

PROCEEDINGS

ISSN 2303-1417



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INTERNATIONAL ISLAMIC UNIVERSITY MALAYSIA
جامعة اسلامية دولية ماليزيا

MALAYSIA



THAILAND



20-21
May 2016
Bandar Lampung
University, Indonesia

4th ICEL 2016

THE FOURTH INTERNATIONAL CONFERENCE ON EDUCATION AND LANGUAGE



PROCEEDINGS

THE FOURTH INTERNATIONAL CONFERENCE
ON EDUCATION AND LANGUAGE

4th ICEL 2016

20 -21 MAY 2016



Organized by:
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PREFACE

The activities of the International Conference are in line and very appropriate with the vision and mission of Bandar Lampung University (UBL) to promote training and education as well as research in these areas.

On behalf of the Fourth International Conference of Education and Language (4th ICEL 2016) organizing committee, we are very pleased with the very good responses especially from the keynote speakers and from the participants. It is noteworthy to point out that about 80 technical papers were received for this conference

The participants of the conference come from many well known universities, among others: International Islamic University Malaysia (IIUM), Malaysia, Hongkong Polytechnic University, Hongkong, Shanghai Jiao Tong University (SJTU), China, Shinawatra Univesity, Thailand, University of Texas, Austin, USA, University Phitsanulok Thailand, STIBA Bumigora Mataram, Universitas Ahmad Dahlan, STKIP-PGRI Lubuklinggau, Indonesia University of Education (UPI), Universitas Sanata Dharma, State Islamic College (STAIN) of Jurai Siwo Metro Lampung, State University of Sultan Ageng Tirtayasa and Universitas Lampung.

I would like to express my deepest gratitude to the International Advisory Board members, sponsors and also to all keynote speakers and all participants. I am also grateful to all organizing committee and all of the reviewers who contribute to the high standard of the conference. Also I would like to express my deepest gratitude to the Rector of Bandar Lampung University (UBL) who gives us endless support to these activities, so that the conference can be administrated on time.

Bandar Lampung, 20 May 2016

Drs. Harpain, M.A.T., M.M

4th ICEL 2016 Chairman

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Table Of Content

Preface.....	ii
Steering Committee	iii
International Advisory Board	iv
Organizing Committee.....	iv
Table of Content	vi

Keynote Speakers :

1. A New Voice in ELT: Planning Intensive Workplace Curriculum - Amporn Sa-mgiamwibool	I-1
2. Fostering The Use of Drama For English Language Learners in The EFL Classroom - Deri Sis Nanda	I-7
3. The Cultural Compatibility of Saudi EFL University Students in The UT Austin ESL Program - Lobat Asadi	I-11
4. Challenges For 21 st Century Learning In Indonesia – Hendarman	I-20

Paper Presenters :

1. A Sociolinguistic Study of English And Javanese Kinship Terminology – Andrias Yulianto	II-1
2. Adapting Meg Cabot’s Princes Diaries in Teaching Writing – Pramugara Robby Yana & Zahara Ramadani	II-6
3. Analysis of Students’ Communication Strategies in ESP Class of Mathematic Study Program – Rizky Ayuningtyas & Hery Yufrizal	II-13
4. Authentic Literature and Technology Involvement in EFL Reading – Bastian Sugandi	II-18
5. Blog As Alternatif Media In Teaching Literature – Y. Satinem	II-24
6. Communication Theory: Ritual Constraints Used in English Classroom Interaction at Tenth Grade Students of SMK Yadika Lubuk Linggau – Maria Ramasari	II-29
7. Designing Instructional Materials For Blended Learning By Using Schoology For Speaking Class Of English Education Study Program Of Teacher Training And Education Faculty Of Bandar Lampung University – Margaretha Audrey S.C. & Dameria Magdalena S	II-34
8. Designing Lesson Activities Through Maluku Folklore For Character Education – Mansye Sekewael, Frida Pentury and Welma Noiija	II-46
9. EFL Teachers’ Belief On Classroom Management And Behavior As The Key Success Of English Language Teaching – Reti Wahyuni	II-52
10. English For Maritime – Lucia Tri Natalia Sudarmo, Heidy Wulandari, Marita Safitri, and Fransiscus Widya Kiswara	II-64

11. Error Analysis Of Aspirated And Unaspirated Consonant Sounds Produced By Students At English Club Senior High School Of Tri Sukses Natar South Lampung – Fitri Anggraini	II-68
12. ICT and Vocabulary Building - Bastian Sugandi & Eko Saputra	II-72
13. Improving Students’ Pronunciation By Using Audio-Visual-Assisted Text – Yanuaris Yanu Dharmawan & Mutiatas Saniyati	II-75
14. Informal Assessment for Language Skills: The Learners’ Perspective – Apsus Grumilah & Irfan Nur Aji	II-81
15. Learner Autonomy In Blended Learning Speaking Class – Ida Nahdaleni & Yanuaris Yanu Dharmawan	II-91
16. Learning Interaction In Web Based Learning In Speaking Ii Class Of English Education Study Program Of Teacher Training And Education Faculty Of Bandar Lampung University – Upeka Mendis & Arnes Yuli Vandika	II-98
17. Letter Tiles To Teach Spelling: How Does It Work? – Elita Elva Lintang Femila & Arliva Ristiningrum	II-105
18. Looking at English National Examination 2016 in Indonesia: A Prospect of Bloom’s Revised Taxonomy – Candra Jaya	II-108
19. Quipper School: How Do Teachers Bring it in the Classroom? – Asep Idin & M. Syahrul Z. Romadhoni	II-118
20. Scanning Of Students’ Learning Style At SMA Negri 7 Lubuklinggau In Academic Years 2015/2016 – Agus Triyogo	II-125
21. Society’S Attitudes Toward Indonesia And Perspective In Facing The Asean Economic Community – Nur Nisai Muslihah	II-131
22. Students’ Critical Thinking In Online Discussion Forum – Sela Fitriana & Helta Anggia	II-136
23. Students’ Perception In A Blended Learning Speaking Class – Desi Ike Sari	II-144
24. Teaching Reading Comprehension By Using Creative Thinking Reading Activities (CTRA) To The Eleventh Grade Students Of SMA Negeri 8 Lubuklinggau – Syaprizal & Yayuk Handira	II-152
25. The Application Of Cards In Teaching Grammar To Improve Students Writing Skill: A Teaching Strategy Development - Eroh Muniroh	II-157
26. The Application Of Problem Based Learning To Increase Critical Thinking And Metacognitive Grade XII Students At Senior High School (SMA) “XYZ” Makasar - Hildegardis Retno Harsanti, Khaterine & Niko Sudibjo	II-160
27. The Application Of Web Based Learning By Using A Blended Learning Approach In Speaking Ii Class Of English Education Study Program Of Teacher Training And Education Faculty Of Bandar Lampung University - Thea Marisca Marbun B.N & Arnes Yuli Vandika	II-170
28. The Critical Discourse Analysis On The Fame Of Oreo Wonderfilled Advertisement - Alfriani Ndandara & Frederika Mei Anggraeni	II-178
29. The Effect Of Using Pair Taping Technique Toward Speaking Ability In Descriptive Text Of The Second Year Students At A Private Secondary School In Pekanbaru - Intan Septia Latifa	II-186

30. The Effectiveness Of Scaffolded Reading Experience In Teaching Reading
Viewed From Students' Intelligence - Aksendro Maximilian II-191
31. The Implementation Of Flipped Classroom By Using Schoology In Speaking
II Class Of English Education Study Program Of Teacher Training And
Education Faculty Of Bandar Lampung University - David Ginola & Dameria
Magdalena S II-199
32. The Implementation Of Using Online Application In Increasing Students'
Motivation - Dhia Hasanah II-208
33. The Possible Causes Of Indonesian EFL Students' Anxiety In Speaking
Impromptu Speech - Galuh Dwi Ajeng II-216
34. The Use Of Authentic Materials In Speaking Class At The Second Semester
Students Of English Education Study Program Of Teacher Training And
Education Faculty Of Bandar Lampung University - Helta Anggia & Randi
Setyadi II-222
35. The Use Of Card Trick To Build Students' Vocabulary - Eny Dwi Marcela II-229
36. The Use Of Hot Potatoes For Teaching Vocabulary At The Eleventh Grade
Of SMA Bodhisattva - Ezra Setiawan II-232
37. The Use Of Interactive White Board In EYL Motivation – Munjiana II-242
38. The Use Of Podcast And Interpretive Tasks For Peer Assessment In The
Extensive Listening Class - Delsa Miranty II-248
39. Translation Shift Of Verb And Sentence Style From English Into Bahasa
Indonesian - Diah Supatmiwati II-257
40. Using Mnemonic Techniques In Vocabulary Learning - Ita Purnama II-261

DESIGNING LESSON ACTIVITIES THROUGH MALUKU FOLKLORE FOR CHARACTER EDUCATION

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Abstract

The teaching and learning process at school has not been able to shape the graduates as whole persons who reflect the character and the culture of thenation. The education process still emphasizes and focuses its outcome on the cognitive aspects. Meanwhile, the affective aspects of the learners which will become the strong basis to live in thecommunity have not been developed optimally. Therefore, characters education must be developed in school. One of the best ways is by introducing folklore in EFL class.

In introducing local folktale (more specific to Maluku folktale) for characters education can serve potential materials for teaching character education as Maluku folklore not only reflect Maluku culture but also contain values and moral lessons. This article tries to explore more detail the value in "Harman Pardidu" story. This story is broaden of characters education which are implemented in lesson activities as a design for the EFL Teachers who wants to create their classes become fun, enjoyable, non-preachy and effective. Relating to this, language teachers are recommended to capitalize on the use of folklore by creatively designing activities relevant to character educations as well as adapting them in accordance with the students' level of proficiency".

Keywords: Maluku Folklore, Character Education, Designing Lesson Activities

1. INTRODUCTION

Maluku has a strong oral tradition, in which knowledge is passed down through generations via storytelling and the use of proverbs. Oral culture is shared during work and leisure time, both inside and outside the home. Often, it imparts a lesson or tradition from the older generation to the younger. One of the kinds of oral culture is Folklore.

Kiefer (2010) states that "Folklore have been defined as all forms of narrative; written or oral, roomates have come to be handed down through the years". Thus epic, ballads, legends, myths and fables can include types of folklore. Mustakim (2005) also stated that folklore is the story told orally by word of mouth; from generation to generation that does not know the name of the author. Thus, folklore could not be ascertained but it is believed the truth because it is associated with the existence of evidence that can still be found today.

Folklore can be trusted as a tool in developing character education. That's why; the government of Indonesia tries to insert it into EFL class and can be applied by the English teachers in narrative texts for getting the values of the story. Students can shape their character education since their early life.

As we know that character education is education that shapes a person's behavior to conform to the moral code both in terms of cognitive, affective and psychomotor. The recent issue of character education in our national curriculum has brought a challenge for teachers to design materials which integrate the school subject with character building. It is because Ministry of Education through the Curriculum Center of the Research and Development Board only provides general guidelines on values to be included in character education and leaves to the teachers to develop the topics or materials already outlined in the syllabus and standard competence of each school subject (Kemendiknas, 2010).

English as one compulsory subject to be taught at school has a wide range of topics and materials which aim to enhance the students' communicative skills in listening, speaking, reading, and writing, into which character education should be integrated. Among potential material which could be used for character building is folklore. This paper attempts to put forward several ideas on how to capitalize the use of "Haman Pardidu" folklore by designing activities which include character education.

2. INTEGRATING FOLKLORE IN EFL CLASS

1. *Folklore defines*

There are several definitions which the writer gets from several authors about the definition of “folklore” itself. Putnam (1964:365) states that folklore includes the traditional elements of the way of life of group of people and the creative expressions developing naturally as a part of this way of life. He also added that Folklore is a significant factor in the life of pupil. A pupil heritage includes the folk heritage of all the groups with which his associated.

Referring to the description above, the writer can conclude that talking about the real word of “Folklore” means talking about everything related to the culture. It is either broadens in the definition or description. So that, in this article, the writer just focuses his attention for describing the definition of folklore as a tale which is short described as follow:

Folklore is a collection of fictional stories about animals and people, of cultural myths, jokes, songs, tales and even quotes. It is a description of culture, which has passed down verbally from generation to generation in any written or oral form. It is also known as folk literature or oral traditions. Folklore depicts the way main characters manage their everyday life events, including conflicts or crises. Simply, folk literature is about the individual experiences from a particular society. The study of folk tradition and knowledge is called folkloristic. Although some folklores depict universal truths, it is also that unfounded beliefs and superstitions are basic elements of folklore tradition (Julie, 2014).

2. *Advantages of Teaching with Short Works of Folklore*

Tina L. Hanlon illustrated some advantages of teaching with short works of folklore below:

- a) *They are short!* It is easy to distribute copies of short tales or rhymes to a whole class, discuss them during a class period, and compare a variety of examples relating to different topics, without needing time for extensive reading assignments.
- b) *They are fun!* Many types of folklore are entertaining and most of us have fond memories of stories and rhymes we have known since childhood. Viewing illustrated versions or film adaptations can also add variety and enjoyment to class assignments.
- c) *They are memorable.* Most tales and rhymes from oral traditions use patterns of language and plot that make them easy to retell and dear to the hearts of tellers and listeners.
- d) *They are found in infinite variety everywhere.* Every culture has long traditions of oral storytelling, verse-making, and joke-telling. Students can learn about different cultures by studying folklore, collect folklore from their own families and communities, and write or dramatize their own variants of traditional tales and rhymes. Once you start looking for them, you find allusions to familiar folk heroes, rhymes, and sayings throughout popular culture.
- e) *They are universal.* Although it is interesting to compare culturally specific details in folklore from different times and places, one of the most intriguing phenomena in human experience is the similarities in stories with universal themes from all over the world.
- f) *They are infinitely meaningful.* Because folk and fairy tales represent human experience through symbols and archetypes, there is room for endless debate about how to interpret particular tales. They provide excellent examples of the complex interplay of realism, fantasy, and symbolism in literature. They can be analyzed in papers that do not require research, but there is also a wealth of recent research available on folklore, fairy tales and picture books. They can function as primary sources in complex research projects like any other literature.
- g) *They link oral and written literatures of the world.* We often forget that all literature developed from oral traditions, and most people in human history have had no writing system to record their languages and stories. Storytelling is still alive as an oral tradition in many places, especially in Appalachia. Folklore works well when teaching oral skills, speech and drama
- h) *They link popular culture with many academic subjects and skills.* Almost every type of literary and cultural analysis has been applied to folklore, so short or familiar pieces from oral traditions can be used to introduce longer works of literature (many of which have mythological or folkloric roots or themes), as well as topics in history, social studies, fine arts, and science.
- i) *They enhance transitions from childhood to adult life.* Short works from folklore can provide springboards as students move from writing about childhood experience to more complex types of analysis. They need to learn, as an important part of their heritage, that Disney versions and other widely available children's books and movies do not adequately represent the larger body of folklore that people of all ages have enjoyed for centuries

3. Teaching Maluku EFL Students by Using Folklore in Narrative Text.

Folklore is an integral part of the Moluccan oral society. They usually relate to, and elucidate the various cultural and traditional aspects of a society from which they evolve. Folklore perform salient functions of serving as sources of entertainment, enlightenment on cultural orientation and traditions of the people, educating the young of the various aspects of society. Since folklore portrays the values and traditions of Maluku society, where the young and adults alike learn through the events conveyed, the function of this traditional oral genre of folklore can therefore not be over emphasized. The practice of folklore telling was common in traditional societies in the past, where parents and other members of families told stories to young ones, usually after the evening meal. It is a lively process, which, as put by Samson-Akpan (1986:67), can be “likened to an integrated classroom. Children, teenagers and adults attend and participate in it”. In the past, the telling of folklore was a common practice in primary schools, where some class periods were dedicated to this activity.

But in the recent time, Folklore had already been integrated as the main point in teaching one of text genre for junior and high school in Indonesia. The text genre is called narrative text.

Narrative text is a text, which related a series of logically and chronologically related events that are caused or experienced by factors. A key of comprehending narrative is a sense of plot, them, characters, events, and how they relate. (Anderson and Anderson, 2003a).

The social functions of narrative text are to amuse, entertain and deal with actual and vicarious experience (Linda Gerot and Peter Wignell, 1995: 204). The generic structure of this text is orientation, evaluation, complication, resolution and reorientation. Orientation sets the scene and introduces the participants involved in the text. Evaluation is stepping back to evaluate the plight. Complication happens when a crisis rises. Resolution is when the crisis resolved for better or for worse. And reorientation is an optional one that contain writer’s opinion or conclusion. (Rukmini: 2010: 20).

Narrative text focuses on specific and usually individualized participants. It also uses material processes, behavioral and verbal processes, relational and mental processes. It is also uses temporal conjunctions and temporal circumstances. It always applies past tense in the narration. (Linda Gerot and Peter Wignell, 1995: 204).

In applying narrative text, a teacher should look for the texts which are closed to the students’ life. There are several steps which proposed by Sukarno (2012) as such as: (a) rendering meaningful input texts related to cultures, (b) discussing contents, (c) exploring and elaborating local cultures especially for productive skills, (d) using appropriate English expressions, (e) presenting and discussing contents related to cultures consisting of moral values and wisdoms, and (f) emphasizing/highlighting moral values and local wisdoms for character building to enhance national integrity, peace and unity in diversity – Indonesia.

3. FOLKLORE AND CHARACTER EDUCATION

The fact that students’ moral behavior decrease day by day is clearly shown in our surrounding. Students have lack of respect to others, teacher and parents as they attack others, students, neglect the norm and neglect their neighborhood. It is apparently shown that there should be a great changing, and it is educators’ job. Students’ character must be better to create a great generation of our nation.

Teaching should not only deals with materials, however, it should also deals with the students character since it should not only produce high intellectual but also great character, as it is cited in the rule of national education ministry number 22, 23 and 24. So, it is important to teachers to notice students’ character by encouraging them to know and to learn more about it while learning materials. A materials implemented with character building is truly needed in this case. In this article, the writer focuses to insert folklore as a good materials in developing students character education.

Many experts agree that folklore or stories can have incredible impact on students socially and emotionally and give important contributions toward developing good character in students (Kirmali & Frieman, 1997; Taylor, 2000; Norfolk & Norfolk, 2006; Benedict, 2010). For character education, teachers may simply explain the difference between right and wrong to the students, or provide them with a list of dos and don’ts.

4. DESCRIPTION OF THE CHARACTERS EDUCATION IN “HAMAN PARDIDU” FOLKLORE

“Haman Pardidu” story is folklore from Ambon city. Viewing from the title, we can find two words “Haman” and “Pardidu”. “Haman” is a name of a boy and “Pardidu” is derived from Portuguese language. It means “wondering”. When those words bound together, they will be “Haman Pardidu” which means a boy who wanders to and fro looking for a salvation for his soul.

This story is broadened with the character education to be applied for the students in senior high or junior high school. As we know that Character education plays an important part because it is not only about moral and value education. It has a higher significance of moral education, because it is only teaches what is right and what is wrong. More than that, character education inculcates the habit (habituation) about good things and wrong.

In “Haman Pardidu” folklore, the writer tries to explore the character educations as follow:

1. Naughty Boy vs. Kindhearted Mother.

“There was a boy named Haman Semper. He was a naughty boy. He acted like an evil against his mother. He neither heard what did his mother said nor took her advices for him. As the result, he always beat his mother using a stick. But his mother always poured her love down on him. She never bored to give him advice when she had a good chance to tell him. That was a true love from a mother to her son”.

From the story we can take some important characters that we have to tell to our students such as: (a) Giving our respect to the older people; (b) being a kind-hearted; (c) being a loyal listener; (d) more be patient; (e) spread much love to everyone around us

2. Temperamental boy vs. Loveable Mother

“One evening when they were at the dining table, his mother reminded him again and again to be a good boy. She didn’t want all the society around them being mad to him. Haman suddenly stood up and ran out the dining room to the kitchen and took a knife. He chased his mother whom then ran away the house while she was shouting for a help. Since then, she cursed her son and she didn’t want to tell him anything.”

Patiently, his mother gave him some advices but he was angry. Being a temperamental is not good. As a good teacher, he should help his students to understand this character. He can be a leader to guide his students to build their character up to become well by reminding them such as: (a) respecting to someone’s opinion; (b) responding the other’s opinion well ; (c) build up a good manner in doing communicating with someone else; (d) never force your will to others; (e) don’t ever curse someone; (f) must be brave to face the challenge.

3. Religious vs. Rebellious

He went out his house and met Harman. When Haman tried to close him, he knelt and prayed aloud “In the name of God Almighty, The Lord Jesus Christ and The Holy Spirit – Gone”. Suddenly the big explosions came from Haman’s head. It means that fire box full of sins that he carried on his head had disappeared.

From the text above, we can teach our students about: (a) Having good faith to God; (b) doing good things can lead us to heaven;

5. DESIGNING LESSON ACTIVITIES IN TEACHING HAMAN PARDIDU STORY FOR CHARACTERS EDUCATION

Courses need to be continuously monitored, reviewed and renewed to ensure the teaching (including the teaching and learning activities and the assessment) and course (objectives, learning outcomes and contents) quality are up-to-standards and up-to-date. This is the core duty of any teacher regardless of being a new or an experienced staff. This case indicates that as a good teacher, he has to do criticism, initiate evaluation and learn from his students.

Regarding to the short description above, it is implied that the teacher should design good lesson activities based on the students’ needs. This can help the teacher organizes his class to become more fun, enjoyable, non-preachy and effective. As evidences, the writer puts some activities that he has designed in teaching EFL students about “Harman Pardidu” story for character education as follow:

1. Listening Activities

In listening comprehension, the teacher can arrange several activities related to the topic that he/she wants to teach. For example: in applying “Harman Pardidu” in his teaching and learning process, the teacher could create a short monolog (consist of one or two paragraphs) for him to read. He also provides several questions related with the topic. Those questions could be in essay, in multiple choices or in state true or false forms. The students should listen carefully to grasp all (general or specific) information from the teacher before they answer those questions. All questions are related to characters education.

2. Speaking Activities

In applying “Harman Pardidu” in speaking class, the teacher could create several activities such as :(1) arranging short dialogue for students to do role playing. They will read the script text and try to analyze the characters of each person in “Harman Pardidu” story before presenting it in front of the class. Their characters will be appeared when they are doing the conversation; (2) Impromptu game. The teacher will request a student to find his partner quickly. Tell about one of the characters in “Harman Pardidu” story in a word and the friend, who is asked, will explain about it. He can also make a connection with other relevant Maluku folklore that he knows more and tell it in detail; (3) Continues Story. The teacher can ask the students doing this activity in several groups. The leader will tell about the story of “Harman Pardidu” and will be continued by others in their groups.

3. Reading Activities

There are lots of activities which can be done in reading class related to character education. In this article, the writer just focuses on three activities that he has done. They are: (1) Read aloud. The teacher can ask a student starts to read the text of "Harman Pardidu" aloud. When he says stop then the next content of the text will be continued by another students; (2) Character analysis. The teacher provides a complete text of "Harman Pardidu" and let the students read it for the limitation time that he had already set. One important question can be aroused after their reading text is "describe with your own word about the character of Harman. Why do you like it or why do you dislike it? Give your reasons!"; (3) Brainstorming or webbing. Put a character or other word in the middle of a web. Have students brainstorm associations while you write them down, then have them make connections between ideas and discuss or write about them.

4. *Writing Activities*

Some activities can be done in writing class are (1) *Write an essay*. Using one of the different rhetorical modes, write an essay in which you make meaningful connections between the text and your own experiences or other texts you have read; (2) *Silent Conversation*. A student writes about a story on paper, then passes it to another who responds to what they said. Each subsequent respondent "talks" to/about all those before; (3) *Gender-Bender*. Rewrite a scene and change the gender of the characters to show how they might act differently (e.g., *Harman Pardidu*). You can also have a roundtable on gender differences

5. *Cultural Understanding*

In cultural understanding, the teacher can do the activity such as *Cultural Literacy*. Find out what students already know and address what they need to know before reading a story or certain part of a story.

6. CONCLUSION

Moral degradation has impacted students' behavior recently. This case will be a responsible for the teacher in implementing their lesson to the students must be broaden with the character education. For English teachers, they can apply it through narrative text. Folklore is a kind of narrative text.

In the creative mind of teachers lie the character building lessons that are varied and enjoyable. One thing that should be remembered is not all folklore impart positive values; some have characters with negative traits, which might be dangerous if teachers do not make some kind of interference or clarification to the students. It often occurs when people have strong emotional ties to literature they knew since childhood, they would have trouble analyzing it objectively and be reluctant to critique their favorite stories (Hanlon, 2002).

It is not enough for the teacher just apply folklore in forming character education but he can create good activities for make the students will enjoy his materials. The students can also benefit by learning their positive value.

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Appendix

“HAMAN PARDIDU”



There was a boy named Haman Semper. He was a naughty boy. He acted like an evil against his mother. He neither heard what did his mother said nor took her advices for him. As the result, he always beat his mother using a stick. But his mother always poured her love down on him. She never bored to give him advice when she had a good chance to tell him. That was a true love from a mother to her son.

One evening when they were at the dining table, his mother reminded him again and again to be a good boy. She didn't want all the society around them being mad to him. Haman suddenly stood up and ran out the dining room to the kitchen and took a knife. He chased his mother whom ran away the house while she was shouting for a help. Since then, she cursed her son and she didn't want to tell him anything.

Not long after condemned, Haman died. The earth didn't want to receive his body because he had lots of sins. The villagers tried to dig the three holes for laying Haman's body there but all the holes were full of water. At last they decided to let the coffin near the holes.

Every night, starting from 7 O'clock until 12 O'clock, Haman's soul was wandering. He started his journey from Belakang Soya Cemetery to Pulugangsa. He walked and carried fire box on his head while he was shouting aloud "Thirsty...Thirsty...Thirsty...". All the local people who live there were really afraid. They fill the containers with the water and put them in front of their house so when Haman passed their house, he could take the water for drink.

Seeing that fact, the head of VOC promised that for anyone who can catch Haman and buried him, the government could give him a gift. And at that time lived an apostle in Tanah Tinggi, he was Joseph Kam. He was the one who spread the gospel for the entire Maluku. He went out his house and met Harman. When Haman tried to close him, he knelt and prayed aloud "In the name of God Almighty, The Lord Jesus Christ and The Holy Spirit – Gone". Suddenly the big explosions came from Haman's head. It means that fire box full of sins that he carried on his head full of sins had disappears. His soul was free now. Starting from that day, he never disturbed the local people who lived there anymore.

(Translated by: *Mansye Sekewael*)



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