Figure 2.2 Conceptual Framework

2.4 Hypothesis of Research

- 1) **Null Hypothesis (H_0):** There is no significant effect of Audio Lingual Method Toward Students' Pronunciation of Prosodic Features at the Second Year Students of SMAN 1 BUNGARAYA.

- 2) **Alternative Hypothesis (H_a):** There is a significant effect of Audio Lingual Method Toward Students' Pronunciation of Prosodic Features at the Second Year Students of SMAN 1 BUNGARAYA.

