



PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON EDUCATION OF LANGUAGE, LITERATURE, AND ARTS IN DIGITAL ERA

**Organized by
Language and Arts Department
Faculty of Teacher Training and Education
Lambung Mangkurat University
Banjarmasin, Indonesia**

**Aria Barito Hotel, Banjarmasin,
South Kalimantan, Indonesia
July 27-28, 2018**



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ACKNOWLEDGEMENT

The development of science and technology brings with them the development in all aspects of human culture. Language, as an important aspect in human culture, evolves, shifts, or change at the same time of the development of science and technology. In turn, language as a medium of literature and art (especially music and drama) is also evolving, shifting, or changing. This condition resulted in a new paradigm in the study of language, literature, and art. Twenty-first century teaching is no longer about the four walls of the classroom. There was a time when learners of language, literature and arts had to rely almost solely on what went on within those walls. But there was before the coming of the digital age. Now thanks to the internet and the advent of digital media, a shift is happening in language learning moves into a new era. As today's learners belong to the Digital Age, teachers also must adapt to use technology and multimedia based learning resources to impart the functional teaching of language, literature, and arts.

As a consequence, innovative methods of Teaching Language, Literature, and Arts, especially communicative approach are urgently needed as it is the language of modern technology. It has been best understood in academic world that teachers should cater to the needs and learning styles of their students with 'knowledge thirst', since present day learners with varied learning exposure outside the classroom too, will lose interest on the monopoly of a formal teacher. A modern teacher needs not only to have a thorough understanding of the present day curriculum but also all the various methodologies, their merits and demerits, and how and when to apply each of the technique for students. They need to personalize their teaching based on the student's stage of life, objectives, motivation and aptitude for languages. In addition to these, language/literature/arts educators should update their knowledge, skills and acquire mastery over the language/literature/arts to meet with the demands of globalization. Along with the real interest in modifying himself in accordance with the changing needs of language/literature/arts learning, if modern language/literature/arts teachers use precisely the latest language teaching tools, with the support of technology, they can teach the subject-matter effectively and facilitate the students towards the new- era language learning. In line with the condition, it was necessary to conduct the international conference on education of language, literature and arts in digital era.

This First International Conference on Education of Language, Literature and Arts (ICELLA) 2018 was held by the Department of Language and Arts Education,

Faculty of Teacher Training and Education, Lambung Mangkurat University, Banjarmasin 27-28 July 2018 at Ario Barito Hotel Banjarmasin, South Kalimantan, Indonesia.

The theme of conference were represented by the keynote speaker and invited speakers in the following topics: (1) *Culture in Digital Era*, by the keynote speaker, Prof. Wahyu, M.S (Dean of Faculty of Teacher Training and Education, Lambung Mangkurat University Banjarmasin-Indonesia), (2) *Using Popular Culture to Optimize Indonesian as a Foreign Language (BIPA) Learning Contemplations and Experiences*, by Chistopher Allen Woodrich (Wikipedia Editor and Administrator and Candidate of Philosophy Doctor in Gadjah Mada University Yogyakarta-Indonesia), (3) *Researching Literature on the Internet: Findings New Meaning in Old Words*, by David John Rawson (Australian Embassy in Jakarta-Indonesia and Doctoral Program of Gadjah Mada University Yogyakarta-Indonesia), (4) *Coaching ESL Student Teachers to Become Innovative Teachers: Can We Engage, Empower and Emancipate Them?*, by Dr. Raja Nor Safinas Raja Harun (Teacher Educator at Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia), (5) *ICT in Language Learning: Resources, Authoring Tools and Artificial Intelligent*, by Dr. Anuncius Gumawang Jati (English Lecturer of ITB Bandung-Indonesia), and (6) *The Art of Madihin Recitation: Profile of Banjar Traditional Oral Literature Performing Arts*, by Dr. Bambang Subiyakto (Lecturer of Lambung Mangkurat University Banjarmasin-Indonesia). Also, the theme was represented in the various topics of the parallel sessions. There are 49 papers presented in the conference. Those were classified into Language and Teaching, Literature and Teaching, Arts and Art Performance, and Cultural Studies. Researchers and practitioners are believed to have put their efforts in finding ways to teach language, literature and arts in the digital era. This conference introduced and discussed the various methods, techniques, strategies, and models of teaching of language, literature and arts. The conference was attended by 250 participants, including educators, policy makers, researchers, academics/lecturers, principals, supervisors, graduate students, practitioners, academics, professionals and teachers.

We would like to thank the organizing committee and the members of reviewers for their kind assistances in reviewing the papers. We would also like to extend our best gratitude to Rector of Lambung Mangkurat University Banjarmasin, Prof. Dr. Sutarto Hadi, M.s., MSc., Dean of Faculty of Teacher Training and Education, Prof. Dr. Wahyu, M.S for the tremendous support. Furthermore, we would like to thank Chistopher Allen Woodrich (Canada), David John Rawson (Australia), Dr. Raja Nor Safinas Raja Harun (Universiti Pendidikan Sultan Idris, Malaysia), Dr. Gumawang Jati (ITB Bandung), and Dr. Bambang Subiyakto (Lambung Mangkurat University, Banjarmasin). Also, to all the participants of the conference, thank you very much!

This international conference on education of language, literature, and arts (ICELLA) has been prepared and organized by Department of Education of Language

and Arts, in collaboration with Teaching English as a Foreign Language in Indonesia (TEFLIN) of Kalimantan Selatan and Himpunan Sasjana Kesusasteraan-Indonesia (HISKI) of Universitas Lambung Mangkurat.

Banjarmasin, August 6, 2018

Chairman,

Fatchul Mu'in



Invited Speakers' Papers

USING POPULAR CULTURE TO OPTIMIZE INDONESIAN AS A FOREIGN LANGUAGE (BIPA) LEARNING: CONTEMPLATIONS AND EXPERIENCES

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Abstract

As Indonesia has taken an increasingly important role on the international stage, the need to optimize the Indonesian as a Foreign Language (BIPA) learning process has gained considerable attention. Although programs available in Indonesia and abroad have grown in leaps and bounds, there is still an undercurrent of prescriptivism that emphasizes formal Indonesian while minimizing the register used in everyday activities. This has the potential to limit students' ability to develop an idiomatic understanding of the Indonesian language, which is necessary for ease of communication with or even integration into Indonesian society. Such prescriptivism may likewise discourage foreign learners of Indonesian from continued study as they (mistakenly) view the language as static. As such, this paper argues that—where congruent with learners' goals—greater emphasis should be given to non-formal registers of Indonesian, allowing them to appreciate the language's dynamicity and select the appropriate register for each situation they face. This would rely heavily on popular culture as a learning medium, allowing learners to assimilate the language as used in Indonesian society. In this paper, I draw on more than a decade of empirical experiences to discuss different forms of popular media that could be integrated in such a program. I also suggest several ways in which this media could be optimally integrated into a BIPA program.

Keywords: *BIPA, empirical experience, media in the learning process*

Background

Over the past decade, Indonesia has taken an increasingly important role on the international stage. In terms of purchasing power parity, Indonesia's economy is among the ten largest in the world, and the amount of loans from the World Bank has decreased (World Bank, 2015). Meanwhile, foreign investment has remained high; in October 2014, for example, more than 64,000 foreign workers were registered with the Indonesian Ministry of Labor (Maulia, 2015); still more worked as unregistered foreign workers. As many foreign workers lacked fluency in Indonesian, in January 2015 the Ministry of Labor began drafting a policy that would

require all foreign workers in Indonesia to pass an Indonesian as a Foreign Language (Bahasa Indonesia untuk Penutur Asing, BIPA) test (Maulia, 2015).

However, it is not only foreign laborers who benefit from an ability to speak Indonesian. By being able to speak Indonesian, foreign tourists can more readily communicate with Indonesians. Although tourists often travel with guides that are able to speak their language (be it English, Dutch, Mandarin, etc.), most Indonesians do not speak those languages, and as such tourists are limited in their communication possibilities. This has become increasingly important as foreign tourism has increased, reaching 9,435,411 in 2014 (Statistics Indonesia, 2015).

To fulfill the need for BIPA teaching, various formal and non-formal programs have been initiated, using classroom learning in institutions of education (at the school or university level), classroom learning at other institutions, and private lessons. BIPA programs have also been implemented in various foreign countries, and in Australia it has even been included in the national curriculum since the 1950s. In the 2010s, more than 190,000 students were studying Indonesian in Australia schools (Australian Curriculum), and several institutions have included in-country learning in their curricula.

However, many of these programs have emphasized the formal register of Indonesian, normative and prescriptive. Although other registers are included in BIPA curricula, priority is still given to formal Indonesian. This is detrimental to students, as Indonesian is not a static or 'dead' language, but rather a living and dynamic one with a broad range of contextual registers; as such, where foreign learners of Indonesian fail to learn non-formal registers, they will have difficulty integrating themselves into Indonesian society. Furthermore, emphasis on 'correct' use of language can reduce students' interest in language learning: where language is portrayed as being unchanging and following fixed rules, studying it is not interesting. Furthermore, there is the possibility that emphasis on correctness rather than fluency will harm students' confidence, and ultimately lead to them deciding against further study.

As such, it is paramount to teach contextual Indonesian and promote fluency (rather than correctness) through BIPA programs, as suited to students' ages and linguistic abilities; this is not to say that formal language learning should be eliminated, but rather prepare students with the necessary language skills to use informal Indonesian in the correct context. To ease the learning of non-formal Indonesian, it must be taught in an appropriate context, which can benefit from the use of popular culture as a teaching tool. In this paper, four types of popular culture that can be used for teaching informal Indonesian are discussed, including their benefits for students and the obstacles that may be experienced.

Research Method

This article is based on the author's empirical experiences, using primary data collected by the author over the course of studying Indonesian as a foreign language. Data collection began in 2006, when the author first arrived in Indonesia and began studying Indonesian normatively (at school and a tutoring program) and contextually (by reading and listening to Indonesian as used in the media and popular children). Data has thus been collected over the course of twelve years, allowing the researcher to contemplate various forms of popular culture and their effect on his Indonesian-language skills.

Of this empirical experience, the researcher has excluded data related to BIPA learning through normative means (i.e. BIPA learning through formal education institutions and courses) and BIPA learning through interpersonal relations (i.e. through conversations and discussions with others). As such, the data used in this paper is only that relevant to BIPA learning through popular culture; this data has been classified in accordance with the media involved in the process: songs, novels, comics, and films.

Data was then analyzed to identify the strengths and weaknesses of using these media for BIPA learning. To ensure that results are more generally applicable, each medium has been evaluated using the VARK model of learning styles, which holds that there are four major learning styles: visual learning, with learning best achieved by seeing; audio learning, with learning best achieved by hearing; read/write learning, with learning best achieved by reading and writing; and kinetic learning, with learning best achieved by doing (Hawk and Shah, 2007). This has been done based on the assumption that the people who learn Indonesian have different learning styles, and as such an optimal BIPA program should accommodate all forms of learning; if students are taught using an approach that is not suited to their learning style, the results of the learning process will not be maximal (Hawk and Shah, 2007).

Popular Culture and BIPA Learning

Songs

One form of popular culture most easily adapted to BIPA learning is Indonesian-language songs, particularly popular music. As songs tend to be relatively short – some three to five minutes on average – they can be repeated several times, without spending much time. As such, BIPA teachers can replay songs during lessons, thereby ensuring students can better follow the lyrics. This short also allows multiple songs to be used in the same lesson, enabling diverse musical tastes to be accommodated. Students also benefit from the short duration of songs, as they will not bore easily, nor will they be required to dedicate much time listening to the media when studying at home.

The fact that the lyrics of popular songs are accompanied by rhythm and music also benefits students in their learning BIPA, as it eases the songs' memorization. As such, students can more readily learn song and lyric meanings, and then repeat or use the linguistic elements learned. Rhythm and music also attract students' attention, so they do not become bored while studying; as they will pay greater attention, they will benefit more from the lesson.

One shortcoming of using songs in BIPA learning is the fact that singers' pronunciation of lyrics may be difficult to understand for students, especially those who have only recently begun learning the language and those who are still experiencing difficulty with spoken Indonesian. This can occur, for example, when the music obfuscates the lyrics, when the singer's pronunciation diverges significantly from that taught in class; when new words are introduced that resemble already known words; or when lyrics are sung too rapidly for students' comprehension. Such problems may even result in the *mondegreens* (misunderstandings of lyrics based on homophony); for example, the lyrics "Kunyalakan api di dalam tungku" (I light a fire in the hearth) as sung in "Cintamu T'lah Berlalu" (Musica Studios; 2007) may be misunderstood as "Kunyalakan api di jantungku" (I light a fire in my heart) by a student unfamiliar with the word *tungku* (hearth).

Songs can be used in the classroom or at home to help students practice their listening skills. The teacher can recommend a number of Indonesian songs, one or more (perhaps of various genres, to better meet students' tastes) to help students better understand informal registers of Indonesian. Songs may be played in class (with or without the support of written lyrics), with students discussing the songs' meaning under their teachers' guidance; the students can also discuss the non-formal register of Indonesian used, as well as the social context. Songs, if used in this manner, are best suited to students with an audio learning style. Meanwhile, if lyrics are simply read (without the song being played), this will best benefit students with a read/write learning style; however, such an approach will rapidly lose students' attention.

Students may also be asked to memorize and sing songs (selected by themselves or by their teacher). This may also involve a field trip to a karaoke parlor, where songs may be chosen by students or by their teacher. Students can thus have fun while actively learning Indonesian, thereby keeping their interest. Such active BIPA is most effective for students with a kinetic learning style, but will also benefit other students.

Comics

Comics are another form of popular culture that can be included in BIPA programs. Unlike novels, which consist (almost) entirely of written language, comics

mix imagery and writing in their narratives, without any lengthy descriptive passages (which may be difficult for students to understand). Furthermore, because text in comics consists almost entirely of dialogue, such works tend to be shorter than novels, both in number of words and in number of pages. As a result, comics are more appropriate than novels for younger or beginning students of Indonesian – i.e. those students who would face unreasonable difficulty reading an Indonesian-language novel or watching an Indonesian-language film. Because the plots of comics tend to emphasize action, they may be more interesting for students, and thus motivate students to better understand the materials being taught.

Where physical objects are necessary (i.e. for a classroom setting in which printed materials are still in use), comics tend to be cheaper than novels. As such, students, teachers, and institutions need not spend much money acquiring a number of comics sufficient for their needs. As such, it is possible for school-based BIPA programs to use comics appropriate for student's linguistic abilities, ages, and interests. Younger students can be asked to read comics such as *Doraemon* and *One Piece*, while older students can read comics that meet their abilities and interests, be they Indonesian comics such as *Jaka Sembung* or translated comics; such comics would enable students to better study non-formal language.

Another benefit of using comics in BIPA learning is the ease of writing notes. This is possible because the text is written in dialogue bubbles, enabling students to note the meanings of the words they don't understand without interfering or covering the printed text (see Figure 1). As such, students can reread what they have written and thus reinforce their understandings of the non-formal registers being learned.



Fig. 1: Comic with notes used in BIPA learning (Buronson, Matsuura, and Nugroho, 2006)

Because comics mix images (i.e. visual) and text (i.e. read/write), they are best suited to students with visual and/or reading/writing learning styles. However, this mixed nature means that comics are difficult to understand if read aloud in the classroom, causing difficulty for students with an audio learning style. As such, students will benefit most from using different comics and reading them themselves, including learning the language used. However, if students are using the same comic, they can potentially recreate scenes to benefit kinetic and audio learners, allowing such learners to optimally benefit from the learning process.

Novels

Novels can be used to teach non-formal registers of Indonesian to more advanced BIPA learners; beginning and novice students of Indonesian will have difficulty reading novels, and as such may rapidly bore or give up. Here, the term *novel* refers not only to works in the literary canon, but all types of novels, be they for adults or children, considered *belles lettres* by critics or formulaic (i.e. popular literature). This is because diverse linguistic registers are used in novels. Certain registers, such as *bahasa gaul*, are more commonly found in formulaic novels, while formal or even archaic registers are more common in canonic literature.

Because novels tend to be more expensive than comics, classroom use will likewise be more expensive; this will be particularly problematic where teachers or institutions lack funds. This may burden institutions and limit their effectiveness; if funding is insufficient for other needs, institutions may have difficulty in realizing their teaching message. However, this potential consequence can be reduced by having students purchase their own books.

Where BIPA students are required to purchase their own books, they may select from a wide range of novels covering a wide range of themes, in accordance with their own tastes. For example, students who prefer romances may select novels such as *Eiffel, I'm in Love*, while students who prefer inspirational stories may prefer *Laskar Pelangi* or similar. This will enable students to select books that interest them, rather than those that they consider boring; students can thus study more intensely. Where students are assigned a novel to read but bored by it, they will remain unmotivated and not finish the novel.

The length of novels, although perhaps burdensome for students, also benefits them. If they are required to finish reading at least one novel, and to

discuss its contents, they will have to work continuously to follow its story. They may not necessarily be able to obtain translated materials, as many Indonesian novels (particularly formulaic ones) have not been translated. Plot summaries, where available online or through other media, are generally also written in Indonesian. As such, even if students consult such summaries, they must still use Indonesian, and thus improve their linguistic abilities.

Novels may be used in the classroom or at home to improve students' reading abilities. Teachers can recommend one or more novels (Indonesian or translated) for student to use to understand a diverse range of registers. Where students have sufficient language abilities, they may be asked to write reviews or critiques of the novels they have read. This emphasizes students' understanding, and encourages them to read and reread the text as they seek its meaning. Where used like this, novels most benefit students with a reading/ writing learning style.

However, this does not preclude the possibility that novels may be read in the classroom - particularly in large classes - with students reading and listening to the contents. This approach, aside from developing students listening abilities, also encourages them to pronounce words that are still unfamiliar to them. As they read several paragraphs, they thus familiarize themselves with speaking Indonesian over an extended period of time. Such an approach will best benefit students with an audio learning style.

Films

As with novels, films are better suited to more advanced BIPA learners; beginning and novice learners will have difficulty following plots, particularly where no subtitles are available for reading. Unlike in active speech, films' spoken language is not adapted to students' listening abilities, and as such greater listening skills are needed.

Using a projector, a film may be screened for a whole classroom. As such, it is relatively inexpensive to integrate films into BIPA curricula in classrooms and other courses. Money can be used to purchase other films, or for other educational needs. Students can also acquire films on their own, as necessary, and view them at home (for example, as an assignment). Where funds are available, students can be invited to travel to a cinema and view a film together.

As with novels, BIPA students may select the films that interest them. Language may also be a consideration in film selection. Students with little

listening comprehension, for example, may be asked to view films with dialogue in their mother tongue, with subtitles in Indonesian; as such, they will hear words they understand while reading these words' equivalents in Indonesian. Meanwhile, students with greater listening abilities can view Indonesian films with Indonesian-language dialogue, be it with or without subtitles in English (keeping in mind that subtitles in other languages are rare).

Because films generally last more than one hour, it is difficult to complete a viewing in a single lesson. Short films may also be used, as access has become increasingly easy as internet penetration has increased and more Indonesians have uploaded their films online. Where films are used as a learning medium in the classroom, sufficient time must be allocated, be it one or more lesson. However, such a consideration is less important during private lessons or one-on-one courses, as time is more easily managed. Where teachers and students will continue learning activities with Indonesian-language discussion, more time must be allocated.

If the film is screened with subtitles, it will best benefit students with an audio learning style. As stated above, many students will have difficulty following films' plots where they are entirely audio, becoming frustrated. If students are unable to follow a film's plot through spoken dialogue, they can be invited to watch subtitled films, which are not only more easily understood but also improves their reading skills. As such, viewing subtitled films can benefit students with audio and reading/writing learning styles.

There is also the possibility of recreating film scenes to improve students' kinetic skills, particularly in large classrooms. As with comics, students can be asked to view films and then reenact scenes that interested them. Using Indonesian, they can decide what role will be played by whom, as well as the best means of recreating the scene they viewed. As such, students' speaking and acting skills will be involved, benefiting students with a kinetic learning style.

Conclusion

Foreign learners of Indonesian must be taught language that is appropriate for diverse contexts, so that they can truly integrate themselves into Indonesian society and appreciate the dynamicity of the language. As such, Indonesian as a Foreign Language has become increasingly necessary, and begun to expand to cover both normative formal Indonesian as well as

informal registers. To further the learning process and teach Indonesian as it is spoken in Indonesia, it is highly advantageous to integrate such popular culture as songs, comics, novels, and films. Each form of popular culture has its own strengths and weaknesses: some are easily remembered; some are easily 'digested'; and some simultaneously involve more than one learning style. Each form of popular culture offers its own benefits to language learners with different learning styles. Where these different forms of popular culture are optimally integrated into a language learning system, foreign language speakers will more readily use Indonesian contextually, with the formal register used in formal settings and non-formal register used in non-formal settings.

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RESEARCHING LITERATURE ON THE INTERNET: FINDING NEW MEANING IN OLD WORDS

David John Rawson¹

Abstract

The internet, with its rich store of retrievable information and communications applications for individual and groups, offers great potential for its use in the study and teaching of literature. To realise this potential, what are the key considerations for educators and students? To research this problem, the starting point in this paper is to formulate a literary research question requiring the retrieval and analysis of information from the internet. The data required to answer the question are reader responses to two Indonesian short stories published in the 1990s. This type of literary research question is deemed to have a number of educational outcomes related to developing research skills and a deeper understanding of literature in particular, Indonesian literature, literary history and literary theory. The paper makes a number of findings about prerequisite internet knowledge and skills as a consideration for internet use including language skills. The paper finds that key limitations of the internet are its variable levels of access to some websites and some hard copy material is not yet available on the internet. It also finds knowledge of and skill in applying literary theory are essential prerequisites to enable effective research on literature. The data collected from the internet also facilitated a number of insights into continuity and change in reader responses to Indonesian literature. The paper recommends further action research projects be designed and undertaken for different student groups and using different literary theories to test the use of the internet for the teaching and studying of literature.

Introduction

The International Conference On Education Of Language, Literature And Arts (ICELLA) In Digital Era 2018 sets the stage for exploring the theme of using information technology for teaching. The proposition that this paper explores is that technological change is making available new methods for teaching and learning the arts. Implicit in this is a vision for a classroom more connected to the outside world and alert to cultural changes. The seminar sets out the challenge for

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participants to be innovative and adaptive and put forward new and innovative methods of teaching through the use of digital resources. The conference organisers have framed discussion in terms of using a communicative approach to the learning of language and literature.

The development of information technology capabilities such as the internet² coupled with increased computer ownership³ has provided access to unprecedented amounts of information. Government departments, museums, libraries, mass media outlets among others have been digitising their records and making them available to the public. Mass media publishers are increasingly using the internet for the distribution of magazines and newspapers content. TV and radio networks are streaming their broadcasts as well. Book publishers are offering digitised books on the internet at prices lower than hard copy books which are delivered almost instantaneously. Film and music distributors are also selling their products on the internet. Individuals and organisation have provided free access to their videos of U-tubes. Private companies and government organisations have also uploaded dictionaries, encyclopedias, thesauruses, and glossaries to the net.

The internet offers more than searching for and downloading material to complete an assignment. Since the 2000s there has been rapid development in a range of communication applications including facebook, messenger, chatrooms, email, twitter, blogs, websites, and video conferencing. This has facilitated the exchange of information between internet users and, for the student of literature, offers the chance to share information with a community of interest such as a literary community or book club. These resources, as will be shown in this paper, can be used to study literature.

Given this brief sketch of what is available on the internet, it would seem there is considerable scope for teachers and students to use its resources for learning. However, the indication is the trend in Indonesia for using the internet for education purposes in the household is trending downward with other uses trending up (such as for other family member's work purposes and for entertainment).⁴ Despite the internet's potential for studying literature, it is possible the internet is becoming an increasingly underutilised educational resource for students after school hours. This paper explores the educational use of the internet to research a question on literature

² See Hill and Sen (2007) who describe the early development of the internet in Indonesia. They note that the provision of private internet services in Indonesia began in the mid-1990s. Internet speeds increased rapidly in the mid-1990s as well as the number of users.

³ The number of households in the city which own or can use a computer has increased from 14.35 percent in 2008 to 27.3 percent in 2016 while in villages it has increased from 8.25 percent in 2008 to 17.3 percent BPS, Survei Sosial Ekonomi Nasional available at <https://statistik.kominfo.go.id/site/searchKonten?iddoc=1469> accessed on 08 July 2018.

⁴ Statistics on the primary uses of the internet in households (Badan Pusat Statistik (2018)) shows that its use for educational purpose has declined from 46.36 percent in 2012 to 33.49 percent in 2016.

which could be done both at home and in the school and working as an individual and in a group requiring a presentation based on the research findings. The research question is assumed to have a number of educational benefits in particular developing various skills including internet research skills and language skills.

The aim of the paper is to identify the skills and knowledge needed and limitations of using the internet as an educational resource for the study of literature. The paper uses an action research approach⁵ and seeks to answer the following questions: 1) what *internet* knowledge and skills are needed for literary research? 2) what *literary* knowledge and skills are needed? 3) what limitations were found using the internet? and 4) what was learned about literature?

To answer these questions a research question was designed which requires research to be undertaken using internet resources. The literary research task is to answer the question "Using Kuntowijoyo's short story "Laki-laki yang Kawin dengan Peri" and Seno Gumiro Ajidarma's short story "Saksi Mata" answer the following questions 1) Have reader responses to these short stories, published in the 1990s, changed in the New Order and Reformation periods? 2) If so, why?" The data needed from the internet includes reader responses to the form and content of the stories in two different political periods, the New Order period and the Reformation era.

To undertake the research on the literary problem, the paper draws on key concepts in Wellek and Austin's (1966) and Jauss' (1970) theories to analyse and interpret reader reactions to the same literary work in two different political periods. In answering this problem, the paper seeks to show how reader reactions to literature reflect the values of a particular historical period such as relating to national unity, economic development or human rights (Wellek and Austin, 1966: 42 and Jauss, 1970: 20). The paper also examines how a work resonates with a reader which can then stimulate moral reflections, thus connecting the reader with the moral and other questions of the age (Jauss, 1970: 34). The reader's finding meaning in a literary work, and connecting it society is what gives the work a contemporary relevance.

⁵ Action research "is a disciplined process of inquiry conducted by and for those taking the action. The primary reason for engaging in action research is to assist the "actor" in improving and/or refining his or her actions." The approach includes:

- Selecting a focus
- Clarifying theories
- Identifying research questions
- Collecting data
- Analyzing data
- Reporting results
- Taking informed action

Sagor (2000). Available at
<http://www.ascd.org/publications/books/100047/chapters/What-Is-Action-Research.aspx> . Accessed on 13 May 2018

In keeping with these theories, which stress the importance of evolving reader reactions as indicators of change, the paper takes a snapshot of reader responses to particular New Order period literary works from the late New Order period. The reader, in this study, is treated as a generic entity comprising the general reader, literary critic, literary historian, literary scholar and writer (Jauss, 1970:8). It is the general reader who is now arguably also shaping perceptions as to the relevance of older literary works to modern times. Nevertheless, as noted by Wellek, Austin and Jauss, literary scholars are the ones who will write literary history but must first position themselves as a reader at a particular point in time whose relationship with literature is influenced by the values of the time.⁶ The readers, in their responses, are in Jauss's words (1970: 9, 27), creating *new* horizons of expectation towards literature by finding new meaning of 'old words' and making them relevant to the problems of the age. (Jauss, 1970: 9, 27).

Two political periods: literature and reader responses

The transition from the New Order period to the Reformation era in Indonesia provides a marked political change in Indonesia, from an autocratic regime to democratically elected governments. The New Order period valorised centrally

⁶ The paper broadens Wellek and Austin's premise that it is only the scholarly reader who decides literary history. In contemporary society the general reader arguably has an ability to shape literary history via internet postings which arguably informs the reason for creating social cataloguing websites (such as Goodreads discussed later in the paper). Jauss also introduces the concept of the "knowledgeable reader" who has a counter view to mainstream reaction to new forms and content in literature. Jauss (1970: 18) instances the case of readers who appreciated and promoted the new form and content in Flaubert's novel *Madame Bovary* in contrast to its the negative response of other readers.

Wellek and Austin's *The Theory of Literature* (1966:38–45) examines the relationship between contemporary and non-contemporary responses to a work. They are critical of an approach to literary history of attempting to interpret a work of another period with the values of that age. This is based on the assumption that the reader will invariably interpret that period with their own values. In this theory the values of the age then are key to how a work is interpreted. Wellek and Austin also reject absolutism in literary criticism that is, a contemporary interpretation negates earlier interpretations. They argue that a contemporary reader should also read literary criticism from past periods as it comprises a part of the totality of meanings within a text. For Wellek and Austin, literary criticism is the product of the academic reader rather than the general reader. For Wellek and Austin literary judgements need experience and a wide range of reading.

For Jauss' (1970: 7–37) all types of readers and their responses shape the place a literary work holds in literary history that is, whether it disappears, reappears or endures. This process is dynamic and works reappear if a later reader's horizon of expectations are met that is the extent to which the form of the work and its content conforms to the reader's esthetic expectations (based on works recently read) and to perceptions of the problems of the age. For Jauss the work itself can have a socially formative function in society by changing how a reader thinks and acts. Among the readership are a small group of knowledgeable readers, who counter to the majority, perceive the newness of form and also the relevance of the work's message to the problems of the age.

controlled development and sought to curb or suppress activities deemed as threats to unity and stability and hence a threat to development. Freedom of speech and more broadly, values associated with human rights were subordinated to economic development and its value of wealth creation. Religion and politics were separated and religious parties and activities were subject to tight control. Arguably reader reception to literature in the New Order Period would be influenced by the valorisation of modernisation and problems of stability in society rather than content dealing with values centred on human rights and diversity of opinion. The Reformation era while still characterised by values centring on modernisation has also embraced values associated with human rights including freedom of speech. This era has ushered in political freedom and seen the creation of a plethora of new political parties including religious parties. While the values centred on modernisation and wealth creation still predominate, government and civil society is giving greater focus to values centring on accountability and human rights. From the theoretical perspective discussed earlier, the Reformation era reader responses to literature published in the New Order period would reflect both continuity and a change in values.

Case Studies

The literary works selected for this study are two short stories, one written by Kuntowijoyo and the other by Seno Gumira Ajidarma. These writers were selected because of their prominence and productivity in Indonesian literature in the New Order period. Both writers' short stories have gained prominence by being selected a number of times by *Kompas* as the best short story of the year. Their stories were first published in magazines and newspapers during the New Order period and have subsequently been republished in anthologies. Their stories from the 1990s were chosen based on the assumption the New Order period and the Reformation Era values shape reader responses to these stories and additionally would capture reader responses from a younger generation of reader who have grown up with the internet.

Case Study One: "The Man who Married a Fairy"

The first case study are reader responses to Kuntowijoyo's story "The Man who married a Fairy" ("Laki-laki yang Kawin dengan Peri"), which was first published in *Kompas* in 1994. The following year the story was published in *Kompas'* annual anthology and judged as the best story of 1994. This story was subsequently published in 1999, at the beginning of the Reformation era, in an anthology of his stories entitled *Hampir Sebuah Subversi* ("Almost a Subversion"). "The Man who married a Fairy" was published again in 2002 as part of the original *Kompas* anthology with the same title.

The story is introduced by an anonymous narrator who addresses a political candidate for Parliament. He asks him to listen carefully to an allegory he will tell, which is essential to know as a member of parliament. He introduces the allegory as a story set in a Javanese village and reminds the candidate about the centrality of Javanese mystical beliefs in the daily life of a villager. The narrator explains the main character is a Javanese man named Kromo who is ostracised by fellow villagers for having a bad smell. The villagers only notice the smell when an outsider complains of it. The villagers readily blame Kromo who then retreats ever deeper into mystical beliefs ultimately marrying a mystical creature, a fairy. After Kromo's death, a plague breaks out in the village. The same mystical beliefs come to the surface. At the end of the story, the narrator tells the politician that is like wasting good time on weak people, they will cooperate but also with mysterious powers.

Writing in the New Order period, Mangunwijoyo (in *Kompas* Editor, 1995: 9) provides a brief analysis of the story from the perspective of modernisation. He interprets the symbols in the story as forces of economic development which disempower the villagers. The impact of the story on this particular reader is to contextualise the story in the context of problems stemming from the New Order's valorisation of modernisation. Hassan's reaction (in *Kompas* Editor, 1995: 5) which includes this story, is an aesthetic reaction and finds the stories to be conventional and sentimental. He urges a new direction in creative effort, with a more global perspective of mankind. Arguably this reader response also extends to the problems of modernisation, to focus outwards rather than inwards, and parallels the New Order's efforts to open up the economy to global investors and thus make Indonesia a part of the global economy.

Faruk (in *Kompas* Editor, 1996: 160) in his response to this story briefly describes its separate realities. One reality belongs to the narrator and the other belongs to Kromo, the main character in the allegory. The reader's response implies that there is a tension in the reality faced by Kromo, as a consequence of being marginalised in his village, but the response only hints at the type of tension and the contrasting realities. It is hinted that the tension and separate realities relate to Kromo's religious-mystical beliefs. The reader response is consonant with the values of the period which valorised stability and order above discussion of tensions associated with ethnicity, religion, race and intra-groups (*SARA - suku, agama, ras, antar-golongan*).

In the Reformation era, Nurrohmat (2005:17) similar to Mangunwijoyo's response in the New Order period, views the story from the perspective of the problems of modernisation. This arguably parallels ongoing valorisation in the Reformation period of modernisation. However, contrary to Hassan's comments in 1995 above, new meanings have been found in the story arguably reflecting the context of a new period. Responses, based on Islamic values, are given prominence. Pujiharto, 2016 uses Kuntowijoyo's own ideas of prophetic Islam and transcendental