Lintaskujitu Model:
Listening to Fables to Appreciate Literary Works
for Junior High School Students

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Abstract

Literature appreciation serves to develop students' interest in literature. Many studies have found that students' interest in literature is due to the lack of quality reading in schools. In fact, reading literature is not the only first step in appreciating literature. In addition to reading, literary works can also be listened to, especially for fable texts that are relatively short and fun to deliver. Students who optimize their listening skills can improve their appreciation of literary works (Nopriansyah, 2023). Therefore, this article discusses a teaching listening model, namely the Lintaskujitu Model (Syafrina, 2017), to support the process of literary appreciation and train students' listening skills. The Lintaskujitu model is a model developed from the adaptation of the SQ3R and KWL reading methods (Syafrina, 2017). This model can be implemented in teaching listening, especially listening to fables. Through the Lintaskujitu model, students are trained to activate the schemata before listening, listening with a focus on understanding the listening material, and writing reflections on the results of listening. These activities are a way for students to appreciate the fables they listen to. This model also guides the teacher as a facilitator in implementing teaching listening in accordance with the principles of listening and creating a positive learning environment for students. Therefore, the Lintaskujitu model can be used as an alternative learning model in Indonesian language subjects, especially learning listening skills for fable texts.

Keywords: *audio media, fables, learning model, listening skills*

Introduction

Literature appreciation is an effort to sensitize students to literary works. Students' appreciation of literature can shape children's character in language, personality, social interaction, and develop horizons (Susanti, 2015; Sukirman & Mirnawati, 2020). The values contained in literary works can be implied by students after they appreciate literary works. When appreciating literature, students take literary works seriously so that understanding, appreciation, sensitivity of thoughts and feelings emerge (Sukirman & Mirnawati, 2020).

Susanti (2015) highlighted the problem of literature appreciation in schools caused by the optimal utilization of literature books in the library. She mentioned that this caused students' interest in reading to be low. Putra (2011) also linked the enhancement of students' literary appreciation with students' reading activities, namely with reading workshops at school. In this case, students' interest in literature is seen from the number of books read (Mandarani & Ermawati, 2017). However, what needs to be highlighted is that literary appreciation does not only begin with reading literary works, but can also be done through the process of listening to literary works.

Students who optimize listening skills can improve their appreciation of literary works (Nurhidayati, 2011), such as in the process of listening to poetry musicalization (Khaerunnisa & Nasir, 2018; Nopriansyah, 2023), poetry reading, and story reading (short story; children's story) (Nurjamilah, 2019; Alfayanti, et al., 2017, Yunita, et al., 2016, Rahayu, 2013). In addition to increasing literary appreciation, listening to literary works needs to be done to train students' listening skills. This needs to be highlighted because in Indonesian language learning, listening skills are still often neglected, both in planning, implementation, and assessment (Syafrina, 2017). In addition, many students have difficulty in listening due to lack of listening experience (Andriana, et al., 2021). By involving listening activities in literature learning-where the involvement of literature makes learning fun-it is hoped that the frequency of listening practice will become more frequent.

One of the works of fiction that students can appreciate through listening activities in the Indonesian language learning curriculum is fables. Fables are works of fiction whose characters are animals. In fables, animals act like humans; can talk, act and have feelings like humans. Endraswara (2005) states that fables are included in traditional children's literature. As one of the children's literature, fables are considered to be able to instill educational values to students (Nurgiyantoro, 2004). In addition, listening and reading fables can also improve language and vocabulary acquisition, develop cognition, and fill the space of children's imagination and inner experience (Samiaji, 2023). Fables usually consist of 2500 characters so that when read it is not too long to listen to.

Fables that teachers choose as listening materials can be optimally utilized if supported by learning models that support listening principles. Learning models that have been applied to improve listening skills are Quantum Teaching and Cooperative Script. Although the application of Quantum Teaching can increase students' excitement about listening material (Arianti & Herwandi, 2018), the Quantum Teaching model is not a learning model specifically for listening. This is because in listening, students cannot choose their learning style freely as the principle of Quantum Teaching (De Porter & Hernacki, 2000). Likewise with the Cooperative Script model (Idanurani, 2021; Salamiah, 2018; Viska et al., 2023). In the application of this model, the simulated material is delivered by peers in turn in paired groups. These conditions result in the quality of the simulated material cannot be controlled by the teacher so that time management in the listening process is not good. It is not impossible that this is the cause of students' lack of enthusiasm in listening (Salamiah, 2018).

Based on the lack of learning models used in listening learning in previous studies, the author will discuss one of the models that can be applied in listening learning, namely the Lintaskujitu Model (Syafrina, 2017). This model was developed through the process of adapting the SQ3R (Survey, Question, Read, Recite, Review) and KWL (Know, What, Learn) reading strategies. This strategy is adapted into a listening learning model because reading and listening have similarities, which are receptive language skills. The difference between the reading and listening process lies only in the process of receiving information and input materials. Reading activities require reading material, while listening requires listening material (audio).

Audio media is said to facilitate the presentation of listening material so that students can listen and understand the content of the story directly (Azma, et al., 2014). In addition, audio media can develop the listener's imagination, focus students' attention on sound, influence the atmosphere and behavior of students through backsound and sound effects, and present actual things so that students receive an atmosphere of freshness (immediacy) on most topics discussed (Munadi, 2008: 64). As audio materials, teachers can utilize the Klasika Kompas website in the Nusantara Bertutur category (https://klasika.kompas.id/kategori/nustur/). The listening material on the page is made based on fairy tale scripts curated by the editorial staff of Kompas so that the stories read are selected stories. The fables on the page are also told by a storyteller so that the delivery is also interesting for students to listen to.

Based on the description of literary appreciation and listening learning models above, this article explains the procedure for learning to listen using the Lintaskujitu model. It is hoped that with the application of this model, listening learning, especially in fable learning, will be more fun for students and teachers. In addition, it is hoped that students' appreciation of literary works will increase.

Discussion

In this discussion section, the learning steps in the Lintakujitu model, learning scenarios, and complementary aspects in the application of the Lintaskujitu model are explained. These three things are explained as follows.

Learning Steps in the Lintaskujitu Model

The Lintaskujitu model consists of six learning steps, namely (1) kenali konteks, (2) tanya, (3) simak, (4) cek jawaban, (5) uji pemahaman, dan (6) tulis refleksi. The six stages in learning to listen to fables are described as follows.

1) Kenali Konteks

Kenali Konteks is the initial stage in listening learning. At this stage the teacher builds students' initial knowledge by: (1) asking questions about fable characters (animals) that will be listened to, (2) reading the title of the text to be listened to, (3) providing exercises in the form of introducing terms related to fables, such as characters, characters, settings, and (4) asking students to conclude the type of text to be listened to based on the introduction of terms. At this stage, the teacher can also invite students to predict the content of the text. To predict the content of the text, the teacher can use some clues such as pictures, text titles, brief descriptions of the story, and key words or phrases that refer to the text (Harmer, 2007).

Kenali Konteks stage aims to activate students' prior knowledge and recognize terms related to fable texts. Activating schemata before listening learning is very important because, according to Richards (2008), schemata allow individuals to predict events that occur in familiar situations.

2) Tanya

Just like Kenali Konteks, the Tanya stage is still part of listening preparation. At this stage students (can be done in pairs) compile questions on the worksheet provided by the teacher. The teacher guides students to come up with questions based on the initial knowledge gained in the previous stage. The teacher can read a fragment of the fable text that will be listened to to help students in generating questions.

By passing the Tanya stage, students' curiosity about the content of the text is awakened through written questions. Curiosity will be a motivation for students to listen to listening materials (Harmer, 2007). After passing the two stages of preparation, namely Kenali Konteks and Tanya, students will be better prepared to listen to fables in audio format.

3) Simak

In the *Simak* stage, students begin to listen to audio fables to find answers to the questions they have written in the previous stage. Before listening to the listening material, the teacher asks students to re-read the list of questions that have been written. Then, the teacher listens to the listening material with tools, namely laptops and loudspeakers and is equipped with active internet facilities. During listening, students can make notes containing keywords as material for answering questions.

When students listen to fables, it means that students have entered the first stage of appreciation, namely enjoyment. Through listening to fables, students not only understand the storyline (Glisan, 1988), but students can also find out how to tell interesting stories. With the right selection of listening materials (audio fables), students get a pleasant experience listening to fables.

4) Cek Jawaban

The *Cek Jawaban* stage is an activity after listening. At this stage students answer the questions that have been made on the worksheet (Appendix 1) in pairs. Students utilize their memory and notes while listening to answer these questions. The Cek Jawaban stage aims for students to store information obtained through listening activities. It is at this stage that students enter the appreciation stage in appreciation, namely feeling the benefits of listening activities. If there are questions that have not been answered, students are invited to listen to the listening material again.

5) Uji Pemahaman

The *Uji Pemahaman* stage is a post-listening activity to test students' understanding of the fable text that has been listened to. The teacher distributes worksheets containing comprehension questions about listening to fables. After distributing the worksheets, the teacher plays the listening material back to the students. Students can read the questions at a glance before the listening material is played.

The questions in the *Uji Pemahaman* are arranged from the level of recall to the level of evaluation based on Bloom's Taxonomy related to the intrinsic elements of fables. It is at this stage that students enter the understanding stage in appreciation because the *Uji Pemahaman* stage aims to see the range of students' memory and understanding of the text listened to (Glisan, 1988).

6) Tulis Refleksi

Tulis Refleksi is the final stage in the listening process. At this stage the teacher asks students to tell the character of the character and the events experienced by the character then reflect it to their lives. Students write the reflection on the guide sheet provided. Based on the writing, the teacher can also see students' appreciation and application of the fables that have been listened to as part of the appreciation stage.

In the *Tulis Refleksi* stage, students can write their feelings, attitudes, or assessments of the characters of fables and relate them to themselves. According to Glisan (1988), students can translate the text they hear into spoken or written language by expressing their feelings and attitudes about the material.

Before listening learning begins, the teacher must choose the listening material that will be played to students. In addition, teachers also need to understand the listening material so that they can be actively involved in each step of listening learning that has been explained previously.

Teachers can choose one of the fables on the *Klasika Kompas* page in the *Nusantara Bertutur* section. One of the fable titles that can be selected is *Akibat Suka Berbohong* (https://klasika.kompas.id/baca/akibat-suka-berbohong/). This page consists of fable texts and audio versions of fables told by Paman Gery (storyteller).

Figure 1 Display of Nusantara Bertutur Page (Audio version of Fables)

This story tells the story of O, the Javan gibbon, who is exhausted after searching for fruits. When O meets his friends, O hastily hides the fruit he got. When his friends asked him whether he had eaten or not, he lied by saying, "Not yet." So his friends took pity on him and gave the fruit to O. O ended up having a lot of fruit and ate it all when he got home. However, as a result of his actions, O became overstuffed and had a stomach ache.

Supporting Aspects in Listening Learning with the Application of the Lintaskujitu Model

In addition to learning steps, the Lintaksujitu model also consists of complementary aspects so that listening learning can be carried out properly and meaningfully for teachers and students. The complementary aspects in question, namely the social system, teacher role, support system, as well as instructional impact and accompanying impact.

1) **Social System**

The social system formed in the application of this model is that students jointly build initial knowledge related to fable text. In group work, students try to bring up their curiosity through the question stage and the answer check stage. In addition, students have responsibility for their listening skills by going through the stages of Lintaskujitu learning. Students' seriousness in following the first stage will affect student activity in the second stage. And so on until the sixth stage.

2) **Teacher's Role**

The role of the teacher in applying this Lintaskujitu model is as a facilitator in learning. As a facilitator, the teacher creates a positive learning environment for students, fosters cooperation among students, encourages students' curiosity, and provides sufficient time for practice (Harmer, 2007). Therefore, teachers need to provide listening learning aids, such as laptops and loudspeakers and need to ensure that there is an active internet network at school. In addition, teachers provide clear instructions so that the learning stages in applying the Lintaskujitu model can be carried out properly. In addition, the teacher's understanding of the simulated material and the principles of listening will smooth the implementation of learning. For example, the role of the teacher in motivating students is needed in the pre-listening stage, namely the context recognition stage and the question stage.

3) **Support System**

The support system in the Lintaskujitu model consists of facilities that can support listening learning. In listening to fables, laptops and loudspeakers and active internet networks are needed. In addition, for listening learning to take place effectively, the classroom atmosphere must be calm and there are no distractions inside or outside the classroom environment. Ideally, the supporting facility for listening learning is a listening laboratory. The provision of a laboratory makes every student have equal access to listening materials and motivates students to improve their listening skills (Saraswaty, 2018). In addition, as listening material in the form of fables, teachers prepare good quality listening materials.

4) **Instructional Impact and Accompanying Impact**

The application of the Lintaskujitu model in listening learning has an instructional impact and an accompanying impact. Instructional impact is an impact that directly arises after the application of the model and is related to learning objectives. Meanwhile, the accompanying impact is an impact that indirectly arises after the application of the model and is not related to learning objectives.

The instructional impact that arises after the application of the Lintaskujitu model in learning to listen to fables, namely (1) students know how to build schemata before understanding oral information, (2) students dare to explore curiosity in the form of questions, (3) students are trained to report the results of listening in writing, and (4) students know the tricks of listening in order to

understand the listening material. Meanwhile, the accompanying impact of applying the Lintaskujitu model is that students become independent and responsible for their respective listening skills and know how to tell stories or tell fables that are interesting to listeners.

Conclusion

The Lintaskujitu model can be applied in learning to listen to fables as well as in appreciating literary works. The learning syntax of the Lintaskujitu Model (Kenali Konteks/Recognize Context, Tanya/Ask, Simak/Listen, Cek Jawaban/Check Answers, Uji Pemahaman/Test Understanding, and Menulis Refleksi/Write Reflections) follows the principles of listening so that it can require students to practice their listening skills. With this learning model, it is expected that listening learning activities will be fun and no longer marginalized in Indonesian language classes.

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