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NOMOR   : 490/UN13/SK/2022
TANGGAL : 29 MARET 2022
TENTANG
TIM PENGELOLA *PATTIMURA EXCELLENCE JOURNAL OF LANGUAGE AND CULTURE (PEJLAC)* DI PUSAT STUDI BAHASA UNIVERSITAS PATTIMURA TAHUN 2022.

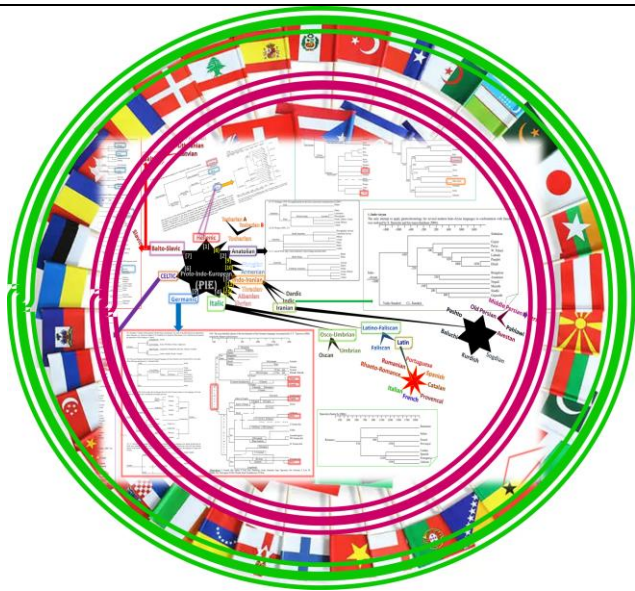Ditetapkan di Ambon
pada tanggal, 29 Maret 2022
REKTOR UNIVERSITAS PATTIMURA,

MARTHINUS JOHANES SAPTENNO
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In this December issue of PEJLaC in 2021, we have achieved 5 important and innovative local wisdom papers consisted of 2 countries authors from Tunisia and Indonesia. The theme of the issue is **"Excellence Nature of Language and Culture."**

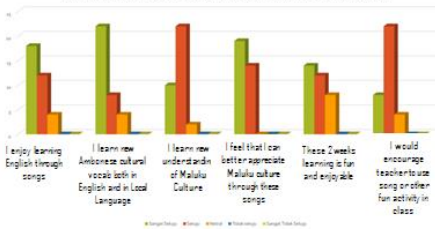The following are the highlights of the 5 peer reviewed papers:

1. The Advantages	2. The Dsadvantages
AS FORTH POLE IN FAERBER'S MODEL ALLOWS TO LEARNER	
FIRST, CHALLENGE DIFFICULTIES	
SECOND, DEVELOP HIS AUTONOMY	ISOLATION OF LEARNER
THIRD, CONTRIBUTE TO COLLABORATIVE PEDAGOGY	
RESULT: DISTANCE LEARNING CHALLENGES	PANDEMIC CRISIS IN EDUCATION

Students' Feedback on the use of Ambonese Songs in English Classroom

1st place winner of the Song Project

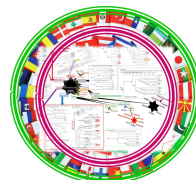| No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the *Gandong's* song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the Gandong song	liked *Gandong* song	220 persons (98.2%)
		did not memorize *Gandong* songs.	4 persons (1.8%)
4	Memorizing some *Gandong* song lyrics	memorize the *Gandong* song	117 persons (96.2%)
		did not memorize *Gandong* song	7 persons (3.1%)
5	*Gandong* song lyrics are reminiscent of …………	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela Gandong in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between *Pela Gandong* in my village	11 persons (4.9%)

LIST OF CONTENTS

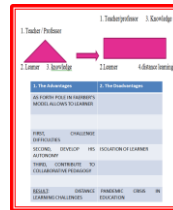# Mapping World Language: is Proto-Indo-European the First one?

Hendry Izaac Elim[1-7]♂

[1]Nanomaterials for Photonics Nanotechnology Laboratory (**N4PN Lab.**), Department of Physics, Faculty of Mathematics and Natural Sciences (**FMIPA**), Pattimura University (**UNPATTI**), Jl. Ir. M. Putuhena, Poka, Ambon, Indonesia 97233
[2]Nanotechnology Research Center and Innovative Creation (**PPNRI-LPPM**), and Nanomedicine Garden in Research and Society Center of Pattimura University, **UNPATTI**, Jl. Mr. CHR. Soplanit, Rumah Tiga, Ambon, Indonesia 97234
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Mapping World Language: is Proto-Indo-European the First one?

43

Abstract

The origin of language was very complicated in terms of its sources from human being characters and its evolution carried out by over millions of human being generations from ancient creatures to current modern humankind. In this simple work, a language mapping was extracted from many different scientific heritages and references study so that the obvious understanding of it can be easily viewed even by an ordinary people. Furthermore, the relationship among many diversities of language is identified conveniently. This piece of research suggests that language was started from the very first beginning of human being creature on earth. In addition, it is eventually assumed that such "first language" is well-known as Proto-Indo-European (**PIE**) with the limitations of Asian and Africa language historical evidences. The reason might be associated with the educational and cultural system of life in both continents.

Keywords: Mapping, Learning, World language, Proto-Indo-European (**PIE**)

The significant finding: Learning a big picture of language and its related cultural behaviors through mapping world language of Proto-Indo-European (**PIE**) has been provided in a simple way.

EDITORIAL

The first language appeared on earth was a mystery particularly on the search of its wisdom and knowledge based on historical understanding of human being evolution or genetic mutations due to an ongoing mix married from generation to another generation. According to Holy Bible [**1-15**], for example in the book Genesis (Gen. 6:4) and/ or the book of Job, there was a married among ancient human being in prehistoric human life such as Neanderthal/ homo sapiens and modern human being (Adam generation) [**1**]. Furthermore, the scientific data of an intensive investigation on such origin of current human being has found that most of European people genetic/ DNA was closely linked to Neanderthal while Asia and Africa people were from Homo sapiens [**2**], and the most primitive man, respectively.

The beginning of a language was tough to investigate without recent human sophisticated technology such as a radioactive carbon 14 to detect the age of a fossil, x-ray imaging technique for classifying the content of a fossil, gamma-ray non-destructive device in sensing the living brain behaviors, and genome technology in identifying the DNA content of survival current human being as well as many other frontier social and engineering hybrid methods in extracting human language characters and cultural habits. Such deep search has been much more complicated when the whole changes of man among millions generation are included. Therefore, this research has restricted the investigation into language mapping according to limited references [**1-16**].

In present editorial work, a language mapping has been proposed as a whole connector among languages on earth. The source of all integrated relationships especially related to its heritages and references had been searched for tens of years before writing this simple report [**1-16**]. The aim for this piece of works is to contribute for the needy and the poor in such a way so that the world majority of ordinary people who did not get a better

Mapping World Language: is Proto-Indo-European the First one?

44

education because of the bad circumstances and limited conditions of their natural countries and tribes may catch the knowledge blessings. As a matter of fact, the extracted language mapping relationship among many diversities of language is identified more obvious in an easy manner. **Figure 1** shows the language mapping of probably the first language on earth inherited by human being through the evolution of millions of generations up to present time in this 21st century. Based on the results in **Fig. 1**, the very first time language was called as **Proto-Indo-European** (**PIE**). In the chronological mapping research, there were about **13 branches of earlier languages from the evolution of PIE**. These branches were consisted of **7 major big clever languages**, and **6 minor languages with a small impact** on earth. **The 7 main high qualities languages in terms of their logical thoughts** are (1). Hellenic, (2). Anatolian, (3). Indo-Iranian, (4). Italic, (5). Germanic, (6). Celtic, and (7). Balto-Slavic. **Another 6 minor languages** coming out from its origin were (a). Tocharian, (b). Phrygian, (c). Armenian, (d). Thracian, (e). Albanian, and (f). Illyrian, respectively. Such research works are very useful for those who can speak their own local and national language fluently but did not know when and why it came from will then realize their language origin. The detail works of each part in the language branches have been conducted elsewhere in **Ref.[1-16]** and inserted into the whole logic in **Fig. 1**. The point is that without the development of human being knowledge, there will be no various languages in different nations and tribes. This evident was extracted from the archeological artifacts discovered and investigated on earth. Here, language was originally a tool to connect and communicate among two to three different persons. The interesting disruptive and creative thinking among such small personalities have triggered the development of innovative language from **PIE** to its **13 branches involving 7 major spirits of main languages as well as 6 minor human behavior languages as mentioned above**. Fortunately, the married attitudes among different tribes of men and women in different nations have enriched the dramatic expansion of languages. The cause of the inherited characters may be **due to cultural inferences in human behaviors**. Every human being has their own interpretation ability embedded in their physical brain quality as well as their spiritual content implanted in their heart and emotion or feeling.

These pieces of research argue that **PIE was not the first language on earth** due **to the precincts of language scholars in earlier modern man located around Asia and Africa continents.** In fact, the first man on earth living millions years ago was invented in Africa continent [**2**]. We believe that such core information may contribute to extend more scientific energy with diligence research in searching deeper proof of the starting point in language originality.

In summary, this work outlooks and suggests that language has been still a mystery and needing more advanced investigations related to its first beginning from human being creatures on earth. Next, it is assumed that such "first language" was well-known as **PIE** with the limitations of Asian and Africa language historical evidences. The core reason might be due to the educational and cultural systems of life in Asia and Africa continents.
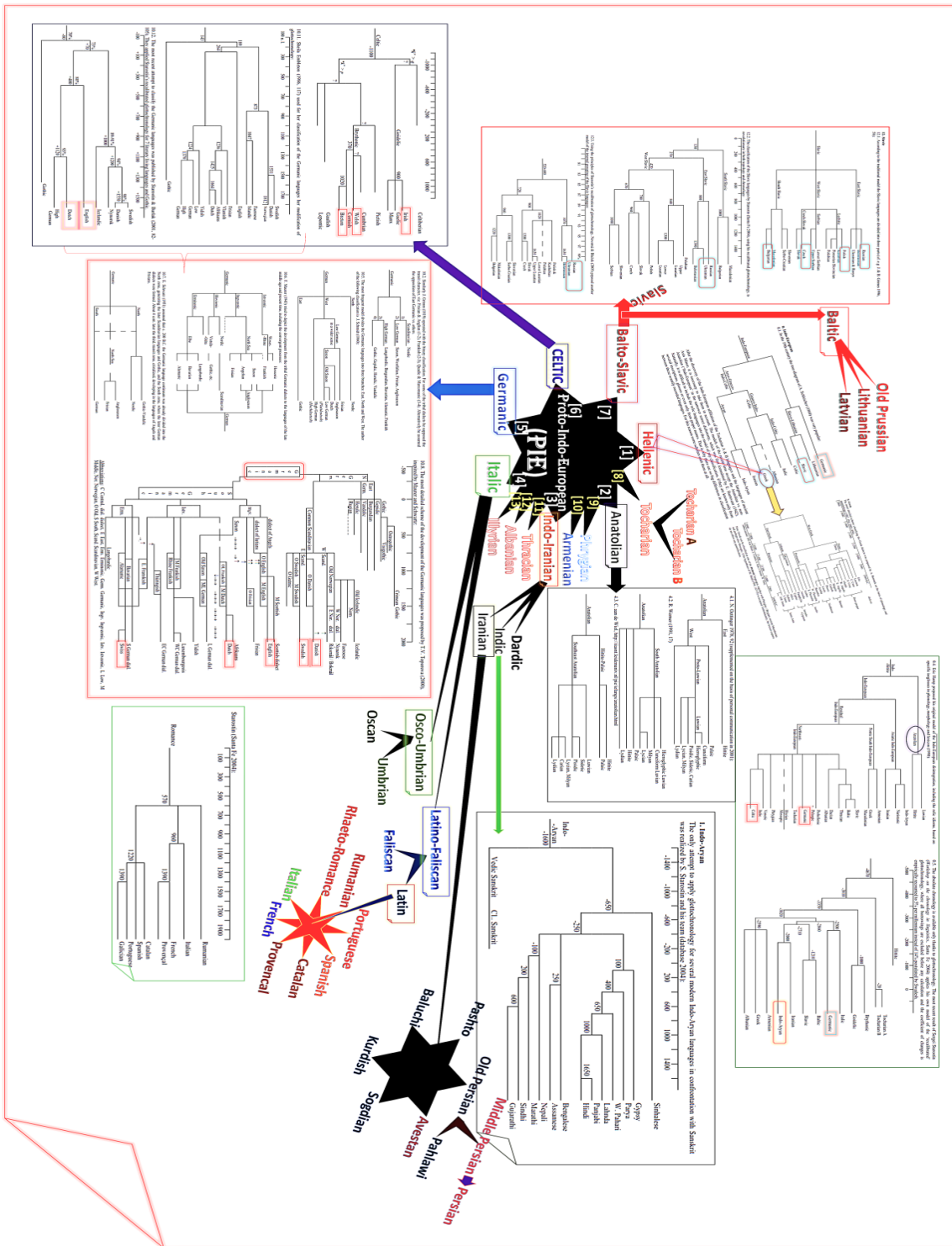
Mapping World Language: is Proto-Indo-European the First one?

45

Figure 1. The map of Proto-Indo-European (**PIE**) language. Parts of the embedded pictures were taken under courtesy and the permission of few references [**1-16**].

Mapping World Language: is Proto-Indo-European the First one?

46

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A Brief CV of Corresponding author

Prof. Hendry Izaac Elim (*Elim Heaven*) (URL: http://elimlaboratory.website2.me/) is a multitasking scientist with innovative, creative and disruptive thinking in solving many different complicated problems transformed into a simple understanding. He obtained his bachelor degree in physics at Gadjah Mada university (**UGM**), Indonesia in 1995. Moreover, Dr. Elim got his M.Sc in physics at Bandung Institute of Technology (**ITB**) in 1999 after serving as lecturer at educational physics of Faculty of Teacher Training and Educational Sciences (**FKIP**) at Pattimura university. While Dr. Elim's Ph.D degree of Physics was pursued at National University of Singapore (NUS) from 2001 to 2005. Furthermore, He has carried out intensively about multitasking scientific development of nanoscience, nanotechnology and herbal nanomedicine in conjunction with various collaborations with many different international scholars

Mapping World Language: is Proto-Indo-European the First one?

47

in the last ~21 years including both postdoctoral works at **NUS**, Singapore and 4.5 years position as a research professor in a mega-project of superhybrid materials at Institute of Multidisciplinary Research for Advanced Materials (**IMRAM**), **Tohoku university**, Japan. In addition, Dr. Elim, the founder of the first nanotechnology research center and innovative creation (**PPNRI, URL:** https://lppm.unpatti.ac.id/profil-ppnri-2020/) in the eastern part of Indonesia has educated over 83 physics research students in the last 8 years as soon as his opening of laboratory of nanomaterials for photonics nanotechnology (**N4PN Lab** in 2014) as well as **PPNRI** at Pattimura university on 24th April 2015. As a matter of fact, Dr. Elim has published over 96 high quality works published in about 40 Q1 journals according to **Web of Science / SCOPUS/ SINTA** with *h* **index of 26** and **citation of ~4099 i**n **Google scholar**. Due to his ongoing achievements at Pattimura university, Dr. Elim had been awarded by **2 important rewards of 2017 best Indonesia scientist** from Pattimura university rector and **silver medal of XX Satya Lancana Karya Satya** from President of Indonesia, respectively.

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Mapping World Language: is Proto-Indo-European the First one?

Hendry Izaac Elim

1. Mapping World Language: is Proto-Indo-European the First one?

By Hendry Izaac Elim

Mapping World Language: is Proto-Indo-European the First one?

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2. **Science, AAAS (Since 1848)/ Nature (Since 1869) with various related published papers in it particularly about Neanderthal / Homo sapiens.**

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A Brief CV of Corresponding author

Prof. Hendry Izaac Elim (*Elim Heaven*) (URL: http://elimlaboratory.website2.me/) is a multitasking scientist with innovative, creative and disruptive thinking in solving many different complicated problems transformed into a simple understanding. He obtained his bachelor degree in physics at Gadjah Mada university (**UGM**), Indonesia in 1995. Moreover, Dr. Elim got his M.Sc in physics at Bandung Institute of Technology (**ITB**) in 1999 after serving as lecturer at educational physics of Faculty of Teacher Training and Educational Sciences (**FKIP**) at Pattimura university. While Dr. Elim's Ph.D degree of Physics was pursued at National University of Singapore (NUS) from 2001 to 2005. Furthermore, He has carried out intensively about multitasking scientific development of nanoscience, nanotechnology and herbal nanomedicine in conjunction with various collaborations with many different international scholars

47

in the last ~21 years including both postdoctoral works at **NUS**, Singapore and 4.5 years position as a research professor in a mega-project of superhybrid materials at Institute of Multidisciplinary Research for Advanced Materials (**IMRAM**), **Tohoku university**, Japan. In addition, Dr. Elim, the founder of the first nanotechnology research center and innovative creation (**PPNRI, URL:** https://lppm.unpatti.ac.id/profil-ppnri-2020/) in the eastern part of Indonesia has educated over 83 physics research students in the last 8 years as soon as his opening of laboratory of nanomaterials for photonics nanotechnology (**N4PN Lab** in 2014) as well as **PPNRI** at Pattimura university on 24th April 2015. As a matter of fact, Dr. Elim has published over 96 high quality works published in about 40 Q1 journals according to **Web of Science / SCOPUS/ SINTA** with *h* **index of 26** and **citation of ~4099 in Google scholar**. Due to his ongoing achievements at Pattimura university, Dr. Elim had been awarded by **2 important rewards of 2017 best Indonesia scientist** from Pattimura university rector and **silver medal of XX Satya Lancana Karya Satya** from President of Indonesia, respectively.

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Mapping World Language: is Proto-Indo-European the First one?

Hendry Izaac Elim

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Quality Teaching, Learning Language

and Technology in Didactic Practice

on the Time of Pandemic

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University of Tunis

Abstract

It is in the dynamics of a world out of step, sometimes disoriented, strongly impacted by the Covid19 Coronavirus pandemic in particular, the 21 st century presents itself as a new world exposing a new geo-political map: the world is moving, changing vertiginously at an incredible speed ! Then, the prerogatives of education presupposed in traditional pedagogy have been called into question by new didactic prerogatives. And it is indeed in this pandemic context that researchers, linguists, and educational specialists are reflecting on the dizzying development of digital technology by innovating new approaches that are becoming the backbone of the educational challenge because learning is variable over time. In this international conference, as an invited speaker, we ask the main following question : to what extent does our study fit in with current pedagogical and technological innovation ? So we define the concept of quality in the context of educational sciences and its relationship between language learning (French /English) and technology. Computer sciences (the tool of ICT, distance learning) are an asset to Faerber (2002) Model of "pedagogical tetrahedron'. This is why quality assessment procedures for language learning (acquisition, cognitive training and distance learning) are essential. However, Our study is structured in three ways : firstly, it defines three concepts : the quality of teaching, language learning (French/English) and distance learning, secondly, the author examines two groups of students at two different levels, belonging to the alternative class and having taken distance education courses. Finally, the author arrives at the results by evaluating distance learning thanks to information technology, which brings a new way of thinking.

The keywords: Quality of Teaching, Language Learning, Distance Learning, Educational Innovation and Technology

The significant finding: **A new way of thinking in didactic practice based on the use of information has been invented by evaluating distance learning system during COVID 19 pandemic.**

1. The Advantages	2. The Dsadvantages
AS FORTH POLE IN FAERBER'S MODEL ALLOWS TO LEARNER	
FIRST, CHALLENGE DIFFICULTIES	
SECOND, DEVELOP HIS AUTONOMY	ISOLATION OF LEARNER
THIRD, CONTRIBUTE TO COLLABORATIVE PEDAGOGY	
RESULT: DISTANCE LEARNING CHALLENGES	PANDEMIC CRISIS IN EDUCATION

ARTICLES

1. Introduction

The date of 1980 was decisive for the sciences, because the world has seen an impressive development of micro-computing and telematics. Computer science has clearly revolutionized the world through digitalisation, the Internet, the iPad, the network, the web and artificial intelligence. This new technology has been impacted other fields especially in Sciences of language, in Translation, the medical field, in Sciences of Education, in Economy and so others fields. Many researchers in didactics as **Anderson, (1988)** who talks about the computer applied at language didactics. Ten years later, Desmarais observes: 'This is the Era of Computer-Assisted Language Teaching' (**Desmarais, 1998).**

Indeed, such a revolution has born fruit of applications for language sciences, translation, and especially in automatic language processing (ALP), Language Technology many kind of software are born like Systran, Power Translator, TRADOS, and recently Deepl.Translate, and in language didactics as well. With regard to language didactics, the latter has also renewed its methods, since

teaching uses ICT in learning. Moreover, language didactics has integrated new technologies through the communicative approach using the computer and, in 1995, the Internet. The presence of technology has become more widely felt with the digital revolution.

However, the year 2020 has been strongly marked and impacted by the Covid-19 Coronavirus pandemic which has ravaged and struck the whole world with its morbid, implacable and inevitable death! This is why researchers, linguists and educational specialists have been thinking about the following issues.

On the time of pandemic, the death has been knocked on the doors all over the world! So challenging pandemic situation, we interrogate didactical act in order to allow to the whole team of education to achieve the values that institution wishes to carry through the technology. We rethink the optics of traditional pedagogy, especially during the first confine, where we assisted at " GHOST CITIES" ! All people stayed at home and retreated into their home. So we deal with quality teaching, learning language and Distance learning to innovate, we put this hypothesis : to what extent are the pedagogical strategies of technology as a basis of measuring the quality and learning of languages in the distance learning (learned) ? Therefore, this paper applies modern ideas and technology tools to pedagogical approach and analysis.

The article focuses on three axes : first, we try to define three key concepts in linguistics and in didactic : the quality teaching,

learning language and distance learning a very essential and influential notions of difference and complementary processs resulting from practices associated together with the tasks performed by Teacher / Professor during their work.

Second, in the model perspective of **Faerber (2002)**, this study examines in its treatment: two groups of students belonging to two different levels of classrooms for alternative classroom, using a new tools information and communication technologies ICT in the Distance learning.

Finally, after choosing a technology tools for analysis, we present the result from evaluating the quality, the approach to language through Distance learning.

We put this problematic: to what extent does the study fit in with current pedagogical and technological innovation ? Why quality teaching, learning language and distance learning do have a new interest as concepts in didactic practice?

We answer to this problematic : in the recent works of didactic, there is the model of **Faerber (2002)** who talks about ' pedagogical tetrahedron '.

2. **Definitions of three key concepts: the quality teaching, learning language and Distance learning 1980,** evolution of telematic, virtual campus, the basis to develop distance learning

   2.1. Definitions of Distance learning

Distance learning means courses by correspondence, otherwise, a correspondence by e-mail with pedagogical aim. In this context, researchers Mohamed Drissi, Mohamed Talbi and Mohamed Kabbaj define distance learning in French :

« Formation à distance (FAD) est un :

« Ensemble des dispositifs et des modèles d'organisation qui ont pour but de fournir un enseignement ou un apprentissage à des individus qui sont distants de l'organisme Prestataire de service ». (2006) I translate it from French into English :

Researchers Mohamed Drissi, Mohamed Talbi and Mohamed Kabbaj define distance learning

'Distance learning is the set of organisational arrangements and models that aim to provide teaching or learning to individuals who are distant from the organisation Service provider'. (2006)

We move on the second concept:

2.2. The quality teaching

As for me, in pedagogy or in translation or other field the quality means spending energy, ability to reach the optimum and to achieve satisfactory result. Now, quality associated to teach means that professor spends a lot of time for his energy and his skills in order to reach a good result from learners.

Finally, we see the third concept:

2.3. Learning language

The Concise Oxford-Hachette French and English Dictionary, (2004: 974)

distinguishes two different senses of "Learning" as a concept :

"1. Through to study, practice language, learn from skills.

2. to discover."

In reality, the Dictionary means that "Learn" refers to studying, discovering and practice.

After defining, the three concepts, and which we have retained that language learning depends on the quality of teaching. We will demonstrate that against the new tools of technology, we can change the face of education and the teacher-learner relationship.

At the moment, we move on the methodology.

3. An old didactic learning language and a new research tools with distance learning

In his article of "The fault complex", », published in la *revue tunisienne des langues vivantes* N°8-1995, Faculté des Lettres de La Manouba, pp. 105-112, Habib Ben Salha quoted the eminent linguist professor, Ahmed Brahim[1] in Tunisia who applied a

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[1] Dans son article intitulé « La complexe de la faute », parue dans la *revue tunisienne des langues vivantes* N°8-1995, Faculté des Lettres de La Manouba, pp. 105-112, Habib Ben Salha citait

contrastive linguistics approach by emphasizing the fault with a functional role in the formation of language competence in the learner.

He wrote: 'Language learning is a creative process in which the student is actively involved. It is therefore the student that must be the central object of research, and not the teacher who is after all only one of the parameters defining the learning situation". (1994: 95).

Researcher Ahmed Brahim concludes his article in the question about method, he writes:

"It is therefore not simply a question on acclimatizing one or more to these textbooks, or even replacing them with a grammar such as "French as a Foreign Language" (FLE) or "French as a Second Language" (FSL), but of developing our own teaching method, a method that takes into account the fact that most students oriented in the 1st year of French have

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l'éminent linguiste et professeur, Ahmed Brahim en Tunisie qui a appliqué une approche de linguistique contrastive en mettant l'accent sur la faute à rôle fonctionnel dans la formation de la compétence linguistique chez l'apprenant. Il écrit : « L'apprentissage linguistique est un processus créatif dans lequel l'étudiant est activement impliqué. C'est donc lui qui doit constituer l'objet central de la recherche, et non plus l'enseignant qui n'est après tout qu'un des paramètres définissant la situation d'apprentissage ». (1994 : 95).

already followed "French courses" for about ten years... without really learning the language and that the best of them will have to teach it in three or four years! (1994:152).

According the linguist Ahmed Brahim, who mentioned two necessary items in language teaching, it is appropriate, for us, to bring out the quintessence of his reasoning about language learning. Thus, we have two objectives:

The first objective is that: *The linguist's critical view of language learning is perceptible.* The second objective, *w*hat is important to us, therefore, is to push the student to create and to demonstrate his skills, to involve him or her in the lesson. We will link these two objectives to our own by introducing the new approach to language learning.

In the same vein, the technology revolution and the pandemic crisis have strongly impacted several fields, including education sciences, linguistics, and translation, as we mentioned in the introduction. This has prompted researchers to create new approaches from language didactics. However, as regarding francophones researchers, technology-enhanced language learning coinciding with CALL, known as Computer Assisted language learning, which refers to the Anglo-Saxon concept.

Among Francophone researchers as an emerging field, or even the work of researchers, as **Lévy et Stockwell (2006).**

What relationship does these technologies has with language didactics, or even language learning? Recent research has developed an interest in the valorisation of pedagogical and technological innovation, innovative tools.

4. Analysis

4.1. The corpus

This study examines in its treatment these following data :

Firstly, two groups of students for two different levels

Secondly, Alternative classroom: to continue to go to school or to university and non stop even though the risk of pandemic

Thirdly, using language technology : the case of distance learning

We are witnessing two opposing points of view on the use of technology in education, the case of distance learning. Indeed, some of the students think that Technology could have been neutering and does not have a pedagogical intention. The consider it likes a game!

However, the others seem to think that Technology could oppose humanist value of pedagogy, literary culture or relationship between teacher and students.

4.2. Methodology

With Technology, pedagogical tools have changed pedagogical practices

To ask oneself question:

To make easier the task at the learner , which didactical approach can we apply and why ?

4.3. The Model of Faerber and its components

The model of Faerber (2002) involves four Poles:

1. Teacher   2. Learner
3.Knowledge   4.Group

And in the middle is situated the mediated knowledge technology or distance learning.

4.4. Features of Distance learning

Many researchers as Jacquinot, Pépin characterised the distance learning by offering five features:

First, "accessibility", he talks about " ease of access to knowledge" **(Jacquinot, 1993)**

Second, "contextualisation" means that "learning in its immediate context and integration of two types of knowledge: scientific and practical.

Third, "flexibility", that means "planning study activities and the pace of learning

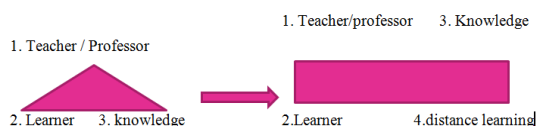**Fourth,** "diversification of interaction" refers to "knowledge, learner, family, community…

Fifth, "Disaffection with knowledge" means "transmission of knowledge, cognitions

(socio-cognitive and socio-affective).

4.5. From the face-to-face pedagogical triangle to the 'Pedagogical tetrahedron' in distance learning

Based on the article by **(Lombard, 2003)**, we describe briefly the model of Faerber in the distance learning. We show this model on **the Table.1**.

Table 1. The Pedagogical tetrahedron in distance learning: **Faerber Model (2002).**

The table shows the main goals of distance learning: first of all, distance learning organises the quality teaching and learning language. Then, learner exchanges knowledge, interact and help each other.
Due to space constraints, in this paper we focus on aims and specific tools chosen for the analysis. Using distance learning, here are the steps followed for each of them.

a. Distance learning analyses
Step one : **we expose the first pole, which concerns : Teacher / Professor.**
As we see from the table, the first pole has two conceptions that we must distinguish between them: pedagogical conception and multimedia conception. In the first one, teacher / professor presents a distance courses, the title of course as here is: "Translation an extract from micro-journalist texts from French into English (Students of Group 1) and vice-versa from English into French" (Students of Group2).

In other words, that means that we deal with bidirectional translation. This work is situated in the first semester. At the end, we wait the result. Regarding the second conception, the multimedia, here, the aim is to translate courses of pdf version or rtf version. Then, these include to create files html of the steps of translation, for example by naming the files: first file, terminology, then second file, Grammar and third file is style. Now, we schematize this in **Table 2.**

Table 2. Two different conceptions for the first Pole: "Teacher / Professor"

I. Pedagogical conception $\neq$ II. multimedia conception
-              Distance   courses   - Translate courses in (pdf, rtf)
Title of course : " Translation text   - Create files html for the   From French into English "   - Steps of translation :
- Situated in the first semester :   Terminology, Grammar, Style
- Result

Step 2 : The second pole : students
Student is "Learner "who involves two aspects :

First aspect that means the student is autonomous and he is able to have the capacity to work alone. So he participates and takes his responsibilities of his learning. Moreover, s**econd aspect refers to motivation.** Thus, on the time of pandemic, integrate ICT (Information and communication technologies) is becoming unavoidable because all people are at home (in the first confinement), many kind of field are closed, just except, hospital

accepting death face to face with millions of dead patients!

Step 3. The third and four poles: knowledge and distance learning

How do students master the language ? Mastering language, field and experience.

First, prepare the same text to translate : identify terminology by searching for monolingual (English) then (French) bilingual dictionary English-French, through Internet, reverso, other software, deepl.translate, trados. Second, distribute students into two groups of two different levels : <u>First group</u>: (theme) source text to target text from French into English.
<u>Second group</u>: (version) source text to target text from English into French.

Third pole: knowledge or language learning

First Group: Text to translate: (**theme : French**)

« On croyait, il y a vingt ans, que l'ordinateur permettrait de traduire instantanément d'une langue à une autre des textes scientifiques, techniques ou administratifs – sinon littéraires. On imaginait aussi que les touristes pourraient bientôt emporter des petits appareils qui leur permettraient de converser avec les indigènes des pays qu'ils visiteraient, sans se donner la peine d'en apprendre la langue. Ces espoirs n'ont pas débouché sur la réalité- du moins pas tout à fait. Si nous voulons pleinement comprendre ce que dissent les italiens ou les Grecs, il nous faudra, pour biens des années encore, nous astreindre à ingurgiter des rudiments (smattering) d'italien ou de Grecs. Que ces machines à traduire répondent à un besoin, cela est d'autant plus evident que les organismes internationaux prolifèrent! La communauté européenne travaille avec six langues officielles, ce qui réclame une armée de traducteurs, parfois difficiles à trouver." **(Robert Clarke, Libération, 28 mars 1984)**

Second Group: Text to translate: (version English): Suggested translation

'Twenty years ago, it was believed:/thought that the computer would enable us to instantaneously translate scientific, technical or administrative texts, if not literary ones, from one language into another.It was also thought that tourists would soon be able to take small devices with them that would enable them to hold a conversation with the natives of the countries that they would visit, without going to the trouble of learning their language. Those hopes have not been fulfilled, at least not entirely. if we wish to fully understand that the Italians or the Greeks are saying, for years yet we shall have to force ourselves to stuff our heads full of the basics of Italian or Greek. That these translating machines respond to a need is all the more obvious as international organizations are becoming increasingly widespread. The European Community works with six official languages, which require hordes of translators, who are sometimes hard to get hold of.' **(Robert Clarke, Libération, 28 mars 1984)**

Step 4. Language learning and distance learning

After checking the translation, we move on proofreading and linguistic review
Every group of students checks in the Internet reviewing the text with grammar corrections.

They exchange the two source texts and target one. They compare the two translated texts obtained. Then, they convert the two texts (theme, version) to file Html for sending it to the professor. Moreover, they insist on quality control procedures and linguistic proofreading. Finally, they have been prepared two copies translations with a text ready for every group.

5. Result

At the end of the analysis, we open a parenthesis on translation and economics to end with the advantages and disadvantages of the distance learning approach. The fact that translation has surpassed the economy. The multiplicity of languages becomes the main obstacle to the creation of a global market. Indeed, Translation, according **Jean Delisle and Woodsworth (2007)**, which accompanies economic, political, diplomatic and cultural exchanges, has always been tasked with overcoming this barrier. In The change and the new economic order, translation has asserted oneself. The students did they learn from a distance course? Are they aware (or, at least, do they know) that technological tool devices are neither a "game" nor a "rebuttal of their teacher relegated to the background" to replace him or her?

In this section, the study evaluates distance learning. We show on the **Table 3** the advantages and disadvantages of the distance learning.

Table 3. Result of distance learning

1. The Advantages	2. The Dsadvantages
AS FORTH POLE IN FAERBER'S MODEL ALLOWS TO LEARNER	
FIRST, CHALLENGE DIFFICULTIES	
SECOND, DEVELOP HIS AUTONOMY	ISOLATION OF LEARNER
THIRD, CONTRIBUTE TO COLLABORATIVE PEDAGOGY	
RESULT: DISTANCE LEARNING CHALLENGES	PANDEMIC CRISIS IN EDUCATION

6. Conclusions.

The context of pandemic: firstly, for the culture of innovation.

We have turned our backs on traditional approaches to language didactics to the detriment of new tools and approach in learning language. It should also be remembered that computer science is a language constituted thanks to these three programming languages: Fortran, Algol and Lisp, it is a prodigious and decisive progress. The impact of IT through Distance Learning on the teaching profession is striking and significant. We demonstrated, at the beginning of this early research with defining the three pedagogical above-

mentioned concepts, that distance learning is the basis of achievement of the quality teaching and learning language, but if this solution is possible on the time of pandemic, it could be not convinced yet some opinions. Nevertheless, it should be noted that integrated ICT is becoming unavoidable because this program consists on the pedagogical and technological courses at home, we deal with virtual campus, is this device a simple tool for the teacher or, on the contrary, an asset in the practice of alternative or even computer-assisted classrooms? The school, the university remain the main sector for the government even though, this field does not 'bring back many money', sector with 'low economic efficiency', 'an ungrateful profession'. So the famous French adage that I quote from memory is not right to write: **'It is the Master on whom each one of us depends.'** That's why, this kind of tools helps the learner, but the teacher / and Professor has a great challenges, because education has a three main roles to play in developing for main features: the knowledge, the skills, the value or the quality of teaching. Quality teaching and learning language, especially on the time of pandemic, put the student in front of himself in his desk. Pandemic learns the people the skills on becoming active and not passive as in traditional lessons. Technology with distance learning learns students the dynamism and responsibility. At this level, students can achieve 'quality' teaching if he implies the acquisition of knowledge and skills. So he learns the mobilisation of knowledge and specialised knowledge like here the translation between source and target language. Nevertheless, student achieves the quality teaching and learning language with distance learning. They also need cognitive and metacognitive skills as critical thinking, creative thinking learning to learn, that means self learning,

Secondly, the limits of the approach from Technology distance learning

The linguistic competency remains necessary. Indeed, in practical skills, using distance learning has its disadvantages as the isolation even though he becomes responsible, solving the problem and he adapts to the context of pandemic. In lights of his limited experiences, students could be distinguishing between right or wrong learning language ? The use of the model of Faerber as a new approach what explains that pedagogy involves four fundamentals poles: Teacher / Professor, Learner, Knowledge and group, in the middle the ICT is situated. Therefore, an integrated distance learning provides new avenues for Teaching. For this reason, quality becomes the debate surrounding learning and language, relevance and reliable.

Our thinking pays attention to innovation approach of pedagogy with the specific classroom and alternative one applying a new approach to answer the pandemic situation, it is a distance learning. Regarding, knowledge: translation an extract of journalist text from English into French and vice-versa, skills of students and his responsibility.

The innovation policy that any government, and particularly Tunisia, seeks to promote is part of its project by giving everyone the opportunity to use computers and especially to

enter the era of development through computer-assisted education in times of pandemic crisis.

Firstly, a new woman or a new man believes in creating a new world because innovation is the matrix of industry and economy. **Secondly**, be up to date a new knowledge means innovation. **Thirdly,** some of them are conscious of developing a dynamic of new pedagogical practices and go hand in hand with the development of developed countries,

Finally, innovators put their genius into practice, but the choice and the will are up to the decision-makers.

PERSPECTIVE

The question about Quality teaching, learning language and applying a new approach as distance learning does not end here. Further studies think about comparison between the traditional pedagogy and the new one using this tool which, moreover, have shaken up traditional analyses. Distance learning as approach pursued here is not exhausted, this tool may also contribute to resolve a great problem with crisis pandemic. However, in practice, this kind of tools demands to be explored for either scientific courses as financial and economy.

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2. Quality Teaching, Learning Language and Technology in Didactic Practice on the Time of Pandemic

By Sara Ben Larbi

Quality Teaching, Learning Language
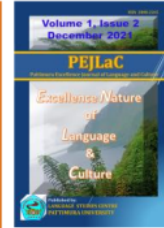
and Technology in Didactic Practice

on the Time of Pandemic

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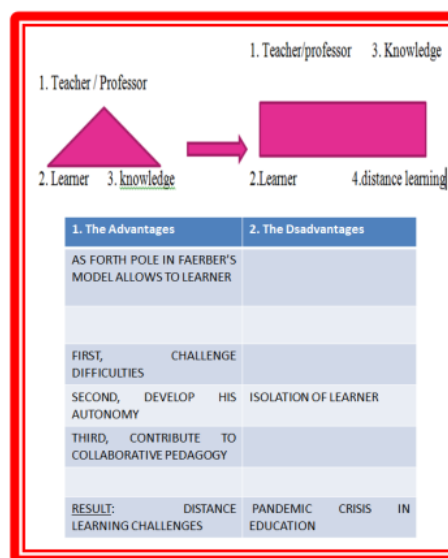
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48

Abstract

It is in the dynamics of a world out of step, sometimes disoriented, strongly impacted by the Covid19 Coronavirus pandemic in particular, the 21 st century presents itself as a new world exposing a new geo-political map: the world is moving, changing vertiginously at an incredible speed ! Then, the prerogatives of education presupposed in traditional pedagogy have been called into question by new didactic prerogatives. And it is indeed in this pandemic context that researchers, linguists, and educational specialists are reflecting on the dizzying development of digital technology by innovating new approaches that are becoming the backbone of the educational challenge because learning is variable over time. In this international conference, as an invited speaker, we ask the main following question : to what extent does our study fit in with current pedagogical and technological innovation ? So we define the concept of quality in the context of educational sciences and its relationship between language learning (French /English) and technology. Computer sciences (the tool of ICT, distance learning) are an asset to Faerber (2002) Model of "pedagogical tetrahedron'. This is why quality assessment procedures for language learning (acquisition, cognitive training and distance learning) are essential. However, Our study is structured in three ways : firstly, it defines three concepts : the quality of teaching, language learning (French/English) and distance learning, secondly, the author examines two groups of students at two different levels, belonging to the alternative class and having taken distance education courses. Finally, the author arrives at the results by evaluating distance learning thanks to information technology, which brings a new way of thinking.

The keywords: Quality of Teaching, Language Learning, Distance Learning, Educational Innovation and Technology

The significant finding: A new way of thinking in didactic practice based on the use of information has been invented by evaluating distance learning system during COVID 19 pandemic.

1. The Advantages	2. The Dsadvantages
AS FORTH POLE IN FAERBER'S MODEL ALLOWS TO LEARNER	
FIRST, CHALLENGE DIFFICULTIES	
SECOND, DEVELOP HIS AUTONOMY	ISOLATION OF LEARNER
THIRD, CONTRIBUTE TO COLLABORATIVE PEDAGOGY	
RESULT: DISTANCE LEARNING CHALLENGES	PANDEMIC CRISIS IN EDUCATION

ARTICLES

1. Introduction

The date of 1980 was decisive for the sciences, because the world has seen an impressive development of micro-computing and telematics. Computer science has clearly revolutionized the world through digitalisation, the Internet, the iPad, the network, the web and artificial intelligence. This new technology has been impacted other fields especially in Sciences of language, in Translation, the medical field, in Sciences of Education, in Economy and so others fields. Many researchers in didactics as **Anderson, (1988)** who talks about the computer applied at language didactics. Ten years later, Desmarais observes: 'This is the Era of Computer-Assisted Language Teaching' **(Desmarais, 1998).**

Indeed, such a revolution has born fruit of applications for language sciences, translation, and especially in automatic language processing (ALP), Language Technology many kind of software are born like Systran, Power Translator, TRADOS, and recently Deepl.Translate, and in language didactics as well. With regard to language didactics, the latter has also renewed its methods, since

teaching uses ICT in learning. Moreover, language didactics has integrated new technologies through the communicative approach using the computer and, in 1995, the Internet. The presence of technology has become more widely felt with the digital revolution.

However, the year 2020 has been strongly marked and impacted by the Covid-19 Coronavirus pandemic which has ravaged and struck the whole world with its morbid, implacable and inevitable death! This is why researchers, linguists and educational specialists have been thinking about the following issues.

On the time of pandemic, the death has been knocked on the doors all over the world! So challenging pandemic situation, we interrogate didactical act in order to allow to the whole team of education to achieve the values that institution wishes to carry through the technology. We rethink the optics of traditional pedagogy, especially during the first confine, where we assisted at " GHOST CITIES" ! All people stayed at home and retreated into their home. So we deal with quality teaching, learning language and Distance learning to innovate, we put this hypothesis : to what extent are the pedagogical strategies of technology as a basis of measuring the quality and learning of languages in the distance learning (learned) ? Therefore, this paper applies modern ideas and technology tools to pedagogical approach and analysis.

The article focuses on three axes : first, we try to define three key concepts in linguistics and in didactic : the quality teaching,

learning language and distance learning a very essential and influential notions of difference and complementary processs resulting from practices associated together with the tasks performed by Teacher / Professor during their work.

Second, in the model perspective of **Faerber (2002)**, this study examines in its treatment: two groups of students belonging to two different levels of classrooms for alternative classroom, using a new tools information and communication technologies ICT in the Distance learning.

Finally, after choosing a technology tools for analysis, we present the result from evaluating the quality, the approach to language through Distance learning.

We put this problematic: to what extent does the study fit in with current pedagogical and technological innovation ? Why quality teaching, learning language and distance learning do have a new interest as concepts in didactic practice?

We answer to this problematic : in the recent works of didactic, there is the model of **Faerber (2002)** who talks about ' pedagogical tetrahedron '.

2. **Definitions of three key concepts: the quality teaching, learning language and Distance learning 1980,** evolution of telematic, virtual campus, the basis to develop distance learning

   2.1. Definitions of Distance learning

Distance learning means courses by correspondence, otherwise, a correspondence by e-mail with pedagogical aim. In this context, researchers Mohamed Drissi, Mohamed Talbi and Mohamed Kabbaj define distance learning in French :

« Formation à distance (FAD) est un :

« Ensemble des dispositifs et des modèles d'organisation qui ont pour but de fournir un enseignement ou un apprentissage à des individus qui sont distants de l'organisme Prestataire de service ». (2006) I translate it from French into English :

Researchers Mohamed Drissi, Mohamed Talbi and Mohamed Kabbaj define distance learning

'Distance learning is the set of organisational arrangements and models that aim to provide teaching or learning to individuals who are distant from the organisation Service provider'. (2006)

We move on the second concept:

2.2. The quality teaching

As for me, in pedagogy or in translation or other field the quality means spending energy, ability to reach the optimum and to achieve satisfactory result. Now, quality associated to teach means that professor spends a lot of time for his energy and his skills in order to reach a good result from learners.

Finally, we see the third concept:

2.3.Learning language

The Concise Oxford-Hachette French and English Dictionary, (2004: 974)

distinguishes two different senses of "Learning" as a concept :

"1. Through to study, practice language, learn from skills.

2. to discover."

In reality, the Dictionary means that "Learn" refers to studying, discovering and practice.

After defining, the three concepts, and which we have retained that language learning depends on the quality of teaching. We will demonstrate that against the new tools of technology, we can change the face of education and the teacher-learner relationship.

At the moment, we move on the methodology.

3. An old didactic learning language and a new research tools with distance learning

In his article of "The fault complex", », published in la *revue tunisienne des langues vivantes* N°8-1995, Faculté des Lettres de La Manouba, pp. 105-112, Habib Ben Salha quoted the eminent linguist professor, Ahmed Brahim[1] in Tunisia who applied a

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[1] Dans son article intitulé « La complexe de la faute », parue dans la *revue tunisienne des langues vivantes* N°8-1995, Faculté des Lettres de La Manouba, pp. 105-112, Habib Ben Salha citait

contrastive linguistics approach by emphasizing the fault with a functional role in the formation of language competence in the learner.

He wrote: 'Language learning is a creative process in which the student is actively involved. It is therefore the student that must be the central object of research, and not the teacher who is after all only one of the parameters defining the learning situation". (1994: 95).

Researcher Ahmed Brahim concludes his article in the question about method, he writes:

"It is therefore not simply a question on acclimatizing one or more to these textbooks, or even replacing them with a grammar such as "French as a Foreign Language" (FLE) or "French as a Second Language" (FSL), but of developing our own teaching method, a method that takes into account the fact that most students oriented in the 1st year of French have

already followed "French courses" for about ten years... without really learning the language and that the best of them will have to teach it in three or four years! (1994:152).

According the linguist Ahmed Brahim, who mentioned two necessary items in language teaching, it is appropriate, for us, to bring out the quintessence of his reasoning about language learning. Thus, we have two objectives:

The first objective is that: *The linguist's critical view of language learning is perceptible*. The second objective, *w*hat is important to us, therefore, is to push the student to create and to demonstrate his skills, to involve him or her in the lesson. We will link these two objectives to our own by introducing the new approach to language learning.

In the same vein, the technology revolution and the pandemic crisis have strongly impacted several fields, including education sciences, linguistics, and translation, as we mentioned in the introduction. This has prompted researchers to create new approaches from language didactics. However, as regarding francophones researchers, technology-enhanced language learning coinciding with CALL, known as Computer Assisted language learning, which refers to the Anglo-Saxon concept.

Among Francophone researchers as an emerging field, or even the work of researchers, as **Lévy et Stockwell (2006).**

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l'éminent linguiste et professeur, Ahmed Brahim en Tunisie qui a appliqué une approche de linguistique contrastive en mettant l'accent sur la faute à rôle fonctionnel dans la formation de la compétence linguistique chez l'apprenant. Il écrit : « L'apprentissage linguistique est un processus créatif dans lequel l'étudiant est activement impliqué. C'est donc lui qui doit constituer l'objet central de la recherche, et non plus l'enseignant qui n'est après tout qu'un des paramètres définissant la situation d'apprentissage ». (1994 : 95).

What relationship does these technologies has with language didactics, or even language learning? Recent research has developed an interest in the valorisation of pedagogical and technological innovation, innovative tools.

4. Analysis

4.1. The corpus

This study examines in its treatment these following data :

Firstly, two groups of students for two different levels

Secondly, Alternative classroom: to continue to go to school or to university and non stop even though the risk of pandemic

Thirdly, using language technology : the case of distance learning

We are witnessing two opposing points of view on the use of technology in education, the case of distance learning. Indeed, some of the students think that Technology could have been neutering and does not have a pedagogical intention. The consider it likes a game!

However, the others seem to think that Technology could oppose humanist value of pedagogy, literary culture or relationship between teacher and students.

4.2. Methodology

With Technology, pedagogical tools have changed pedagogical practices

To ask oneself question:

To make easier the task at the learner , which didactical approach can we apply and why ?

4.3. The Model of Faerber and its components

The model of Faerber (2002) involves four Poles:

1. Teacher   2. Learner
3.Knowledge   4.Group

And in the middle is situated the mediated knowledge technology or distance learning.

4.4. Features of Distance learning

Many researchers as Jacquinot, Pépin characterised the distance learning by offering five features:

First, "accessibility", he talks about " ease of access to knowledge" (**Jacquinot, 1993**)

Second, "contextualisation" means that "learning in its immediate context and integration of two types of knowledge: scientific and practical.

Third, "flexibility", that means "planning study activities and the pace of learning

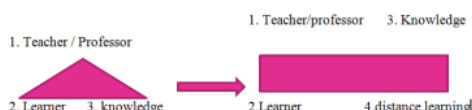**Fourth,** "diversification of interaction" refers to "knowledge, learner, family, community…

Fifth, "Disaffection with knowledge" means "transmission of knowledge, cognitions

(socio-cognitive and socio-affective).

4.5. From the face-to-face pedagogical triangle to the 'Pedagogical tetrahedron' in distance learning

Based on the article by (**Lombard, 2003**), we describe briefly the model of Faerber in the distance learning. We show this model on **the Table.1**.

Table 1. The Pedagogical tetrahedron in distance learning: **Faerber Model (2002).**

The table shows the main goals of distance learning: first of all, distance learning organises the quality teaching and learning language. Then, learner exchanges knowledge, interact and help each other.
Due to space constraints, in this paper we focus on aims and specific tools chosen for the analysis. Using distance learning, here are the steps followed for each of them.

a. Distance learning analyses
Step one : we expose the first pole, which concerns : **Teacher / Professor.**

As we see from the table, the first pole has two conceptions that we must distinguish between them: pedagogical conception and multimedia conception. In the first one, teacher / professor presents a distance courses, the title of course as here is: "Translation an extract from micro-journalist texts from French into English (Students of Group 1) and vice-versa from English into French" (Students of Group2).

In other words, that means that we deal with bidirectional translation. This work is situated in the first semester. At the end, we wait the result. Regarding the second conception, the multimedia, here, the aim is to translate courses of pdf version or rtf version. Then, these include to create files html of the steps of translation, for example by naming the files: first file, terminology, then second file, Grammar and third file is style. Now, we schematize this in **Table 2.**

Table 2. Two different conceptions for the first Pole: "Teacher / Professor"

I. Pedagogical conception ≠ II. multimedia conception
- Distance courses - Translate courses in (pdf, rtf)
Title of course : " Translation text - Create files html for the From French into English " - Steps of translation :
- Situated in the first semester : Terminology, Grammar, Style
- Result

Step 2 : The second pole : students
Student is "Learner "who involves two aspects :

First aspect that means the student is autonomous and he is able to have the capacity to work alone. So he participates and takes his responsibilities of his learning. Moreover, s**econd aspect refers to motivation.** Thus, on the time of pandemic, integrate ICT (Information and communication technologies) is becoming unavoidable because all people are at home (in the first confinement), many kind of field are closed, just except, hospital

accepting death face to face with millions of dead patients!

Step 3. The third and four poles: knowledge and distance learning

How do students master the language ? Mastering language, field and experience.

First, prepare the same text to translate : identify terminology by searching for monolingual (English) then (French) bilingual dictionary English-French, through Internet, reverso, other software, deepl.translate, trados. Second, distribute students into two groups of two different levels : <u>First group</u>: (theme) source text to target text from French into English.
<u>Second group</u>: (version) source text to target text from English into French.

Third pole: knowledge or language learning

First Group: Text to translate: (**theme : French**)

« On croyait, il y a vingt ans, que l'ordinateur permettrait de traduire instantanément d'une langue à une autre des textes scientifiques, techniques ou administratifs – sinon littéraires. On imaginait aussi que les touristes pourraient bientôt emporter des petits appareils qui leur permettraient de converser avec les indigènes des pays qu'ils visiteraient, sans se donner la peine d'en apprendre la langue. Ces espoirs n'ont pas débouché sur la réalité- du moins pas tout à fait. Si nous voulons pleinement comprendre ce que dissent les italiens ou les Grecs, il nous faudra, pour biens des années encore, nous

astreindre à ingurgiter des rudiments (smattering) d'italien ou de Grecs. Que ces machines à traduire répondent à un besoin, cela est d'autant plus evident que les organismes internationaux prolifèrent! La communauté européenne travaille avec six langues officielles, ce qui réclame une armée de traducteurs, parfois difficiles à trouver." **(Robert Clarke, Libération, 28 mars 1984)**

Second Group: Text to translate: (version English): Suggested translation

'Twenty years ago, it was believed:/thought that the computer would enable us to instantaneously translate scientific, technical or administrative texts, if not literary ones, from one language into another.It was also thought that tourists would soon be able to take small devices with them that would enable them to hold a conversation with the natives of the countries that they would visit, without going to the trouble of learning their language. Those hopes have not been fulfilled, at least not entirely. if we wish to fully understand that the Italians or the Greeks are saying, for years yet we shall have to force ourselves to stuff our heads full of the basics of Italian or Greek. That these translating machines respond to a need is all the more obvious as international organizations are becoming increasingly widespread. The European Community works with six official languages, which require hordes of translators, who are sometimes hard to get hold of.' **(Robert Clarke, Libération, 28 mars 1984)**

Step 4. Language learning and distance learning

After checking the translation, we move on proofreading and linguistic review
Every group of students checks in the Internet reviewing the text with grammar corrections.

They exchange the two source texts and target one. They compare the two translated texts obtained. Then, they convert the two texts (theme, version) to file Html for sending it to the professor. Moreover, they insist on quality control procedures and linguistic proofreading. Finally, they have been prepared two copies translations with a text ready for every group.

5. Result

At the end of the analysis, we open a parenthesis on translation and economics to end with the advantages and disadvantages of the distance learning approach. The fact that translation has surpassed the economy. The multiplicity of languages becomes the main obstacle to the creation of a global market. Indeed, Translation, according **Jean Delisle and Woodsworth (2007)**, which accompanies economic, political, diplomatic and cultural exchanges, has always been tasked with overcoming this barrier. In The change and the new economic order, translation has asserted oneself. The students did they learn from a distance course? Are they aware (or, at least, do they know) that technological tool devices are neither a "game" nor a "rebuttal of their teacher relegated to the background" to replace him or her?

In this section, the study evaluates distance learning. We show on the **Table 3** the advantages and disadvantages of the distance learning.

Table 3. Result of distance learning

1. The Advantages	2. The Dsadvantages
AS FORTH POLE IN FAERBER'S MODEL ALLOWS TO LEARNER	
FIRST, CHALLENGE DIFFICULTIES	
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RESULT: DISTANCE LEARNING CHALLENGES	PANDEMIC CRISIS IN EDUCATION

6. Conclusions.

The context of pandemic: firstly, for the culture of innovation.

We have turned our backs on traditional approaches to language didactics to the detriment of new tools and approach in learning language. It should also be remembered that computer science is a language constituted thanks to these three programming languages: Fortran, Algol and Lisp, it is a prodigious and decisive progress. The impact of IT through Distance Learning on the teaching profession is striking and significant. We demonstrated, at the beginning of this early research with defining the three pedagogical above-

mentioned concepts, that distance learning is the basis of achievement of the quality teaching and learning language, but if this solution is possible on the time of pandemic, it could be not convinced yet some opinions. Nevertheless, it should be noted that integrated ICT is becoming unavoidable because this program consists on the pedagogical and technological courses at home, we deal with virtual campus, is this device a simple tool for the teacher or, on the contrary, an asset in the practice of alternative or even computer-assisted classrooms? The school, the university remain the main sector for the government even though, this field does not 'bring back many money', sector with 'low economic efficiency', 'an ungrateful profession'. So the famous French adage that I quote from memory is not right to write: **'It is the Master on whom each one of us depends.'** That's why, this kind of tools helps the learner, but the teacher / and Professor has a great challenges, because education has a three main roles to play in developing for main features: the knowledge, the skills, the value or the quality of teaching. Quality teaching and learning language, especially on the time of pandemic, put the student in front of himself in his desk. Pandemic learns the people the skills on becoming active and not passive as in traditional lessons. Technology with distance learning learns students the dynamism and responsibility. At this level, students can achieve 'quality' teaching if he implies the acquisition of knowledge and skills. So he learns the mobilisation of knowledge and specialised knowledge like here the translation between source and target language. Nevertheless, student achieves the quality teaching and learning language with distance learning. They also need cognitive and metacognitive skills as critical thinking, creative thinking learning to learn, that means self learning,

Secondly, the limits of the approach from Technology distance learning

The linguistic competency remains necessary. Indeed, in practical skills, using distance learning has its disadvantages as the isolation even though he becomes responsible, solving the problem and he adapts to the context of pandemic. In lights of his limited experiences, students could be distinguishing between right or wrong learning language ? The use of the model of Faerber as a new approach what explains that pedagogy involves four fundamentals poles: Teacher / Professor, Learner, Knowledge and group, in the middle the ICT is situated. Therefore, an integrated distance learning provides new avenues for Teaching. For this reason, quality becomes the debate surrounding learning and language, relevance and reliable.

Our thinking pays attention to innovation approach of pedagogy with the specific classroom and alternative one applying a new approach to answer the pandemic situation, it is a distance learning. Regarding, knowledge: translation an extract of journalist text from English into French and vice-versa, skills of students and his responsibility.

The innovation policy that any government, and particularly Tunisia, seeks to promote is part of its project by giving everyone the opportunity to use computers and especially to

enter the era of development through computer-assisted education in times of pandemic crisis.

Firstly, a new woman or a new man believes in creating a new world because innovation is the matrix of industry and economy. **Secondly**, be up to date a new knowledge means innovation. **Thirdly,** some of them are conscious of developing a dynamic of new pedagogical practices and go hand in hand with the development of developed countries,

Finally, innovators put their genius into practice, but the choice and the will are up to the decision-makers.

PERSPECTIVE

The question about Quality teaching, learning language and applying a new approach as distance learning does not end here. Further studies think about comparison between the traditional pedagogy and the new one using this tool which, moreover, have shaken up traditional analyses. Distance learning as approach pursued here is not exhausted, this tool may also contribute to resolve a great problem with crisis pandemic. However, in practice, this kind of tools demands to be explored for either scientific courses as financial and economy.

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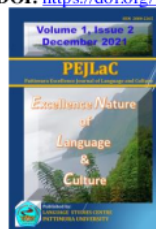
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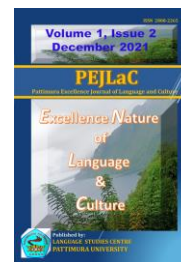
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The Use of Ambonesse Songs to Integrate English Learning and Culture Appreciation: a Classroom Action Research

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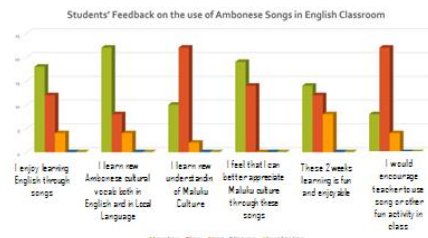Poka, Ambon, Indonesia 97233

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Abstract

Foreign language class most often utilized learning materials with American or European background or from West Indonesian content. The English textbook used in schools rarely provides content material from where the students live (source/native Culture) such as Ambon, Maluku. Therefore, teachers must strive to provide an additional activity or materials that incorporate the local values and wisdom to the foreign language class. Ambonese songs are utilized as learning materials and classroom activities in an English Class. This classroom action research aimed to develop students' vocabulary and engaging them with the local wisdom and values by rewriting and performing the Maluku songs in English. This paper will describe how to the Ambonese songs are used in the learning, the development of student's vocabulary, students' feedback, and some lesson learned from the process. The result shows that the teacher was satisfied with the process. Vocabulary was improved and retained and in overall students welcomed a different approach in learning English and learning about their culture as well.

Keywords: Songs in English Class, Local Content, Archipelago Education, Classroom Action Research, Culture and Education

The significant finding: The use of Ambonese songs as a different approach in order has significantly improved and retained vocabulary in the process of learning, the development of student's vocabulary, students' feedback, and some other lessons.

Students' Feedback on the use of Ambonese Songs in English Classroom

1st place winner of the Song Project

ARTICLES

1. INTRODUCTION

First language is acquired. Meanwhile second language may be both acquired and learned **(Brown, 2014; Saville-Troike, 2012; Chomsky, 2006; Krashen, 1982).** English Language to non-English speaking countries is taught as second language or foreign language in the school curiculum. In the case of Indonesia, English is taught as a foreign language. Most students in Indonesia learn English at school. School became an important institution for language learning. English as a foreign language is a compulsory subject starting from Junior High school. One of the media used in foreign language learning at school is textbook. School textbook is approved by the Indonesian Ministry of Education before it is being used in schools all over Indonesia. Therefore, textbook is one of the most important teaching and learning media to learn English.

However, a quick scan through textbook used at school in Indonesia will provide a clear proof that the content and context of learning do not equally represent the diversity of Indonesia. The textbook uses context and content from foreign countries and western culture due to the target language learning **(Awayed-Bishara, 2015 in Lekawael, Emzir, & Rafli, 2018).** Indonesia's content and context almost always do not include Maluku

or Ambon content. Students spends almost half of their day every day for 9 years to study at school and at home. They are in constant interaction with the learning process and one of the interactions is with the teaching and learning media such as textbook. The sense of identity is also built through interaction with textbook. When students cannot find themselves in the reading section, examples or pictures in textbook, students are losing precious time to learn and appreciate their culture.

This research was conducted to answer the need of an English teacher who was concerned that the students are learning foreign language and western culture and meanwhile lose touch with their own culture. There are also the concerns that textbook provided rarely show the cultural aspects of Maluku. Thus, there is a need to supplement the teaching and learning process of learning English with the aspect of cultural appreciation. One of the means of passing down cultural values and wisdom is through songs. On the other hand, the teacher was looking for an alternative fun and interactive way for students to engage in the production stage of the language learning. In this phase of research, the class was in need to build vocabulary, practice building correct sentence structure, and practice using English in a contextual and meaningful setting. Therefore, the research used Ambonese songs to incorporate English learning and cultural appreciation. This research aimed to 1) explain the use of Ambonese songs in English Classroom, 2) measure how well students retain vocabulary related with Ambon/Maluku Culture, 3) measure how well students absorb the local values, wisdoms and practices, 4) students' feedback and teacher's lesson learned

from the use of Ambonese songs to incorporate English Learning and Cultural Appreciation.

2. LITERATURE REVIEW

Language and culture are interconnected to one another. Culture encompasses many different aspects such as knowledge, belief, arts, morals, law and customs in society **(Taylor, 1920)**. These aspects of culture are reflected **(Alshenqeeti, 2019)** and imbedded **(Rivers, 1983 in Liu, 2016)** in the language. Language is acquired and learned and culture plays unique influence of how the language evolve and transmitted. The customs, beliefs and practices are passed down by means of communication (language). These transmission of culture and language shaped how one think and act. These strong connection between language, culture and the way human think and act means that culture and language co-evolve and interact with each other **(Imai, Kanero, & Masuda, 2016).** Language is the carrier of culture, and culture is the foundation and circumstances of language **(Liu, 2016)**.

The use of English textbook at school to aide the learning process of English as foreign language does not incorporate Ambon/Maluku culture. Therefore, the textbook could not equally fulfil the needs of the students because the content are not familiar with them and are beyond their reach of socio-cultural environment **(Tamaela, 2016, p. 145).** Classroom practices show that some proactive teachers saw this as an opportunity and provide additional or suplemental materials with local content and context in order to get students to be in touch with the language learning and local context understanding (Lekawael, Emzir, & Rafli, 2018). This urge to imbued the

cultural value in the standardized textbook and curriculum is indeed important as not to have the next generation as a lost generation culturaly. A study conducted in 2021 to parents in Maluku suggested that parents encourage and support the maintenance and preservation of Maluku heritage through local language or cultures **(Lekatompessy, 2021)**. Therefore, education institutes and agency need to act upon the standardized curriculum and textbook by providing additional materials or activity to bridge the two.

Cultural representation in textbook is divided into three types: *Source Culture* - the native or local culture of the learner, *Target Culture* - the culture of the English speaking countries such as USA, UK, Australia etc, and *International Culture* - the more general foreign countries outside of Indonesia where English may be used as International Language **(Cortazzi and Jin, 1991 in Alshenqeeti, 2019).** The English textbooks used at schools in Indonesia are heavy laden with Target Culture and International Cultures. Meanwhile, a fraction of the content is occupied by source culture. Within this source culture, content and context of Indonesia do not represent the diverse and vast geography of the country. Ambon/Maluku culture is rarely found in the literature, examples, or pictures in the textbooks.
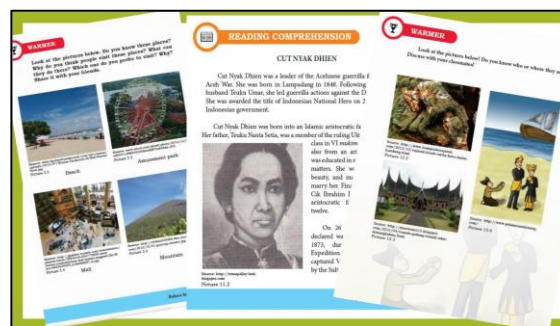

Figure 1. Examples of textbook pages where Ambon/Maluku culture cannot be found

Liu **(2016, p. 128)** argues that the uneven representation of culure in English textbook stemmed from the lack of "common standard of how culture should be represented and introduce in the EFL classroom." This is affirmed by **Bin Tahir, et.al (2019)** that teachers and school struggle to incorporate local culture and language to teaching and learning process because there isn't an existing guidelines from the education department in city level or provincial level on model and approach of implementation. The struggle is an accumulation of different layer of challenges such as: teachers' knowledge and skill of teaching approach of method, teachers' workload and circumstantial challenges such as facilities and infra-structure in general and those pertaining to covid-19 situation. Teachers are burdened with administrative work as well as the teaching workload with uneven ratio of teacher and students **(Oktavia & Ningsih, 2021)**. These workload robbed teachers of opportunity to be creative in elaborating the lesson and teaching media. During the time where this research was conducted in 2021, the biggest problem for the teachers around the world is the unprecedented circumstances of Covid-19 which drives classes to be conducted online. Teachers found themselves stuck in

situation that are not familiar to them. In a normal situation, teachers have struggled to find the suitable approach, method and technique of learning to keep the students engaged. The pandemic setting made the class become monotonous and lack of 'human touch".

Around the world, song and music have been recognized as a versitile vehicle of entertainment and also education. Tamaela (2016) suggested that song create positive group dynamics, allow for a stressfree learning, and is a great media to learn vocabulary, pronunciation and sentence structure in a contextual and fun way. The works of **Legg (2009), Thornbury (2002), and Cameron (2001)** suggested several reasons why song is beneficial in EFL classroom.

1. Song is almost always contain authentic natural language
2. A Variety of new vocabulary can be introduced to students through songs
3. Songs can be selected to suit the needs and interests of the students
4. Grammar and cultural aspects can be introduced through songs
5. Song lyrics can be used in relation to situation of the world around us.

Therefore, the research used Ambonese songs as the media and fun approach to learn English (Vocab, Speaking, pronunciation and sentence structure) and at the same time build - intercultural awareness and cultural appreciation of Ambon/Maluku Culture

3. METHODOLOGY

This is classroom action research which was conducted at SMA Negeri 5 Ambon, a state senior high school in the suburb of Ambon City. The research is a collaboration between the English teacher of the school and a lecturer from English Education Study program of Pattimura University. The research was conducted to 4 classes taught by the teacher; XI-IPA1, XI-IPA2, XII-IPS2, and XII-IPS3. Total registered students for these 4 classes should have been 120 students. However, due to pandemic all classes were conducted online. The online circumstances made many students unable to attend the class due to internet access and access to gadgets for online learning. The extremely low attendance prompted the teacher to join the 4 classes together. Thus, the attendance recorded 34 students attending the joined classes throughout the research period.

The instrument used in the research were Observation Notes, Tests and Questionnaire (google form). Classes were conducted online through GoogleMeet and Google Classroom. The research followed the typical classroom action research of Planning, Action/Implementation, Observing, and Reflection (Koshy, 2005). There were 2 cycles in this research.

4. FINDINGS

Description of CAR process

The classroom action research was conducted as follows
Planning:
During the planning step, the teacher and lecturer collaborated to identify areas for improvement, determining the competence and learning goals deciding Maluku Culture that will be highlighted in the learning designing lesson plan and peer practice on how to use it in the classroom. Lecturer co-collaborator conducted a pilot/trial class prior to one of the

classes to see the step-by-step teaching and get feedback from students and teacher.

- Action/Implementation

In Cycle 1, there were 2 meetings for each of the 4 classes (total 8 meetings). Meanwhile in cycle 2, there was 2 meeting for 1 joined class. (Total 2 meetings). The learning objectives of these meetings were: Vocabulary building, culture appreciation and sentence structure. 2 songs were used in this stage. "*Huhate*" for Cycle 1 and "Cloves Tree from Lease" by Leonora S. Tamaela in Cycle 2.

Figure 2. Screenshot of the Online Class Meeting.

The Class in cycle 1 and 2 follows the following steps:

o Brainstorm
o Vocabulary introduction
o Listening to the Song "*Huhate*"/Clove Trees in Lease
o Discussing the meaning and nuances of the song
o Transferring the songs into English and producing simple sentences with correct structures.

In cycle 2, students are guided to rewrite the song into English on their own.

- Observation

Observation was conducted during the process of implementation. Observation is done by both research collaborators. At the end of each class meeting collaborators discuss the challenge and successes of the meeting and plan a better techniques or steps for the next meeting.

- Reflection

In cycle 1, the reflection was conducted by the research collaborator through comparing observation and discussion with students. In cycle 2 the reflection is performed through test and questionnaire to questionnaire.

Highlight results from Observation Notes

Observation Notes were taken by both research collaborators for every meeting in cycle 1 and cycle 2. The followings are the highlight from the observation notes:

In cycle one, the song used was *Huhate* – students recognized the word but were not able to explain the meaning of *Huhate*. The morale or message of the song about being wise in choosing your circle of friends are also lost to them. All of the students agree that they have listened to the song and even sang the song but do not have clear grasp of the values it entails.
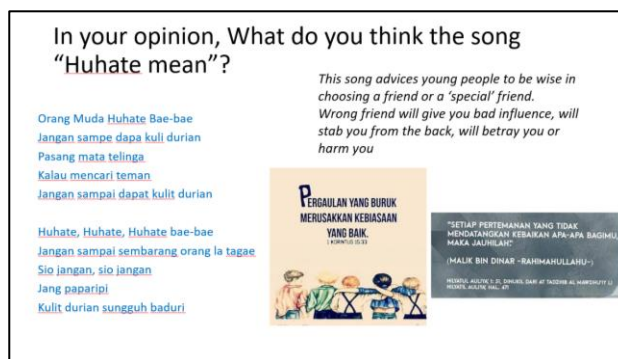

Figure 3. Screenshot from Cycle 1 Lesson.

The cultural vocabularies and contextual understanding were also new to the students with most students agree that this is the first

time for them to learn the vocabulary in Bahasa - Indonesia, Local Ambon Language and in English
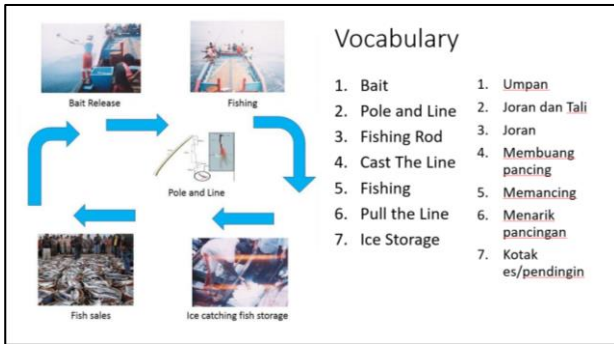
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Figure 4. Screenshot from Cycle 1 Lesson.

- In cycle 2, the song used was "Clove Trees from Lease Island". It is a song using the tune of *Huhate* with the lyrics rewritten in English to describe the Clove Harvest Season in Maluku. Students learned new English words and understood local practices described in the song.

-

Figure 5. Screenshot from Cycle 2 lesson.

- Students expressed excitement in learning and understanding new words in English and in Ambonese language.
- Students loved the sing-along session and exploded into a big chorus when asked to sing together.

Their last project was to decide on an Ambonese/Maluku song and rewrite the lyrics to tell a story about something that happen in Maluku.

Results from Test – Vocabulary and Cultural Reference test

At the end of Cycle 2, students were given a Vocabulary and Cultural Reference test to see if they retain the grasp of the breadth and depth of the Vocabulary in English and the understanding of the cultural reference of the meaning and values. The test consisted of 10 multiple choice questions where students were asked to choose the correct English for the cultural reference words/phrases. The result shows that majority of students were able to answer correctly.
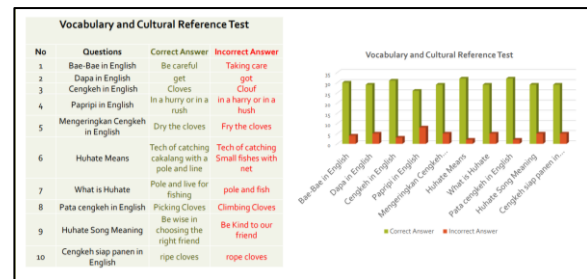

Figure 6. Result of Vocabulary and Cultural Reference Test.

Results from Questionnaire

Students' feedback was obtained through 6 items questionnaire on the use of Songs in English Classroom. The result shows that students strongly agree that they like learning English Through songs, they enjoy learning new vocabulary of Ambon/Maluku words, they feel that they appreciate Maluku culture more through the use of these songs and

they believe these kinds of learning is fun. Students also agree that they learn new things about Maluku culture and they wish teacher will use song or other fun activities in the classroom.
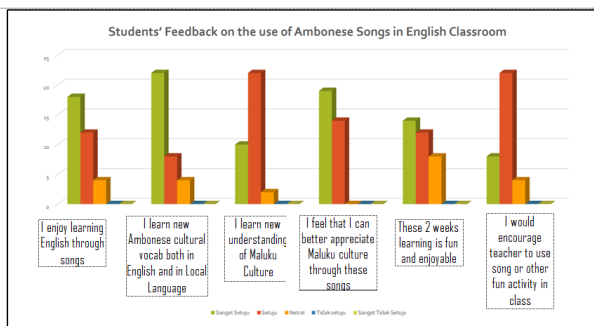

Figure 2 Result of the Questionnaire

Figure 7. Result of the Questionnaire.

5. DISCUSSION

Lesson Learned on How to Use Ambonese/Maluku Song in English Classroom

The process of using Ambonese Song in English classroom has shown that song is not just for fun activity such as time filler or sing along session. Song is a meaningful and flexible learning media/activity to be used to achieve the targeted learning objectives. This research used song, specifically Ambonese/Maluku Song to target 3 main goals, building and improving students' vocabulary, engaging students to appreciate Maluku culture and to provide fun and culturally suitable content and context of learning to supplement the standardized curriculum and textbook.

The following are lesson learned highlighted by teacher and lecturer on how to best use Song in the classroom. One, the chosen song must tap into the previous lesson

that students already learned. Therefore, the song becomes a way of practice, review and revision to check learning retention. **Harmer (2007)** suggested that determining what activity or learning media to be used in the classroom must be done by assessing the efficiency and appropriacy. Efficiency means whether the activity can be done within the learning time period and would yield the expected result within that time frame or not. Meanwhile, approproacy looks at whether the activity or learning media is a tool; as a bridge, a reinforcement or a review; on the learning sequence. The use of song in this research is appropropriate because on previous semester, students have learned the basic sentence structures with the focus on adjective and describing people, things and place. The curriculum also prescribe learning English through songs. Therefore, instead of using songs from other parts of Indonesia or from pop music, the research chose to apply Ambonesse songs. Therefore, there is a continuation on the elarning sequence.

Two, song can be used to model and correct pronunciation, to practice listening, to practice reading comprehension. Song is a fun and enjoyable media of learning. Song is enjoyed by listening to it, singing it and understanding the lyrics. Teacher can use this media as "integrated teaching strategy of opportunistic teaching strategy" **(Harmer, 2007, p.252).** Teacher can weave song in the classroom to facilitate listening practice as part of the lesson plan (integrated). Teacher can have students to sing-along or read aloud the lyrics and take the moment to provide correction on pronunciation (opportunistic). In regards to correction of pronunciation, it may boost awareness and learning to some students

but may also embarrassed and discourage other students **(Cook, 2008. p.80).** However, when it is done in a relaxed and 'non-threatening' atmosphere as during sing-a-long session, students will feel less discouraged and may be willing to accept and practice the feedback. Meanwhile, teacher may encourage students to use critical thinking to understand the lyrics beyond what the words say and by connecting it to the contextual or cultural meaning and application.

Three, song especially Ambonesse/Maluku song can also be used as a way to educate the cultural values of Maluku. **Tamaela (2016)** who has been re-writing and adapting traditional Ambonese/Maluku Songs into English emphasized that the lyrics of the song provide an opportunity for students to become aware and learn about the environment and the culture around them and through it, they may be encourage to preserve it. This research shows that the word such as "*Huhate"* or *"paparipi*" felt like familiar words to students but they are unable to pinpoint exactly what it means and how to use it contextually. Likewise, the concept and practice of harvesting cloves are somewhat unknown to students. The two songs used in this research brought students to better understanding of the cultural vocabulary and references and found a greater appreciation for the ancestral practice passed down from generation to generation.

Four, students retain more information and learning because song is catchy and fun and familiar. Simply because the song honed on several words that was used on repeat, students were able to remember and later use/explain the word correctly. Teacher reported that students have started to use the local vocabulary in their everyday conversation, either as jokes such as

"*bae-bae ana… jang dapa kuli duriang"* (beware as not to get the "durian skin" – bad result/impact/person) or correctly explain the process and practice of Clove and Nutmeg planting and harvesting etc.

How Well Students Learn New Vocabulary and Absorb the Local Culture

The Vocabulary and cultural reference test shows that students learn and retain new words well after the learn it from the song. They were able to use the words in a sentence they created themselves. They were able to not just give definition but most importantly they can explain the meaning and nuances of the song. These results happen because of the metacognitive strategies applied by both teacher and students. Teacher facilitate the learning by helping students to conciously collect words from authentic context (song and song lyrics). When students learn the and develop their vocabulary, they do not only acquire new meaning, they also gather new understanding od meaning based on context and develop extensive and complex meaning association **(Hedge, 2000)**. The students in this research were able to explain the meaning of cultural concept and make connection using examples from their daily life in their sentence structure because they have applied the metacognitive strategy. It also means that they have develop a *network building process -* process of actively linking labels, categories and packages of old and newly learned lexis in vocabulary learning **(Thornbury, 2002)**.

Students feedback on the use of Ambonese/Maluku Song in English Classroom

Overall, students enjoy the experience of learning English and at the same time learning about Ambonese/Maluku culture through Ambonese/Maluku songs in English Class. They showed enthusiasm during the learning process and were eager to participate and complete the project of re-writing lyrics to the tune of Ambonese Song. They even create group performance video singing their song creation.

Figure 8. Students performing the song they wrote as a group using ukulele

6. CONCLUSION

The use of Ambonese/Maluku song was proven to be a great addition to the teaching techniques, approach and strategy in English classroom. Using song especially Ambonese/Maluku traditional song facilitated the integration of English language learning and culture appreciation. The versatility of song can be used by teachers to target specific language skills and knowledge such as listening, reading, writing and speaking as well as grammar and sentence structure. The added
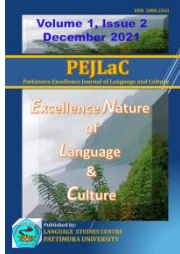
bonus is that song is inherently well received by everyone at any age. Song and singing are identified as fun activity and with fun learning atmosphere, students and teacher will be better engaged in learning. Moreover, with the lack of Ambon/Maluku culture being represented in standardized National Curriculum and textbook, teachers need to take the initiatives to supplement their learning with additional material or activity with local culture content. Song is only one of the learning media that can be chosen as a way to integrate local culture into the content and context. Teacher can choose from many different media such as folklores, pictures, sculpture, *Kapata* or traditional chant and many other. Therefore, from the language learning point of view, the additional local culture material or activity will be adjusted to target language skills and knowledge. From the cultural appreciation point of view, the additional local culture material or activity will allow students to learn, appreciate and later preserving the local culture to the next generation. Thus, Language and Culture will not only build students' knowledge but also their character and identity.

ACKNOWLEDGEMENT

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Excellence Nature at Language & Culture

The Use of Ambonesse Songs to Integrate English Learning and Culture Appreciation: a Classroom Action Research

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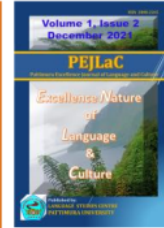
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60

Abstract

Foreign language class most often utilized learning materials with American or European background or from West Indonesian content. The English textbook used in schools rarely provides content material from where the students live (source/native Culture) such as Ambon, Maluku. Therefore, teachers must strive to provide an additional activity or materials that incorporate the local values and wisdom to the foreign language class. Ambonese songs are utilized as learning materials and classroom activities in an English Class. This classroom action research aimed to develop students' vocabulary and engaging them with the local wisdom and values by rewriting and performing the Maluku songs in English. This paper will describe how to the Ambonese songs are used in the learning, the development of student's vocabulary, students' feedback, and some lesson learned from the pr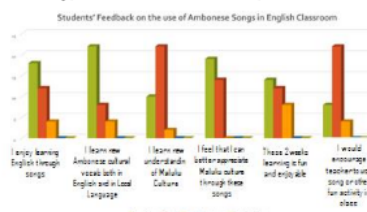ocess. The result shows that the teacher was satisfied with the process. Vocabulary was improved and retained and in overall students welcomed a different approach in learning English and learning about their culture as well.

Keywords: Songs in English Class, Local Content, Archipelago Education, Classroom Action Research, Culture and Education

The significant finding: The use of Ambonese songs as a different approach in order has significantly improved and retained vocabulary in the process of learning, the development of student's vocabulary, students' feedback, and some other lessons.

Students' Feedback on the use of Ambonese Songs in English Classroom

1st place winner of the Song Project

ARTICLES

1. INTRODUCTION

First language is acquired. Meanwhile second language may be both acquired and learned **(Brown, 2014; Saville-Troike, 2012; Chomsky, 2006; Krashen, 1982).** English Language to non-English speaking countries is taught as second language or foreign language in the school curiculum. In the case of Indonesia, English is taught as a foreign language. Most students in Indonesia learn English at school. School became an important institution for language learning. English as a foreign language is a compulsory subject starting from Junior High school. One of the media used in foreign language learning at

school is textbook. School textbook is approved by the Indonesian Ministry of Education before it is being used in schools all over Indonesia. Therefore, textbook is one of the most important teaching and learning media to learn English.

However, a quick scan through textbook used at school in Indonesia will provide a clear proof that the content and context of learning do not equally represent the diversity of Indonesia. The textbook uses context and content from foreign countries and western culture due to the target language learning **(Awayed-Bishara, 2015 in Lekawael, Emzir, & Rafli, 2018).** Indonesia's content and context almost always do not include Maluku

or Ambon content. Students spends almost half of their day every day for 9 years to study at school and at home. They are in constant interaction with the learning process and one of the interactions is with the teaching and learning media such as textbook. The sense of identity is also built through interaction with textbook. When students cannot find themselves in the reading section, examples or pictures in textbook, students are losing precious time to learn and appreciate their culture.

This research was conducted to answer the need of an English teacher who was concerned that the students are learning foreign language and western culture and meanwhile lose touch with their own culture. There are also the concerns that textbook provided rarely show the cultural aspects of Maluku. Thus, there is a need to supplement the teaching and learning process of learning English with the aspect of cultural appreciation. One of the means of passing down cultural values and wisdom is through songs. On the other hand, the teacher was looking for an alternative fun and interactive way for students to engage in the production stage of the language learning. In this phase of research, the class was in need to build vocabulary, practice building correct sentence structure, and practice using English in a contextual and meaningful setting. Therefore, the research used Ambonese songs to incorporate English learning and cultural appreciation. This research aimed to 1) explain the use of Ambonese songs in English Classroom, 2) measure how well students retain vocabulary related with Ambon/Maluku Culture, 3) measure how well students absorb the local values, wisdoms and practices, 4) students' feedback and teacher's lesson learned

from the use of Ambonese songs to incorporate English Learning and Cultural Appreciation.

2. LITERATURE REVIEW

Language and culture are interconnected to one another. Culture encompasses many different aspects such as knowledge, belief, arts, morals, law and customs in society (**Taylor, 1920**). These aspects of culture are reflected (**Alshenqeeti, 2019**) and imbedded (**Rivers, 1983 in Liu, 2016**) in the language. Language is acquired and learned and culture plays unique influence of how the language evolve and transmitted. The customs, beliefs and practices are passed down by means of communication (language). These transmission of culture and language shaped how one think and act. These strong connection between language, culture and the way human think and act means that culture and language co-evolve and interact with each other (**Imai, Kanero, & Masuda, 2016**). Language is the carrier of culture, and culture is the foundation and circumstances of language (**Liu, 2016**).

The use of English textbook at school to aide the learning process of English as foreign language does not incorporate Ambon/Maluku culture. Therefore, the textbook could not equally fulfil the needs of the students because the content are not familiar with them and are beyond their reach of socio-cultural environment (**Tamaela, 2016, p. 145**). Classroom practices show that some proactive teachers saw this as an opportunity and provide additional or suplemental materials with local content and context in order to get students to be in touch with the language learning and local context understanding (Lekawael, Emzir, & Rafli, 2018). This urge to imbued the

cultural value in the standardized textbook and curriculum is indeed important as not to have the next generation as a lost generation culturaly. A study conducted in 2021 to parents in Maluku suggested that parents encourage and support the maintenance and preservation of Maluku heritage through local language or cultures **(Lekatompessy, 2021)**. Therefore, education institutes and agency need to act upon the standardized curriculum and textbook by providing additional materials or activity to bridge the two.

Cultural representation in textbook is divided into three types: *Source Culture* - the native or local culture of the learner, *Target Culture* - the culture of the English speaking countries such as USA, UK, Australia etc, and *International Culture* - the more general foreign countries outside of Indonesia where English may be used as International Language **(Cortazzi and Jin, 1991 in Alshenqeeti, 2019).** The English textbooks used at schools in Indonesia are heavy laden with Target Culture and International Cultures. Meanwhile, a fraction of the content is occupied by source culture. Within this source culture, content and context of Indonesia do not represent the diverse and vast geography of the country. Ambon/Maluku culture is rarely found in the literature, examples, or pictures in the textbooks.
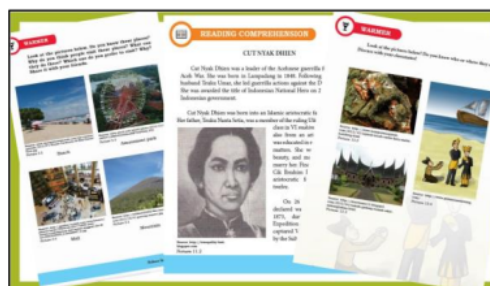

Figure 1. Examples of textbook pages where Ambon/Maluku culture cannot be found

Liu (2016, p. 128) argues that the uneven representation of culure in English textbook stemed from the lack of "common standard of how culture should be represented and introduce in the EFL classroom." This is affirmed by **Bin Tahir, et.al (2019)** that teachers and school struggle to incorporate local culture and language to teaching and learning process because there isn't an existing guidelines from the education department in city level or provincial level on model and approach of implementation. The struggle is an accumulation of different layer of challenges such as: teachers' knowledge and skill of teaching approach of method, teachers' workload and circumstantial challenges such as facilities and infra-structure in general and those pertaining to covid-19 situation. Teachers are burdened with administrative work as well as the teaching workload with uneven ratio of teacher and students **(Oktavia & Ningsih, 2021)**. These workload robbed teachers of opportunity to be creative in elaborating the lesson and teaching media. During the time where this research was conducted in 2021, the biggest problem for the teachers around the world is the unprecedented circumstances of Covid-19 which drives classes to be conducted online. Teachers found themselves stuck in

situation that are not familiar to them. In a normal situation, teachers have struggled to find the suitable approach, method and technique of learning to keep the students engaged. The pandemic setting made the class become monotonous and lack of 'human touch".

Around the world, song and music have been recognized as a versitile vehicle of entertainment and also education. Tamaela (2016) suggested that song create positive group dynamics, allow for a stressfree learning, and is a great media to learn vocabulary, pronunciation and sentence structure in a contextual and fun way. The works of **Legg (2009), Thornbury (2002), and Cameron (2001)** suggested several reasons why song is beneficial in EFL classroom.

1. Song is almost always contain authentic natural language
2. A Variety of new vocabulary can be introduced students through songs
3. Songs can be selected to suit the needs and interests of the students
4. Grammar and cultural aspects can be introduced through songs
5. Song lyrics can be used in relation to situation of the world around us.

Therefore, the research used Ambonese songs as the media and fun approach to learn English (Vocab, Speaking, pronunciation and sentence structure) and at the same time build -intercultural awareness and cultural appreciation of Ambon/Maluku Culture

3. METHODOLOGY

This is classroom action research which was conducted at SMA Negeri 5 Ambon, a state senior high school in the suburb of Ambon City. The research is a collaboration between the English teacher of the school and a lecturer from English Education Study program of Pattimura University. The research was conducted to 4 classes taught by the teacher; XI-IPA1, XI-IPA2, XII-IPS2, and XII-IPS3. Total registered students for these 4 classes should have been 120 students. However, due to pandemic all classes were conducted online. The online circumstances made many students unable to attend the class due to internet access and access to gadgets for online learning. The extremely low attendance prompted the teacher to join the 4 classes together. Thus, the attendance recorded 34 students attending the joined classes throughout the research period.

The instrument used in the research were Observation Notes, Tests and Questionnaire (google form). Classes were conducted online through GoogleMeet and Google Classroom. The research followed the typical classroom action research of Planning, Action/Implementation, Observing, and Reflection (Koshy, 2005). There were 2 cycles in this research.

4. FINDINGS

Description of CAR process

The classroom action research was conducted as follows
Planning:
During the planning step, the teacher and lecturer collaborated to identify areas for improvement, determining the competence and learning goals deciding Maluku Culture that will be highlighted in the learning designing lesson plan and peer practice on how to use it in the classroom. Lecturer co-collaborator conducted a pilot/trial class prior to one of the

classes to see the step-by-step teaching and get feedback from students and teacher.

- Action/Implementation
  In Cycle 1, there were 2 meetings for each of the 4 classes (total 8 meetings). Meanwhile in cycle 2, there was 2 meeting for 1 joined class. (Total 2 meetings). The learning objectives of these meetings were: Vocabulary building, culture appreciation and sentence structure. 2 songs were used in this stage. "*Huhate*" for Cycle 1 and "Cloves Tree from Lease" by Leonora S. Tamaela in Cycle 2.

Figure 2. Screenshot of the Online Class Meeting.

The Class in cycle 1 and 2 follows the following steps:

o Brainstorm
o Vocabulary introduction
o Listening to the Song "*Huhate*"/Clove Trees in Lease
o Discussing the meaning and nuances of the song
o Transferring the songs into English and producing simple sentences with correct structures.
  In cycle 2, students are guided to rewrite the song into English on their own.
- Observation
  Observation was conducted during the process of implementation. Observation is done by both

research collaborators. At the end of each class meeting collaborators discuss the challenge and successes of the meeting and plan a better techniques or steps for the next meeting.
Reflection
In cycle 1, the reflection was conducted by the research collaborator through comparing observation and discussion with students. In cycle 2 the reflection is performed through test and questionnaire to questionnaire.

Highlight results from Observation Notes

Observation Notes were taken by both research collaborators for every meeting in cycle 1 and cycle 2. The followings are the highlight from the observation notes:
In cycle one, the song used was *Huhate* – students recognized the word but were not able to explain the meaning of *Huhate*. The morale or message of the song about being wise in choosing your circle of friends are also lost to them. All of the students agree that they have listened to the song and even sang the song but do not have clear grasp of the values it entails.

Figure 3. Screenshot from Cycle 1 Lesson.

The cultural vocabularies and contextual understanding were also new to the students with most students agree that this is the first

time for them to learn the vocabulary in Bahasa - Indonesia, Local Ambon Language and in English

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Figure 4. Screenshot from Cycle 1 Lesson.

- In cycle 2, the song used was "Clove Trees from Lease Island". It is a song using the tune of *Huhate* with the lyrics rewritten in English to describe the Clove Harvest Season in Maluku. Students learned new English words and understood local practices described in the song.

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Figure 5. Screenshot from Cycle 2 lesson.

- Students expressed excitement in learning and understanding new words in English and in Ambonese language.
- Students loved the sing-along session and exploded into a big chorus when asked to sing together.

Their last project was to decide on an Ambonese/Maluku song and rewrite the lyrics to tell a story about something that happen in Maluku.
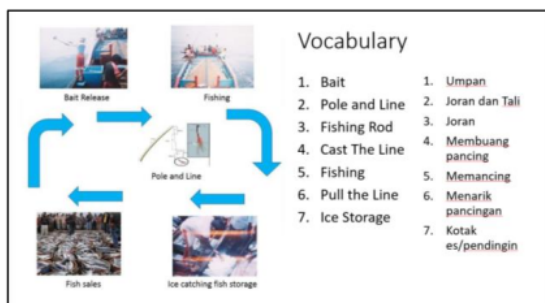
Results from Test – Vocabulary and Cultural Reference test

At the end of Cycle 2, students were given a Vocabulary and Cultural Reference test to see if they retain the grasp of the breadth and depth of the Vocabulary in English and the understanding of the cultural reference of the meaning and values. The test consisted of 10 multiple choice questions where students were asked to choose the correct English for the cultural reference words/phrases. The result shows that majority of students were able to answer correctly.

Figure 6. Result of Vocabulary and Cultural Reference Test.
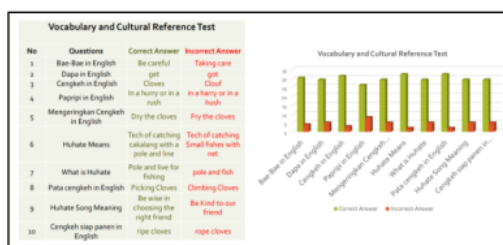
Results from Questionnaire

Students' feedback was obtained through 6 items questionnaire on the use of Songs in English Classroom. The result shows that students strongly agree that they like learning English Through songs, they enjoy learning new vocabulary of Ambon/Maluku words, they feel that they appreciate Maluku culture more through the use of these songs and

they believe these kinds of learning is fun. Students also agree that they learn new things about Maluku culture and they wish teacher will use song or other fun activities in the classroom.
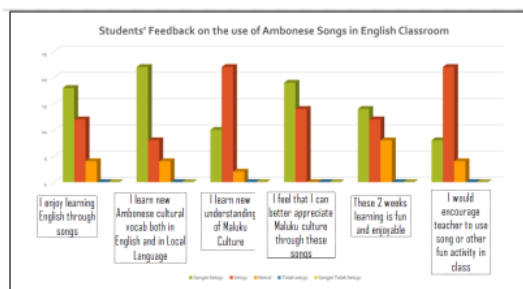

Figure 2 Result of the Questionnaire

Figure 7. Result of the Questionnaire.

5. DISCUSSION

Lesson Learned on How to Use Ambonese/Maluku Song in English Classroom

The process of using Ambonese Song in English classroom has shown that song is not just for fun activity such as time filler or sing along session. Song is a meaningful and flexible learning media/activity to be used to achieve the targeted learning objectives. This research used song, specifically Ambonese/Maluku Song to target 3 main goals, building and improving students' vocabulary, engaging students to appreciate Maluku culture and to provide fun and culturally suitable content and context of learning to supplement the standardized curriculum and textbook.

The following are lesson learned highlighted by teacher and lecturer on how to best use Song in the classroom. One, the chosen song must tap into the previous lesson

that students already learned. Therefore, the song becomes a way of practice, review and revision to check learning retention. **Harmer (2007)** suggested that determining what activity or learning media to be used in the classroom must be done by assessing the efficiency and appropriacy. Efficiency means whether the activity can be done within the learning time period and would yield the expected result within that time frame or not. Meanwhile, approproacy looks at whether the activity or learning media is a tool; as a bridge, a reinforcement or a review; on the learning sequence. The use of song in this research is appropropriate because on previous semester, students have learned the basic sentence structures with the focus on adjective and describing people, things and place. The curriculum also prescribe learning English through songs. Therefore, instead of using songs from other parts of Indonesia or from pop music, the research chose to apply Ambonesse songs. Therefore, there is a continuation on the elarning sequence.

Two, song can be used to model and correct pronunciation, to practice listening, to practice reading comprehension. Song is a fun and enjoyable media of learning. Song is enjoyed by listening to it, singing it and understanding the lyrics. Teacher can use this media as "integrated teaching strategy of opportunistic teaching strategy" **(Harmer, 2007, p.252).** Teacher can weave song in the classroom to facilitate listening practice as part of the lesson plan (integrated). Teacher can have students to sing-along or read aloud the lyrics and take the moment to provide correction on pronunciation (opportunistic). In regards to correction of pronunciation, it may boost awareness and learning to some students

but may also embarrassed and discourage other students (**Cook, 2008. p.80**). However, when it is done in a relaxed and 'non-threatening' atmosphere as during sing-a-long session, students will feel less discouraged and may be willing to accept and practice the feedback. Meanwhile, teacher may encourage students to use critical thinking to understand the lyrics beyond what the words say and by connecting it to the contextual or cultural meaning and application.

Three, song especially Ambonesse/Maluku song can also be used as a way to educate the cultural values of Maluku. **Tamaela (2016)** who has been re-writing and adapting traditional Ambonese/Maluku Songs into English emphasized that the lyrics of the song provide an opportunity for students to become aware and learn about the environment and the culture around them and through it, they may be encourage to preserve it. This research shows that the word such as "*Huhate*" or "*paparipi*" felt like familiar words to students but they are unable to pinpoint exactly what it means and how to use it contextually. Likewise, the concept and practice of harvesting cloves are somewhat unknown to students. The two songs used in this research brought students to better understanding of the cultural vocabulary and references and found a greater appreciation for the ancestral practice passed down from generation to generation.

Four, students retain more information and learning because song is catchy and fun and familiar. Simply because the song honed on several words that was used on repeat, students were able to remember and later use/explain the word correctly. Teacher reported that students have started to use the local vocabulary in their everyday conversation, either as jokes such as

"*bae-bae ana… jang dapa kuli duriang*" (beware as not to get the "durian skin" – bad result/impact/person) or correctly explain the process and practice of Clove and Nutmeg planting and harvesting etc.

How Well Students Learn New Vocabulary and Absorb the Local Culture

The Vocabulary and cultural reference test shows that students learn and retain new words well after the learn it from the song. They were able to use the words in a sentence they created themselves. They were able to not just give definition but most importantly they can explain the meaning and nuances of the song. These results happen because of the metacognitive strategies applied by both teacher and students. Teacher facilitate the learning by helping students to conciously collect words from authentic context (song and song lyrics). When students learn the and develop their vocabulary, they do not only acquire new meaning, they also gather new understanding od meaning based on context and develop extensive and complex meaning association (**Hedge, 2000**). The students in this research were able to explain the meaning of cultural concept and make connection using examples from their daily life in their sentence structure because they have applied the metacognitive strategy. It also means that they have develop a *network building process* - process of actively linking labels, categories and packages of old and newly learned lexis in vocabulary learning (**Thornbury, 2002**).

Students feedback on the use of Ambonese/Maluku Song in English Classroom

Overall, students enjoy the experience of learning English and at the same time learning about Ambonese/Maluku culture through Ambonese/Maluku songs in English Class. They showed enthusiasm during the learning process and were eager to participate and complete the project of re-writing lyrics to the tune of Ambonese Song. They even create group performance video singing their song creation.

Figure 8. Students performing the song they wrote as a group using ukulele

6. CONCLUSION

The use of Ambonese/Maluku song was proven to be a great addition to the teaching techniques, approach and strategy in English classroom. Using song especially Ambonese/Maluku traditional song facilitated the integration of English language learning and culture appreciation. The versatility of song can be used by teachers to target specific language skills and knowledge such as listening, reading, writing and speaking as well as grammar and sentence structure. The added bonus is that song is inherently well received by everyone at any age. Song and singing are identified as fun activity and with fun learning atmosphere, students and teacher will be better engaged in learning. Moreover, with the lack of Ambon/Maluku culture being represented in standardized National Curriculum and textbook, teachers need to take the initiatives to supplement their learning with additional material or activity with local culture content. Song is only one of the learning media that can be chosen as a way to integrate local culture into the content and context. Teacher can choose from many different media such as folklores, pictures, sculpture, *Kapata* or traditional chant and many other. Therefore, from the language learning point of view, the additional local culture material or activity will be adjusted to target language skills and knowledge. From the cultural appreciation point of view, the additional local culture material or activity will allow students to learn, appreciate and later preserving the local culture to the next generation. Thus, Language and Culture will not only build students' knowledge but also their character and identity.
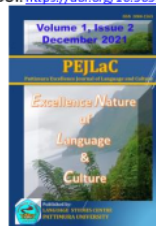
ACKNOWLEDGEMENT

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3. The Use of Ambonesse Songs to Integrate English Learning and Culture Appreciation: a Classroom Action Research

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Forgiveness Meaning in the Lyric of *Gandong* Song:

Linguistics Point of View

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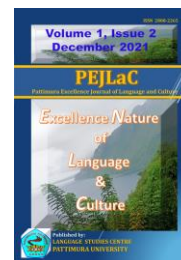
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Abstract

This study aims to describe the memorable experience with the conflict, the feelings of the Maluku people, and the influence of the meaning of the lyrics of the *Gandong* song when listening to the *Gandong* song, in the context of sustainability of the community's life *Orang Basudara* in Maluku. This study used the qualitative method. The primary data were collected using questionnaires with closed and open-ended questions. While literature reviews were about the meaning of the lyrics was collected as secondary data. There were 224 respondents in total, consisting of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender, and all from other different backgrounds. Further, the *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times. Subsequently, the result revealed that the respondent listened to the song on several occasions. The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms. The term *Gandong* appears more frequently than other terms. Linguistically means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The majority of respondents (99.6 % of 224 respondents) have ever listened to the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 4% of people accepted it to forget the conflict, while the other respondents will forget the feeling of mutual suspicion and forgive rudeness.

Keywords: Forgiveness Meaning, Lyric of *Gandong* Song, Linguistics Point of View

a) **The significant finding**: People are quick and emotionally type in responding to the lyrics of *Gandong* song particularly about their interpretation as one-to-one political forgiveness.

No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the *Gandong's* song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the Gandong song	liked *Gandong* song	220 persons (98.2%)
		did not memorize *Gandong* songs.	4 persons (1.8%)
4	Memorizing some *Gandong* song lyrics	memorize the *Gandong* song	117 persons (96.2%)
		did not memorize *Gandong* song	7 persons (3.1%)
5	*Gandong* song lyrics are reminiscent of …………	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela Gandong in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between *Pela Gandong* in my village	11 persons (4.9%)

ARTICLES

1. Introduction

The identity split of the people involved in the conflict of Maluku was tended to ignore by the Indonesian government's efforts at reconciliation. Instead, the government used a strategy for economic activities, security policy, and law enforcement. The government consistently invited political and religious elites. Such is frequently referred to as a top-down strategy (Bar-Tal, 2009; Muluk, 2004; Wessells, 2008; Van der Merwe, 1999, in Malik 2016:28). Malik stated further that the *Baku Bae* movement in Maluku began around the middle of the year 2000 and is an alternative of reconciliatory effort. In fact, the movement did not use official forgiveness as the government-led reconciliation did, nor did it use legal, or political approaches. The efforts made through the *Baku Bae* focus on the identity division of Maluku social groups and the reconciliation key, therefore, refers to identity reconciliation. Moreover, Watloly, Professor of Philosophy at Pattimura University emphasizes that the research about conflict and peace efforts in Maluku still mostly come from the hands of academics who are involved in the fields of philosophy, society, politics, law, religion, and culture (Lestari, 2017:13). Thus, this is for the first time, and also crucial that we analyzed the *Gandong* song from a linguistics point of view.

Before exploring deeply some scholar's theories in this study, Maluku has been a peaceful land preserved through the famous traditional local wisdom known as the bond of brotherhood between two to three villages of different religions called *Pela Gandong*. However, the preserved traditional culture of *Pela Gandong* failed to prevent the horizontal conflict between Christianity and Islam between 1999 and 2004 (Hoedodo, Tonny SB, et al. 2013). In fact, the sporadic conflict spread on this island was quickly resolved. The research on the conflict in Maluku has been carried out from various research aspects, but most of the research focused on the chronology, causes, and problems that arise from the conflict. Only a few of them had studied reconciliation from the grassroots level. For instance, Bräuchler (2009: 9-16, 98), in "Reconciling Indonesia," analyzed grassroots reconciliation initiatives. It explored how reconciliation is connected with civil society, gender, religion, tradition, culture, education, and performance, respectively. Further, Qurtuby (2016: 48-50,117), in "Religious Violence and Conciliation in Indonesia: Christians and Moslems in the Moluccas," noted the importance of the role of religious leaders in reconciliation through peace initiatives. Furthermore, Moslem religious leaders (*Polpoke*) accepted the government proposal of a peace agreement at Malino in Sulawesi. Christians were crying, stating that Ambonese Moslems and Christians came from the same forefather and the chaos must end. In line with this, Rev. Hendriks, a Christian leader, stated that theological awareness among Christians has a role in the importance of reconciliation. Moreover, that Moluccan societies had developed their theology through *Pela* and *Gandong*, a brotherhood of Moslem-Christian groups. The reconciliation in Maluku holds mysteries, and the people must accept peace. However, it is still half heart because it does not come from roots (Farid, 2019 online; Rozi, 2016: 82). Rülland et al. (2019) contributed to the recent studies on peacebuilding from the participation levels in church-based activities. This includes the local church leaders and university academics, in which the studies quoted that conflict startet with words (Tishkov 2004:78, in Rülland et al. 2019:14).

The above-mentioned theories raise questions of whether peace in Maluku ends with the word forgiveness to stop the conflict. Another question is whether *Pela Gandong* song, popular after conflict, manifests reconciliation. Whether it is performed as intermediality through *Pela Gandong* song lyrics. the transition between word and image Intermediality transfers content from one medium to another (Paech, Joachim, 2009, in Nikijuluw, 2012: 11). In this context, what is said, where, and how it is handled by people feeling such wrongdoers expresses the linguistic aspect. Therefore, performative utterances in this study could be considered their context and function by the speaker or forgiveness actors. According to Boisvert and Thiede (2020: 85-87), language is a powerful tool used to do things by performance. Thus, the discussion of theoretical studies in this research is based on theories that explain the meaning of the word "forgiveness" from the aspect of linguistic studies through an exploration of the meaning of the lyrics in the song *Gandong*.

Furthermore, in the political context, forgiveness is not simply "forgetting" the past conflict, but rather remembering it again and then forgiving, as quoted below:

"The essence of forgiveness as conflict resolution cannot directly ignore the art of remembering in responding to an incident, because forgiveness does not mean forgetting. The art of remembering is not an activity to look back, but an effort to change the shape of past wounds in building an inclusive society for the common good without feeling revenge. Forgiveness is not only understood as an attempt to forget the protracted conflicts in social life, but more than that as a process of encountering, healing, and revealing true new choices for an enlightening future life" (Hayati, 2019: 32, translation from Indonesian).

The term forgiveness exists in diverse realms, for instance, Worthington (2006:17-27) described philosophers and theologians as psychological models of forgiveness focusing on intrapersonal, interpersonal, decisional, and emotional forgiveness. The intrapersonal reflects internal forgiveness or a lack of it, while the interpersonal component involves expressing forgiveness to persons toward whom one is unforgiving. Forgiveness correlates with reconciliation, peace, apology, taking the relationship, forgetting the conflict, and feeling positive. It is often expressed verbally or through a visible token transmitted from one person to another. It is also completed when negative feelings no longer persist (See Haber, 1991:19-24). According to Shriver (1998: 136), the forgiveness act involves (1) naming the wrong, (2) drawing back from revenge-in-kind, (3) developing empathy for the wrongdoer, and (4) extending a tentative hand toward the renewed community in the future. Furthermore, Digeser (2001: 9, in Stanford Encyclopedia of Philosophy 2010, online) identified four forms of political forgiveness. They include (1) one takes a many-to-one form when a group forgives an individual, (2) one-to-many political forgiveness, where an individual forgives a group, (3) in many-to-many political forgiveness, groups enter into forgiveness relations, and (4) one-to-one political forgiveness involves individuals forgiving other individuals. These points discussed raise the question of whether the peace initiative in Maluku took place at the grassroots, or only for certain groups, so there could be no genuine forgiveness. When it is real forgiveness, conflict possibly cannot occur again. Another question is how the cultural approach such as *Pela Gandong* could manifest forgiveness and how it could be considered political. Subsequently, the meaning of the utterances toward *Pela Gandong* could be a new model of political forgiveness. Besides, the *Gandong* song is observed to be very popular and is often sung during conflict and post-conflict times, even as a mandatory song for various traditional ceremonies, religious events, and also at the official ceremony with the government.

Moreover, in terms of song analysis, it must be more than just a text; it will be incorporated as music, with text (words) and melody. Maeder and Reybrouck (2015: 59) explained that Tomaszewski's contribution offers a framework for a holistic understanding of a musical piece as a result of reading it, which refers to the process of listening to and making sense of music. As a result, interpreters are skilled mediators who embed the work in the cultural paradigm. They can read the work's defining categories, such as function, genre, and style, listen for its fundamental tone, look

for aliquots of the basic tone in differential or distinctive categories, test it with axiological or value categories, then incorporate the fundamental categories of truth and beauty, as well as related categories of expression and fantasy, before finishing with transcendent categories. While Moser (2007) discovered a difference in perception between reading a poem and listening to songs, implying that songs cannot be analyzed solely through one of the modes involved, such as the semantic content of the text. In this light, the pragmatic endeavor to articulate what effect media-specific components, such as sound and sequentiality, have on the reception of the song must be incorporated into a study of a song (Weird 2015: 137, in Maeder and Reybrouck, 2015).

Based on the concept stated above, the linguistic realms of semantic and pragmatic analysis can be employed to analyze a song. Semantics refers to the meaning of words or lyrics, pragmatics to how they are realized in a certain context, and language communication to how they are communicated. When listening to music or a song, Helms (2015: 74-80) emphasizes that music not only combines lyrics or text, melody, harmony, and rhythm, but also parameters such as the sound of a voice or an instrument, and that it can sometimes be understood by interpretation. He also claims that traditional musical analysis tools are focused on two things: form and semantic meaning. Language functions become extremely significant and it influences as audience's mind. Two semantic areas emerge from the analysis of the music. Semiotic meaning and interpretation of lyrics can be paired with a word-class analysis, such as nouns, verbs, adverbs, and adjectives, by studying the music. In this case, listening to the

Gandong song can affect the listener's feelings and mind, then the audience or listener can recognize the lyrics, words, or phrases and utilize them to decode the lyric. The lyrics of the song as follow:

Ambon **Gandong La Mari Gandong**	English ***Gandong* come here my *Gandong***
Gandong Laman Gandong	*Gandong* come here my *Gandong*
Mari Jua Ale oooo	I like to talk to you
Beta mau bilang Ale	I just want to tell you that
katong dua satu gandong	we both are brothers
Hidup ade deng kaka	Sharing and carrying each other is so very very sweet
sungguh manis lawange	Let's together share our feeling
Ale rasa Beta rasa	Come we both are *brothers*
katong dua satu gandong	
Reff.	Oh *Gandong* oh oh my *Gandong*
Gandong nge.. sio Gandong nge..	Let us share your feeling
Mari beta gendong, beta gendong Ale jua	Share your feeling oh my *Gandong*
Katong dua Cuma satu Gandonge	We are brothers
Satu Hati satu Jantonge	You and I are one *Gandong*
	One origin and one family

Unfortunately, Watloly in Lestari (2017:13) noted that research on conflict and reconciliation still comes from other fields, such as philosophy and culture, as opposed to research in the field of linguistics. This study considers linguistic analysis that can contribute to conflict resolution, and strengthen peace in Maluku. Therefore, a study of forgiveness from the linguistic point of view is very necessary to do by analyzing the *Gandong* song; about what it means for people when listening to the *Gandong* song. Further, this research can contribute ideas about the facts regarding feelings and opinions to the real forgiveness for all people in Maluku. Thus, this study aims to describe the people's experience with the conflict, memory and feelings of the Maluku people when listening to the *Gandong* song, and also describe the meaning of the lyrics of *Gandong* song in the context of the sustainability of the community life *orang Basudara* (brotherhood) in Maluku. Then, the questionnaire is derived in order to structure the research findings from a linguistic point of view. Those research questions refer to the theory about qualitative questions; a central question and associated sub-questions (see

Creswell, 2002: 120), which is related to the lyrics of the *Gandong* song. Thus, this research will contribute the ideas both theoretical and practices related to the meaning of the local wisdom of the *Gandong* song. In addition, Tomaszewski's contribution has confirmed that the meaning of a song is also connected to linguistic meaning, which involves shifting the emphasis away from the written word in order to decipher the song's meaning from the text and melodic sound. The centrifugal force of music draws the listener's attention (see Tomaszewski 2015, in Maeder and Reybrouck, 2015).

II. Research Method

This study used qualitative method. The qualitative method provided a complex textual description of how people experienced political forgiveness through the *Gandong* Song. Furthermore, primary and secondary data were used to achieve the study objectives. The secondary data contributed the background information on the local context related to the meaning of lyrics and its necessity to result from a linguistic perspective constructively. In contrast, primary data were collected using questionnaires with closed and open-ended questions (Mack et al. 2005: 2-3). A questionnaire with twelve questions was designed by considering the theory of forgiveness, which related to the lyric of *Gandong* song. The twelve questions consist of questions related to the participant's experience with conflict and listening to the song of *Gandong,* the feeling when listening to Gandong song, the meaning of the lyrics of song, and the influence of *Gandong* song in relation to the Maluku conflict. While

literature reviews about the meaning was collected as the secondary data.

An Indonesian language specialist from Pattimura University then validated the research instrument. Validation aims to achieve two things: instrument dependability (validity) and instrument reliability. The reliability of the questionnaire instrument is intended to ensure that the instrument has been developed, and conceptualized in clear language, not ambiguous so that it is easily understood by respondents. The validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed, whereas the validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed. In addition, Google Forms was used to distribute the questions. The target samples for the questionnaire distribution were persons of diverse ages, occupations, and educational levels, with the sample, reached being Maluku inhabitants who had heard or sang the *Gandong* song.

There were 224 respondents in total, which consist of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender. The occupations of the respondents include (a) 53 public workers; (b) 1 advocate; (c) 28 persons who have not worked/no job, 1 person who works at a hotel front desk, 35 people who work as self-employed/private sector, and 86 students, 2 priests, 4 housewives, 2 radio announcers, 8 part-time jobs, with 6 people who do not fill in job data. A total of 224 people were polled for information: (a) 44 persons between the ages of 15 and 20; (b) 101 people between the ages of 21 and 30, (c) 45

people between the ages of 31 and 40, and (d) 34 people between the ages of 41 and 60.

III. Results and Discussion

The *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times, even as a necessary song for many traditional rituals, religious events, and also at official government ceremonies, as indicated in the introduction part. Subsequently, the result as shown in the table 1 depicts a current project along with participant feedback on their experiences; whether the participants experienced conflict direct or indirect; the second if they ever listened to the song *Gandong*, the third if they like the song, the fourth if they memorize some lyrics, and the fifth what they memorize when listening to the song.

Table 1. The participant's experience with conflict and listening to the song of *Gandong*

No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the *Gandong's* song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the Gandong song	liked *Gandong* song	220 persons (98.2%)
		did not memorize *Gandong* songs.	4 persons (1.8%)
4	Memorizing some *Gandong* song lyrics	memorize the *Gandong* song	117 persons (96.2%)
		did not memorize *Gandong* song	7 persons (3.1%)
5	*Gandong* song lyrics are reminiscent of	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela Gandong in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between *Pela Gandong* in my village	11 persons (4.9%)

The findings indicated that the majority of the participants had no direct conflict experiences. This answer can be confirmed with the data of age of participants. When conflict happened in 1999, then it passed 23 years. Further, almost a half of them were in

Ambon and/or in conflict-affected areas, thus they had direct experience with conflict. While the respondents 220 of them, or 98.2 percent have heard *Gandong*'s song before. When they listened to the song, the majority of them loved it and remembered some of the lyrics. When asked what the song reminds them of something, more than half (53%) stated it reminds them of the relationship between *Pela Gandong* in Maluku, *Pela Gandong* in my town, and Maluku's history. This result is linked with the theory of Robertson (2010:49) about the role of music, which has a tide relation with memory. Because music can reconstruct people's memory from the past and for the future with life in peace.

Furthermore, the results of the participant's experiences with the events when listening to the song (questions 6) revealed that more than 50,4% of the participants listened to that song during the *Pela* warming ceremony, while the majority of the participants (57.1%) listened to it at other occasions, with the exception of *Raja* (head of a village; 26%) inaugurations, churches (22.3%), mosques (6.7%), and scientific meetings such as seminars (8.9 %) as shown in the Table 2 as follows:

Table 2. The participant's experience with the events and feeling when listening to the song of *Gandong*

Question No.	Questions	Respondent's Answer	Percentage
6	I ever listened the song on the event of	"panas pela" a Traditional ceremony to strengthen the "pela" relationship	113 persons (50.4%)
		Inauguration of church	50 persons (22.3%)
		Mosque Inauguration	15 persons (6.7%)
		Scientific Meeting	20 persons (8.9%)
		Inauguration of Raja	83 persons (26%)
		Other events	128 persons (57.1%)
7	My feeling when listening to the song is......	sad	31 persons (13.9%)
		touchable	178 persons (79.5%)
		Just normal	12 persons (5.4%)
		Grudge and angry	0 (0.0%)
		Cannot forget the conflict	3 persons (1.3%)
		Cannot accept each other	0 (0.0%)

While the results for the feeling when listening to Gandong song (question 7) indicated that it affected "touchable" the majority of the participants (178 people or 79.5%), with 3 persons (1.3%) are unable to forget the dispute. Related to those answers, Bräuchler (2005: 347) went on to say that this song was performed before the conflict and was more about *Pela*'s relationship, however it was sung during the conflict as a reconciliation symbol. While Lestari (2019: 17) emphasis that this song was frequently recorded by local musicians throughout the conflict, and it was even sung in every dialogue or diplomatic gathering to bring about peace in Maluku. As a result, the Maluku people fully comprehend the significance of the gandong song. Further, in fact, we can listen the song during the event at schools, official visiting by government, and/or opening ceremony of seminars, etc. that all participants of the events will sing the *Gandong* song.

Moreover, the result of meaning of the lyrics of the song are described by the answers to the question (8 -11). The data revealed that to the question (8) about the meaning of the song's lyrics of "*hidop ade deng kaka*" was associated with the three answer choices (128 persons, or 57.1%) of *Pela Gandong*'s relationship, the relationship among the communities of brotherhood, and harmony life existence. Regarding to the result as confirmed by Lestari (2017) in her research on *The Role of the Music as a Medium for Reconciliation* that music has an important role in reconciliation efforts through activating the collective memory of the local community to whom the music belongs. While the meaning of the lyrics "*ale rasa beta rasa*" (question 9); 132 persons (59 %) said it was about people helping each other in difficult situations. Even though, there

was one person who said that is only an idiom. The choice of an idiom indicated that not all people's feelings are satisfied with the song, or even with the harmony life as other people feel in the post-conflict of Maluku. Further, the meaning of the lyric "*ale rasa beta rasa*" are also said by Manuputty in Lestari (2017:12), which means "what you feel getting feel it because we are brothers". Furthermore, regarding the meaning of the lyric "*mari beta gendong, beta gendong ale jua*" (question 10), 139 people (62,1%) associated that with sense of assisting each other, and 85 people, or 37.9% confirmed its meaning as their feeling of loving each other. Furthermore, the response to the meaning of the lyric "*katong dua cuma satu gandong, satu hati, satu jantong e*" (question 11) was the majority of 159 people or 71.6% accepted it as a symbol of the strong brotherly bond relationship. Those answer to the song's meaning indicated that people in Maluku accepted the song as a spiritual song which is has a strong power to make people aware that we all are one, together live in one island as Manuputtty said. Moreover, it can make people forgive each other and loving each other in a harmony life. All manifested in that lyrics as we all are brothers, born from the same womb. Thus, I cited that the local culture which is preserved in the community from generation to the next generation, as well as the tradition of the *Gandong* song, which is sung at various events, has become urgently important in order to promote awareness among the community that social relationships must be continuously built-in order to meet the demands of culture and tradition in modern society. As Ufie (2018:5) argued that "social relation will manifest social harmony and it can strengthen tolerance toward difference, and finally toward the spirit of unity, civilized humanity in our life

as a pluralistic nation. However, if that awareness is not realized or manifested, it will hard to achieve social harmony and every day we will see conflict and violence".

In addition, the answer to the last question (question 12) about the influence of the *Gandong* song lyric in relation to the conflict Maluku, confirmed that 184 persons (or 82.2%) associated the song's message with a harmonious life, while 22 respondents (9.9 %) understood it as drawing back from revenge, while 6 persons (or 2.7%) confirmed as get rid of mutual suspicion, 9 persons or 4% forget the dispute, and 3 persons (or 1.3%) forgive rudeness.

Further, by analyzing and comprehending the lyrics of the *Gandong* song, it is further shown that data triangulation is required to enrich the meaning of the lyric. It used a researcher as a medium to interpret the song and looked into an expert's published data on the meaning of the song's lyrics.

According to Helms (2015), word-class analysis can be used to analyze music lyrics, thus the lyric of *Gandong* song is in word-class classified as follows:

- Noun: Gandong (4x appears), *hidop* (life), *rasa* (feeling), *satu gandong* (3x), *satu hati* (one heart), *satu jantong* (one heart)
- Verbs: *La mari*, *mari jua* (come on = imperative), *mari* (come), *mau bilang (want to tell)*, *Mari beta gendong* (let I carry = imperative), *gendong* (to carry), *hidop* (life) *ade deng kaka* (young and old sister/brother), *rasa* [ale rasa beta rasa]
- Adverbs and adjectives: *sungguh manis lawange* (very sweet = superlative)
- Pronominal: *Beta* (I), *ale* (you), *katong* (we), *katong dua* (we/both of us), *ade* (young sister/brother), *kaka* (old sister/brother)
- Number/numerical: *satu* (one), *dua* (two/both)

The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms, as mentioned above. In that song, the term Gandong appears more frequently than other terms. It means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The interpretation of the appearance frequency can be seen through the words cloud (http://www.edwordle.net/create.html) in figure 1 as follows:

Figure 1. The appearance frequency of words in the lyric of *Gandong* song.

The verbs, on the other hand, have a meaning as a call to action, such as "come and share your feelings." The pronominal is used in the first person (*beta* = I), second person (*ale* = you), third-person singular (*ade, kaka* = young and elderly brother/sister), and pronominal plural (*katong* "we" = young and old brother/sister). Furthermore, the lyrics are written in a simple phrase with more than nouns. There are sentences without using copula or verbs (sentence a - c). In other words, the majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb:

a.   "*hidop*   ade   *deng* kaka".
    verb = noun   3sg   *prep 3sgpr*
    Life of young sister/brother with the old sister/brother

b.   "*hidop* (*verb*) *ade* (*subject*) *deng* (*prep*) *kaka*" (*object*),

<u>sunggu</u> (adj) <u>manis</u> (adj) <u>lawang e</u>"
(particle)

c. *Ale   rasa   beta   rasa,   katong dua
satu gandong*".
*2pron   noun   1sg   verb   1pl
nomphr*
You   feel   I   feel,   we both
one *gandong*

In addition, literally the word *Gandong* is classified as sibling in the Ambonese dialect's daily language dictionary (Mailoa 2006: 37), whereas *saudara dekat* (closed sister/brother) is defined in another old dictionary by Takaria and Pieter (1994:47). Those interpretations imply that the song's phrase *gandong* denotes brotherly relationships. This word is a reflection of the Ambonese, or Maluku in general, belief that we are all *se-gandong* (brothers and sisters). In addition, the words of the song describe a brother calling his brother. He wants to underline that they are brothers, and brothers' lives are truly lovely, *ale rasa beta rasa* (we have the same feeling) because we are one *Gandong* (we are of one womb). However, the word "ale" (you) refers you as a person in general, not a definite person you "male" or "female". Thus, by this interpretation the word *Gandong* can also be interpreted as a brother in the womb, or in a short meaning, or in general "we are one family"

Furthermore, this song consists of 2 parts; the first part and the chorus which can be sung over and over again from the beginning and the refrain (see the full song in the previous part of this paper).

In the first part *Gandong La mari Gandong (Gandong* come here my *Gandong)*, *Mari Jua Ale oooo (come here soon)" Beta mau bilang Ale, katong dua satu gandong (*I just want to tell you that we both are really brothers), *Hidup*

*ade deng kaka, sungguh manis lawange (*life between brothers and sisters is so very sweet), *Ale rasa Beta rasa, katong dua satu gandong (*Let's together share our feeling, Come we both are really brothers)*.

In the second part/chorus *Gandong nge.. sio Gandong nge..*" (Oh *Gandong* oh oh my *Gandong)*, *Mari beta gendong, beta gendong Ale jua (*let me carrying)*, Katong dua Cuma satu Gandonge (*You and I are one *Gandong)*, Satu Hati satu Jantonge* (One origin and one family).

Erik (2017, online) emphasizes that the *Gandong* song lyrics are actually quite simple, but in that simplicity, there is strength, for instance in the lyrics of *Ale rasa Beta rasa, katong dua satu Gandong* and also *katong dua Cuma satu Gandong e, satu hati satu jantong e*. For him, these two lyric fragments try to express how are solid the bonds and feelings of belonging between people in Maluku. This must be a truth that people experience by themselves. Local identity from where they are is very popular in Maluku. For instance, if you are from Saparua, and some other people from another island fighting with a man from that island, it must be not only the men's problem but it was the problem of the people of Saparua. This depicts that solidarity is very strong, also by saying that you're coming from a village where it has a *Pela* (bond relationship), both will have the same feeling for helping each other in various kinds of situations. Further, Manuputty in an interview with Lestari (Lestari, 2017: 9) stressed that this song is a form of cultural expression of the Maluku people, which tells that all Maluku people are actually brothers because they come from the same womb – *gandong*, and the same ancestor.

While Milton Waer (2017, online) emphasizes that "*Ale rasa beta rasa* is an expression of the soul of the Maluku people. It confirmed sympathy, even empathy and deep love for one another. Besides, *Ale Rasa Beta Rasa* has a philosophical meaning that is rich in meaning, uniting the Maluku people even though they have different villages, religions, genders, social statuses, and so on. *Gandong* or *kandungan* (womb) reminds us of the figure of a mother who gave birth to children. The mother's womb is a very comfortable and safe house that presents the human figure in its form and variety. Therefore, when everyone realizes that he was born from the same womb, he has a sense of fate and sharing". Further, Lestari (2017: 16-18) emphasis that local music of Maluku is related to the various rituals of the culture and tradition, for instance *Pela Gandong*. It points the brotherhood relationship of all people of Maluku. In addition, this relationship can be seen in daily community's life such as person reference; when people meet and realize that have a *Pela Gandong* relationship is, they will call "Pela" (brotherhood binding) or *Gandong* (womb, from the same root) each other spontaneously.

IV. Conclusion

In summary, one finds out three main points as follows:

a) The data revealed that the majority of people (99.6 % of 224 respondents in total) have ever listened the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 9 persons or 4% of people accepted it to forget the conflict, and the other respondents will forget the feeling of mutual suspicion and forgive rudeness.

b) The lyrics of *Gandong* song are written in simple phrases with more than nouns. There are sentences without using copula or verbs (see sentences a-c). The majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb. Linguistically means that people of Maluku tend to use short sentences. From that, it can be interpreted that people are quick and emotionally type.

c) The meaning of *Pela Gandong*'s lyrics has been manifested as a new form of political forgiveness. Political forgiveness is defined by Digeser's concept of "one to many political forgiveness," which occurs when an individual forgives a group, as shown by one person forgiving a group of Muslims or Christians involved in the conflict in 1999. It can also be construed as one-to-one political forgiveness, which entails individuals forgiving one another.

Conflict of Interest

The author declares that we have no conflicts of interest with other scientists both financially grants and ideas.

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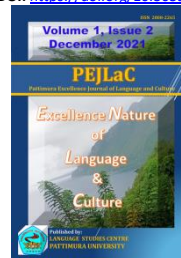**A Short CV of Corresponding Author**

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4. Forgiveness Meaning in the Lyric of Gandong Song: Linguistics Point of View

By Maria Martha Nikijuluw & Kalvin Karuna
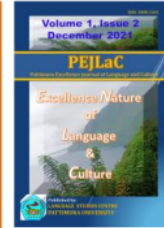
Forgiveness Meaning in the Lyric of *Gandong* Song:

Linguistics Point of View

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Abstract

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Abstract

This study aims to describe the memorable experience with the conflict, the feelings of the Maluku people, and the influence of the meaning of the lyrics of the *Gandong* song when listening to the *Gandong* song, in the context of sustainability of the community's life *Orang Basudara* in Maluku. This study used the qualitative method. The primary data were collected using questionnaires with closed and open-ended questions. While literature reviews were about the meaning of the lyrics was collected as secondary data. There were 224 respondents in total, which consist of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender, and also all from other different backgrounds. Further, the *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times. Subsequently, the result revealed that the respondent listened to the song on several occasions. The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms. The term *Gandong* appears more frequently than other terms. Linguistically means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The majority of respondents (99.6 % of 224 respondents) have ever listened to the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 4% of people accepted it to forget the conflict, while the other respondents will forget the feeling of mutual suspicion and forgive rudeness.

Keywords: *Gandong* song, Maluku people, Harmonious life, Respondents

a) **The significant finding**: People are quick and emotionally type in responding to the lyrics of *Gandong* song particularly about their interpretation as one-to-one political forgiveness.

No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the *Gandong's* song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the Gandong song	liked *Gandong* song	220 persons (98.2%)
		did not memorize *Gandong* songs.	4 persons (1.8%)
4	Memorizing some *Gandong* song lyrics	memorize the *Gandong* song	117 persons (96.2%)
		did not memorize *Gandong* song	7 persons (3.1%)
5	*Gandong* song lyrics are reminiscent of	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela Gandong in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between *Pela Gandong* in my village	11 persons (4.9%)

ARTICLES

1. Introduction

The identity split of the people involved in the conflict of Maluku was tended to ignore by the Indonesian government's efforts at reconciliation. Instead, the government used a strategy for economic activities, security policy, and law enforcement. The government consistently invited political and religious elites. Such is frequently referred to as a top-down strategy (**Bar-Tal, 2009; Muluk, 2004; Wessells, 2008; Van der Merwe, 1999, in Malik 2016:28).** Malik stated further that the *Baku Bae* movement in Maluku began around the middle of the year 2000 and is an alternative of reconciliatory effort. In fact, the movement did not use official forgiveness as the government-led reconciliation did, nor did it use legal, or political approaches. The efforts made through the *Baku Bae* focus on the identity division of Maluku social groups and the reconciliation key, therefore, refers to identity reconciliation. Moreover, Watloly, Professor of Philosophy at Pattimura University emphasizes that the research about conflict and peace efforts in Maluku still mostly come from the hands of academics who are involved in the fields of philosophy, society, politics, law, religion, and culture (**Lestari, 2017:13).** Thus, this is for the first time, and also crucial that we analyzed the *Gandong* song from a linguistics point of view.

Before exploring deeply some scholar's theories in this study, Maluku has been a peaceful land preserved through the famous traditional local wisdom known as the bond of brotherhood between two to three villages of different religions called *Pela Gandong*. However, the preserved traditional culture of *Pela Gandong* failed to prevent the horizontal conflict between Christianity and Islam between 1999 and 2004 **(Hoedodo, Tonny SB, et al. 2013).** In fact, the sporadic conflict spread on this island was quickly resolved. The research on the conflict in Maluku has been carried out from various research aspects, but most of the research focused on the chronology, causes, and problems that arise from the conflict. Only a few of them had studied reconciliation from the grassroots level. For instance, **Bräuchler (2009: 9-16, 98)**, in "Reconciling Indonesia," analyzed grassroots reconciliation initiatives. It explored how reconciliation is connected with civil society, gender, religion, tradition, culture, education, and performance, respectively. Further, **Qurtuby (2016: 48-50,117)**, in "Religious Violence and Conciliation in Indonesia: Christians and Moslems in the Moluccas," noted the importance of the role of religious leaders in reconciliation through peace initiatives. Furthermore, Moslem religious leaders (*Polpoke*) accepted the government proposal of a peace agreement at Malino in Sulawesi. Christians were crying, stating that Ambonese Moslems and Christians came from the same forefather and the chaos must end. In line with this, Rev. Hendriks, a Christian leader, stated that theological awareness among Christians has a role in the importance of

reconciliation. Moreover, that Moluccan societies had developed their theology through *Pela* and *Gandong*, a brotherhood of Moslem-Christian groups. The reconciliation in Maluku holds mysteries, and the people must accept peace. However, it is still half heart because it does not come from roots **(Farid, 2019 online; Rozi, 2016: 82). Rülland et al. (2019)** contributed to the recent studies on peacebuilding from the participation levels in church-based activities. This includes the local church leaders and university academics, in which the studies quoted that conflict startet with words **(Tishkov 2004:78, in Rülland et al. 2019:14).**

The above mentioned theories raise questions of whether peace in Maluku ends with the word forgiveness to stop the conflict. Another question is whether *Pela Gandong* song, popular after conflict, manifests reconciliation. Whether it is performed as intermediality through *Pela Gandong* song lyrics. the transition between word and image Intermediality transfers content from one medium to another **(Paech, Joachim, 2009, in Nikijuluw, 2012: 11).** In this context, what is said, where, and how it is handled by people feeling such wrongdoers expresses the linguistic aspect. Therefore, performative utterances in this study could be considered their context and function by the speaker or forgiveness actors. According to **Boisvert and Thiede (2020: 85-87),** language is a powerful tool used to do things by performance. Thus, the discussion of theoretical studies in this research is based on theories that explain the meaning of the word "forgiveness" from the aspect of linguistic studies through an

exploration of the meaning of the lyrics in the song *Gandong*.

Furthermore, in the political context, forgiveness is not simply "forgetting" the past conflict, but rather remembering it again and then forgiving, as quoted below:

> "The essence of forgiveness as conflict resolution cannot directly ignore the art of remembering in responding to an incident, because forgiveness does not mean forgetting. The art of remembering is not an activity to look back, but an effort to change the shape of past wounds in building an inclusive society for the common good without feeling revenge. Forgiveness is not only understood as an attempt to forget the protracted conflicts in social life, but more than that as a process of encountering, healing, and revealing true new choices for an enlightening future life" **(Hayati, 2019: 32, translation from Indonesian).**

The term forgiveness exists in diverse realms, for instance, **Worthington (2006:17-27)** described philosophers and theologians as psychological models of forgiveness focusing on intrapersonal, interpersonal, decisional, and emotional forgiveness. The intrapersonal reflects internal forgiveness or a lack of it, while the interpersonal component involves expressing forgiveness to persons toward whom one is unforgiving. Forgiveness correlates with reconciliation, peace, apology, taking the relationship, forgetting the conflict, and feeling positive. It is often expressed verbally or through a visible token transmitted from one person to another. It is also completed when negative feelings no longer persist **(See Haber, 1991:19-24)**. According to **Shriver (1998: 136)**, the forgiveness act involves (1) naming the wrong, (2) drawing back from revenge-in-kind, (3) developing empathy for the wrongdoer, and (4) extending a tentative hand toward the renewed community in the future. Furthermore, Digeser (2001: 9, in Stanford Encyclopedia of Philosophy 2010, online) identified four forms of political forgiveness. They include (1) one takes a many-to-one form when a group forgives an individual, (2) one-to-many political forgiveness, where an individual forgives a group, (3) in many-to-many political forgiveness, groups enter into forgiveness relations, and (4) one-to-one political forgiveness involves individuals forgiving other individuals. These points discussed raise the question of whether the peace initiative in Maluku took place at the grassroots, or only for certain groups, so there could be no genuine forgiveness. When it is real forgiveness, conflict possibly cannot occur again. Another question is how the cultural approach such as *Pela Gandong* could manifest forgiveness and how it could be considered political. Subsequently, the meaning of the utterances toward *Pela Gandong* could be a new model of political forgiveness. Besides, the *Gandong* song is observed to be very popular and is often sung during conflict and post-conflict times, even as a mandatory song for various traditional ceremonies, religious events, and also at the official ceremony with the government.

Moreover, in terms of song analysis, it must be more than just a text; it will be incorporated as music, with text (words) and melody. **Maeder and Reybrouck (2015: 59)**

explained that Tomaszewski's contribution offers a framework for a holistic understanding of a musical piece as a result of reading it, which refers to the process of listening to and making sense of music. As a result, interpreters are skilled mediators who embed the work in the cultural paradigm. They can read the work's defining categories, such as function, genre, and style, listen for its fundamental tone, look for aliquots of the basic tone in differential or distinctive categories, test it with axiological or value categories, then incorporate the fundamental categories of truth and beauty, as well as related categories of expression and fantasy, before finishing with transcendent categories. While **Moser (2007)** discovered a difference in perception between reading a poem and listening to songs, implying that songs cannot be analyzed solely through one of the modes involved, such as the semantic content of the text. In this light, the pragmatic endeavor to articulate what effect media-specific components, such as sound and sequentiality, have on the reception of the song must be incorporated into a study of a song **(Weird 2015: 137, in Maeder and Reybrouck, 2015).**

Based on the concept stated above, the linguistic realms of semantic and pragmatic analysis can be employed to analyze a song. Semantics refers to the meaning of words or lyrics, pragmatics to how they are realized in a certain context, and language communication to how they are communicated. When listening to music or a song, **Helms (2015: 74-80)** emphasizes that music not only combines lyrics or text, melody, harmony, and rhythm, but also parameters such as the sound of a voice or an instrument, and that it can sometimes be understood by interpretation. He also claims

that traditional musical analysis tools are focused on two things: form and semantic meaning. Language functions become extremely significant and it influences as audience's mind. Two semantic areas emerge from the analysis of the music. Semiotic meaning and interpretation of lyrics can be paired with a word-class analysis, such as nouns, verbs, adverbs, and adjectives, by studying the music. In this case, listening to the *Gandong* song can affect the listener's feelings and mind, then the audience or listener can recognize the lyrics, words, or phrases and utilize them to decode the lyric. The lyrics of the song as follow:

Ambon *Gandong* La Mari *Gandong*	English *Gandong* come here my *Gandong*
Gandong Lamari Gandong	*Gandong* come here my *Gandong*
Mari Jua Ale oooo	I like to talk to you
Beta mau bilang Ale	I just want to tell you that
katong dua satu gandong	we both are brothers
Hidup ade deng kaka	Sharing and carrying each other is so very very sweet
sungguh manis lawange	Let's together share our feeling
Ale rasa Beta rasa	Come we both are *brothers*
katong dua satu gandong	
Reff.	Oh *Gandong* oh oh my *Gandong*
Gandong nge.. sio Gandong nge..	Let us share your feeling
Mari beta gendong, beta gendong Ale jua	Share your feeling oh my *Gandong*
Katong dua Cuma satu Gandonge	We are brothers
Satu Hati satu Jantonge	You and I are one *Gandong*
	One origin and one family

Unfortunately, Watloly in **Lestari (2017:13)** noted that research on conflict and reconciliation still comes from other fields, such as philosophy and culture, as opposed to research in the field of linguistics. This study considers linguistic analysis that can contribute to conflict resolution, and strengthen peace in Maluku. Therefore, a study of forgiveness from the linguistic point of view is very necessary to do by analyzing the *Gandong* song; about what it means for people when listening to the *Gandong* song. Further, this research can contribute ideas about the facts regarding feelings and opinions to the real forgiveness for all people in Maluku.

2. Objectives

This study aims to describe the experience with the conflict, memory and feelings of the Maluku people when listening to the *Gandong* song, and also describe the meaning of the lyrics of *Gandong* song in the context of the sustainability of the community life *orang Basudara* (brotherhood) in Maluku. Then, the questionnaire is derived in order to structure the research findings from a linguistic point of view. Those research questions refer to the theory about qualitative questions; a central question and associated sub-questions **(see Creswell, 2002: 120)**, which is related to the lyrics of the *Gandong* song. Thus, this research will contribute the ideas both theoretical and practices related to the meaning of the local wisdom of the *Gandong* song. In addition, Tomaszewski's contribution has confirmed that the meaning of a song is also connected to linguistic meaning, which involves shifting the emphasis away from the written word in order to decipher the song's meaning from the text and melodic sound. The centrifugal force of music draws the listener's attention **(see Tomaszewski 2015, in Maeder and Reybrouck, 2015).**

3. Proposed Methodology

This study used qualitative method. The qualitative method provided a complex textual description of how people experienced political forgiveness through the *Gandong* Song. Furthermore, primary and secondary data were used to achieve the study objectives. The secondary data contributed the background information on the local context related to the meaning of lyrics and its necessity to result from a linguistic perspective constructively. In contrast, primary data were collected using questionnaires with closed and open-ended questions **(Mack et al. 2005: 2-3).** A questionnaire with twelve questions was designed by considering the theory of forgiveness, which related to the lyric of *Gandong* song. The twelve questions consist of questions related to the participant's experience with conflict and listening to the song of *Gandong,* the feeling when listening to Gandong song, the meaning of the lyrics of song, and the influence of *Gandong* song in relation to the Maluku conflict. While literature reviews about the meaning was collected as the secondary data.

An Indonesian language specialist from Pattimura University then validated the research instrument. Validation aims to achieve two things: instrument dependability (validity) and instrument reliability. The reliability of the questionnaire instrument is intended to ensure that the instrument has been developed, and conceptualized in clear language, not ambiguous so that it is easily understood by respondents. The validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed, whereas the validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed. In addition, Google Forms was used to distribute the questions. The target samples for the questionnaire distribution were persons of diverse ages, occupations, and educational levels, with the sample, reached being Maluku inhabitants who had heard or sang the *Gandong* song.

There were 224 respondents in total, which consist of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender. The occupations of the respondents include (a) 53 public workers; (b) 1 advocate; (c) 28 persons who have not worked/no job, 1 person who works at a hotel front desk, 35 people who work as self-employed/private sector, and 86 students, 2 priests, 4 housewife, 2 radio announcers, 8 part-time jobs, with 6 people who do not fill in job data. A total of 224 people were polled for information: (a) 44 persons between the ages of 15 and 20; (b) 101 people between the ages of 21 and 30, (c) 45 people between the ages of 31 and 40, and (d) 34 people between the ages of 41 and 60.

4. Results and Discussion

The *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times, even as a necessary song for many traditional rituals, religious events, and also at official government ceremonies, as indicated in the introduction part.
Subsequently, the result revealed that the respondent listened to the song on several occasions. The result will be described as follows:

Table 1 depicts a current project along with participant feedback on their experiences; whether the participants experienced conflict direct or indirect; the second if they ever listened to the song *Gandong*, the third if they like the song, the fourth if they memorize some lyrics, and the fifth what they memorize when listening to the song.

Table 1. The participant's experience with conflict and listening to the song of *Gandong*

No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the *Gandong's* song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the Gandong song	liked *Gandong* song	220 persons (98.2%)
		did not memorize *Gandong* songs.	4 persons (1.8%)
4	Memorizing some *Gandong* song lyrics	memorize the *Gandong* song	117 persons (96.2%)
		did not memorize *Gandong* song	7 persons (3.1%)
5	*Gandong* song lyrics are reminiscent of	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela Gandong in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between *Pela Gandong* in my village	11 persons (4.9%)

The findings indicated that the majority of the participants had direct conflict experiences. Many of them were in Ambon and/or in conflict-affected areas, thus they had direct experience with conflict. While the respondents 220 of them, or 98.2 percent have heard *Gandong*'s song before. When they listened to the song, the majority of them loved it and remembered some of the lyrics. When asked what the song reminds them of, more than half (53%) stated it reminds them of the relationship between *Pela Gandong* in Maluku, *Pela Gandong* in my town, and Maluku's history. This result is linked with the theory of **Robertson (2010:49)** about the role of music, which has a tide relation with memory. Music can reconstruct people's memory from the past and for the future with life in peace.

Furthermore, the results of the participant's experiences listening to the song (questions 6) revealed that more than 50,4% of the participants listened to it during the *Pela* warming ceremony, while the majority of the participants (57.1%) listened to it at other occasions, with the exception of *Raja* (head of a village; 26%) inaugurations, churches

(22.3%), mosques (6.7%), and scientific meetings such as seminars (8.9 %). Related to those answers, **Bräuchler (2005: 347)** went on to say that this song was performed before the conflict and was more about *Pela*'s relationship, however it was sung during the conflict as a reconciliation symbol.

Furthermore, the results for the feeling when listening to Gandong song (question 7) indicated that it affected the majority of the participants (178 people or 79.5%), with 3 persons (1.3%) are unable to forget the dispute. Moreover, the answers to the question (8) about the meaning of the song's lyrics revealed that the lyric of "*hidop ade deng kaka*" was associated with the three answer choices (128 persons, or 57.1%) of *Pela Gandong*'s relationship, the relationship among the communities of brotherhood, and harmony life existence. Those results as confirmed by **Lestari (2017)** in her research on *The Role of the Music as a Medium for Reconciliation* that music has an important role in reconciliation efforts through activating the collective memory of the local community to whom the music belongs.

While the meaning of the lyrics "*ale rasa beta rasa*" (question 9); 132 persons (59 %) said it was about people helping each other in difficult situations. Even though, there was one person who said that is only an idiom. The choice of an idiom indicated that not all people's feelings are satisfied with. Those meanings of the lyric "ale rasa beta rasa" are also said by Manuputty in Lestari (2017:12), which means what you feel getting feel it because we are brothers.

Furthermore, regarding the meaning of the lyric "*mari beta gendong, beta gendong ale jua*" (question 10), 139 people (62,1%) associated that with assisting each other, and 85 people, or 37.9% confirmed its meaning as their feeling of loving each other. Further, the response to the meaning of the lyric "*katong dua cuma satu gandong, satu hati, satu jantong e*" (question 11) was the majority of 159 people or 71.6% accepted it as a symbol of the strong brotherly bond relationship. In addition, the answer to the last question (question 12) about the influence of the *Gandong* song lyric in relation to the conflict Maluku, confirmed that 184 persons (or 82.2%) associated the song's message with a harmonious life, while 22 respondents (9.9 %) understood it as drawing back from revenge, while 6 persons (or 2.7%) confirmed as get rid of mutual suspicion, 9 persons or 4% forget the dispute, and 3 persons (or 1.3%) forgive rudeness.

Further, by analyzing and comprehending the lyrics of the *Gandong* song, it is further shown that data triangulation is required to enrich the meaning of the lyric. It used a researcher as a medium to interpret the song and looked into an expert's published data on the meaning of the song's lyrics.

According to Helms (2015), word-class analysis can be used to analyze music lyrics, thus the lyric of *Gandong* song is in word-class classified as follows:

- Noun: Gandong (4x appears), *hidop* (life), *rasa* (feeling), *satu gandong* (3x), *satu hati* (one heart), *satu jantong* (one heart)
- Verbs: *La mari*, *mari jua* (come on = imperative), *mari* (come), *mau bilang*

(want to tell), *Mari beta gendong* (let I carry = imperative), *gendong* (to carry), *hidop* (life) *ade deng kaka* (young and old sister/brother), *rasa* [ale rasa beta rasa]

- Adverbs and adjectives: *sungguh manis lawange* (very sweet = superlative)
- Pronominal: *Beta* (I), *ale* (you), *katong* (we), *katong dua* (we/both of us), *ade* (young sister/brother), *kaka* (old sister/brother)
- Number/numerical: *satu* (one), *dua* (two/both)

The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms, as mentioned above. In that song, the term Gandong appears more frequently than other terms. It means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The interpretation of the appearance frequency can be seen through the words cloud (http://www.edwordle.net/create.html) in figure 1 as follows:

Figure 1. The appearance frequency of words in the lyric of *gandong* song.

The verbs, on the other hand, have a meaning as a call to action, such as "come and share your feelings." The pronominal is used in the first person (*beta* = I), second person (*ale* =

you), third-person singular (*ade, kaka* = young and elderly brother/sister), and pronominal plural (*katong* "we" = young and old brother/sister). Furthermore, the lyrics are written in a simple phrase with more than nouns. There are sentences without using copula or verbs (sentence a - c). In other words, the majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb:

a. "*hidop*   ade   *deng* kaka".
   verb = noun   3sg   *prep 3sgpr*
   Life of young sister/brother with the old sister/brother

b. "*hidop* (verb) *ade* (subject) *deng* (prep) *kaka*" (object),
   sunggu (adj) *manis* (adj) *lawang e*" (particle)

c. *Ale*   *rasa*   *beta*   *rasa,*   *katong* *dua*   *satu gandong*".
   2pron   *noun*   *1sg*   *verb*   *1pl nomphr*
   You   feel   I   feel,   we both one *gandong*

In addition, literally the word *Gandong* is classified as sibling in the Ambonese dialect's daily language dictionary (Mailoa 2006: 37), whereas *saudara dekat* (closed sister/brother) is defined in another old dictionary by Takaria and Pieter (1994:47). Those interpretations imply that the song's phrase *gandong* denotes brotherly relationships. This word is a reflection of the Ambonese, or Maluku in general, belief that we are all *se-gandong* (brothers and sisters). In addition, the words of the song describe a brother calling his brother. He wants to underline that they are brothers,

and brothers' lives are truly lovely, *ale rasa beta rasa* (we have the same feeling) because we are one *Gandong* (we are of one womb). However, the word "ale" (you) refers you as a person in general, not a definite person you "male" or "female". Thus, by this interpretation the word *Gandong* can also be interpreted as a brother in the womb, or in a short meaning, or in general "we are one family"

Furthermore, this song consists of 2 parts; the first part and the chorus which can be sung over and over again from the beginning and the refrain (see the full song in the previous part of this paper).

In the first part *Gandong La mari Gandong* (*Gandong* come here my *Gandong*), *Mari Jua Ale oooo (come here soon)" Beta mau bilang Ale, katong dua satu gandong* (I just want to tell you that we both are really brothers), *Hidup ade deng kaka, sungguh manis lawange (*life between brothers and sisters is so very sweet), *Ale rasa Beta rasa, katong dua satu gandong* (Let's together share our feeling, Come we both are really brothers).

In the second part/chorus *Gandong nge.. sio Gandong nge..*" (Oh *Gandong* oh oh my *Gandong*), *Mari beta gendong, beta gendong Ale jua* (let me carrying), *Katong dua Cuma satu* Gandonge (You and I are one *Gandong*), *Satu Hati satu Jantonge* (One origin and one family).

Erik (2017, online) emphasizes that the *Gandong* song lyrics are actually quite simple, but in that simplicity, there is strength, for instance in the lyrics of *Ale rasa Beta rasa, katong dua satu Gandong* and also *katong dua*

Cuma satu Gandong e, *satu hati satu* jantong e. For him, these two lyric fragments try to express how are solid the bonds and feelings of belonging between people in Maluku. This must be a truth that people experience by themselves. Local identity from where they are is very popular in Maluku. For instance, if you are from Saparua, and some other people from another island fighting with a man from that island, it must be not only the men's problem but it was the problem of the people of Saparua. This depicts that solidarity is very strong, also by saying that you're coming from a village where it has a *Pela* (bond relationship), both will have the same feeling for helping each other in various kinds of situations. Further, Manuputty in an interview with Lestari **(Lestari, 2017: 9)** stressed that this song is a form of cultural expression of the Maluku people, which tells that all Maluku people are actually brothers because they come from the same womb – *gandong*, and the same ancestor.

While Milton Waer (2017, online) emphasizes that "*Ale rasa beta rasa* is an expression of the soul of the Maluku people. It confirmed sympathy, even empathy and deep love for one another. Besides, *Ale Rasa Beta Rasa* has a philosophical meaning that is rich in meaning, uniting the Maluku people even though they have different villages, religions, genders, social statuses, and so on. *Gandong* or *kandungan* (womb) reminds us of the figure of a mother who gave birth to children. The mother's womb is a very comfortable and safe house that presents the human figure in its form and variety. Therefore, when everyone realizes that he was born from the same womb, he has a sense of fate and sharing". Further, Lestari (2017: 16-18) emphasis that local music of

Maluku is related to the various rituals of the culture and tradition, for instance *Pela Gandong*. It points the brotherhood relationship of all people of Maluku. In addition, this relationship can be seen in daily community's life such as person reference; when people meet and realize that have a *Pela Gandong* relationship is, they will call "Pela" (brotherhood binding) or *Gandong* (womb, from the same root) each other spontaneously.

5. Conclusion

In summary, one finds out three main points as follows:

b) The data revealed that the majority of people (99.6 % of 224 respondents in total) have ever listened the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 9 persons or 4% of people accepted it to forget the conflict, and the other respondents will forget the feeling of mutual suspicion and forgive rudeness.

c) The lyrics of *Gandong* song are written in simple phrases with more than nouns. There are sentences without using copula or verbs (see sentences a-c). The majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb. Linguistically means that people of Maluku tend to use short sentences. From that, it can be interpreted that people are quick and emotionally type.

d) The meaning of *Pela Gandong*'s lyrics has been manifested as a new form of political forgiveness. Political forgiveness is defined by Digeser's concept of "one to many political forgiveness," which occurs when an individual forgives a group, as shown by one person forgiving a group of Muslims or Christians involved in the conflict in 1999. It can also be construed as one-to-one political forgiveness, which entails individuals forgiving one another.
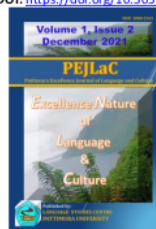
Acknowledgment

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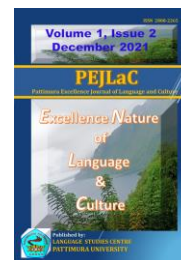EXCLUDE BIBLIOGRAPHY   ON   EXCLUDE MATCHES   OFF

Using Audiovisual Media to Improve Student Writing Skills

at SMP Negeri 4 Ambon

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Abstract

Writing includes the ability to express students' opinions or be taught clearly and effectively in written form. Using audiovisual media can improve students writing skills. The purpose of this study is to find out the process and results of improving writing skills by using audiovisual media. The method used Class Action Research (CAR) with a qualitative approach. In collecting the data using observation and documentation. To analyze the success rate or percentage of student success after the teaching and learning process each cycle is done by providing the same evaluation in the form of written test questions at the end of each cycle. After the data is collected, data analysis is calculated using simple statistics that are to assess formative tests and learning completion. The result of the reduction of the data is presented in the form of a data display and then last concluded. The research procedures are planning, implementation, observation, and reflection. The results have shown the average student learning outcome was 72.33% and the number of students who had completed there was 25 children was 83.33%, and the unfinished 5 children (16.67%). This research was said to be successful if the average test score of students writing above KKM scores, which is 70, and students who score above KKM is at least 80%. At the end of Cycle 2 obtained data: the average student learning outcome was 72.33% and the number of students who had completed there was 25 children was 83.33%, and the unfinished 5 children (16.67%). So, based on data on cycle 2 of Class Action Research is said to have been successful. The findings showed that using audiovisual media could better give a positive effect on the motivation and attention of less active students. The result of this study is that audiovisual media in the form of animated videos can improve students' writing skills in English. Learning by using audiovisual media in the form of animated videos will awaken the spirit of student learning amid the saturation of online learning.

Keywords: Audiovisual media, writing skills, Junior high school (**SMP**).

The significant finding: It has been obtained that ~83.3% of junior high school (**SMP**) students in Class Action Research has achieved a great improvement in their writing skills in English by using learning system with audiovisual media in the form of animated videos

ARTICLES

1. Introduction

English is a subject that develops good verbal communication skills as well as in writing, understanding and expressing information.

Language skills in the curriculum consist of four aspects: listening skills, speaking skills, reading skills, and writing skills. All four components become the main factors in teaching English as a foreign language. These components will develop students' communication skills both orally and in writing. **Harmer (2004: 6)** states that writing belongs to productive skills besides speaking, in which the language users require the ability to produce language both spoken and written. **Meyers, Alan (2005: 2)** also says that writing is also an action, a process of discovering and organizing your idea, putting them on paper, and reshaping and revising them. While **Harmer (2001: 79)** states that writing is a form of communication to deliver thoughts or to express feelings in written form.

In mastering English skills, writing is one of the skills that students learn in this process. A very important activity that can be used to pour ideas into writing. It is used to measure

language competence and is also a major concern of English language teaching. According to **Henry Guntur Tarigan (2008: 3),**" writing skills are one of the productive and expressive language skills used to communicate indirectly and not face-to-face with others."

Writing is a person's activity that is displayed in written form to provide information. It contains certain topics that you want to convey to the reader. A writer must carry out several stages which generally consist of planning (planning/ pre-writing), making drafting, and improvement (revising). For that, some techniques or strategies can be applied by teachers in the classroom to learn writing skills attractive and quality.

Writing includes the ability to express students' opinions or be taught clearly and effectively in written form. One aspect in the scope of English subjects is writing skills. Students are required not only to be able but at a level above that students are expected to be skilled in writing. One of the basic competencies taught in class IX semester 1 is writing descriptive text in English.

Based on the description above, it can be understood that writing is an important activity but in fact, many students are not interested in learning to write because teachers do monotonous activities in their learning, such as giving material in plain text or through lectures. In education, students' English skills cannot be separated from the process of learning provided by the teacher. The teacher as a facilitator tries to provide the best teaching and learning process for his students. One of the approaches given by the teacher is to use learning Media. Learning Media is a component of learning which plays an important role in the process of teaching and learning activities. Every teacher must use the media in every activity of

learning. Therefore, students need to learn how to define the media appropriately to make the goals effective learning.

Learning media has various types that can be used such as, visual media, audio media, audiovisual media, print media, and others. Of various kinds types of learning media, audiovisual media is a medium that can be received by the senses sight, and hearing.

In the delivery of language material in English, audiovisual media is the right media to use. Activity process the of teaching and learning will become more effective, interactive, and interesting.

The teacher becomes more optimal in conveying the content of the material and students become easier to understand. By using audiovisual media, students can directly see and imitate the pronunciation of vocabulary or expressions in English.

Learning media has various types that can be selected and used in the classroom such as visual media, audio media, audiovisual media, print media, and others. Of the various types of learning media, audio-visual media is a medium that can be accepted by sight and hearing. Audiovisual media is essentially an intermediary media or the use of material where absorption is through visual and visual sensing which aims to demonstrate educational experiences to students. This method is considered more appropriate, faster, and easier than through talks, thoughts, and stories about educational experiences.

Zhamarah and Zain (2006:120) explained that "learning media" is any tool that can serve as a transmitter of learning information or messenger to achieve the goal of teaching. The media can represent what less able lecturers or teachers say through certain

words or sentences. The recipient can carry out the learning process efficiently and effectively. From the statements described above, it can be concluded that media Learning consists of two important elements, namely the device and the element of the message it carries. Devices are facilities or equipment used to present teaching materials or messages. The message element is information or teaching materials that will be conveyed to students.

Writing learning strategies can use audiovisual media. This media is very good to encourage students' abilities to write. Teachers can play songs with lyrics that speak English and guide students to imagine and write what they have heard, such as themes, messages, and the story of the song. This strategy is implemented for learning to write freely.

It can be concluded that audiovisual media is a combination of media that can be seen and heard by students between audio and visual. Audiovisual media can establish creativity and increase students' motivation and also will make teachers be prompted to work more effectively.

In addition, audiovisual media can be a motivator for students as stated by **Patel and Jain (2008: 66).** Audiovisual media work as motivators in the teaching and learning process. Without using these tools, teaching becomes less lively. While teachers use teaching aids to clean up their content then students are more interested in the teaching. They prepare mentally for further teaching. They are motivated to work more effectively. Motivation, in other words, is the preparatory phase for all learning actions. Audiovisual media are very helpful in building motivation.

It can be concluded that audiovisual media is a combination of audio and visual media that can be seen and heard by students. Both eyes and ears become active when they use audiovisual media in language teaching. Audiovisual media can develop creativity and increase student motivation and will make teachers also motivated to work more effectively.

There have been various efforts by teachers to improve students' writing skills in English. Among the efforts that have been made by teachers are as follows: use the lecture method in the learning process, use media and learning resources from package books, and teachers provide exercises and assignments to students.

After these efforts are made the ability of students to write in English is still relatively low, they still get a score below the average of 70 or have not been able to achieve the KKM that has been set. From these symptoms, it is seen that the low ability of students in writing in English. The above circumstances, likely influenced by the media used so far, are only sourced from package books. For that researchers try to apply one of the other learning media in online learning so that it is not boring for learners and can attract the interest of learning learners. To solve the problem of students writing with English students, one of the learning media that can be applied is the application of audiovisual media in the form of animated videos. Audiovisual media is a type of media used in learning activities involving hearing and vision at once in one process or activity. The purpose of this study is to find out the process and results of improving writing skills by using audiovisual media.

2. Methodology

Research methodology is a systematic effort to solve problems made by researchers to be

able to answer problems or phenomena that occur. This study uses a classroom action research design (Classroom action research) which is research conducted by teachers in their classroom by planning, implementing, and reflecting on actions taken in two cycles. According to **Hopkins (1993)**, class action research begins with action planning, implementation of actions, and observing and evaluating the process and results of actions (Observation and evaluation). While the working procedure in classroom action research consists of four components, namely planning (planning), implementation (acting), observation (observing), reflection (reflecting), and so on until the expected improvement or improvement is achieved (success criteria). The images and explanations of the class action research steps are as depicted in **Fig. 1.**
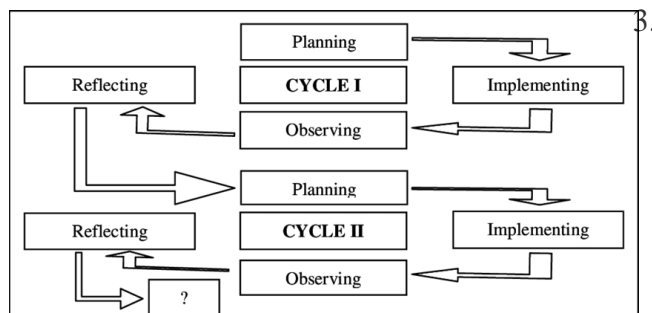

Figure 1. Flowchart of the class action research steps.

3. Results and Discussions

A. Planning
- **Cycle 1**
  Planning

The planning stage is the initial stage in the form of activities to determine the steps that will be taken by researchers to solve the problems that will be faced. At this stage, researchers prepare a plan for the implementation of learning, draw up observation guidelines, draw up evaluation designs, determine objects in learning to write transactional interaction texts and prepare documentation tools.

2. **Implementation**

The act of research is the implementation of a plan that has been made before. The implementation of actions in cycle 1 is carried out in a time allocation of 2 x 40 minutes. The action stage is carried out by the teacher using audiovisual media in the form of animated videos. The learning process is carried out by the schedule of English lessons class IX SMP Negeri 4 Ambon. The material to be provided is the text of transactional interactions of the act of giving and requesting information related to identity.

3. **Observation**

In this stage, researchers conduct observations and interpret the activities of utilizing audiovisual media learning media in the form of animated videos. Observations are made by analyzing test and non-test data. The test data were analyzed in the form of writing test results and student attitudes at the time of discussion.

4. **Reflection**

Reflection is carried out at the end of each cycle on the results obtained in the study. This reflection is done by analyzing the results of observations and interpretations so that conclusions are obtained that need to be improved or perfected in achieving the target. The analysis is done by reviewing the results of observations and interpretations of actions that have been done. Furthermore, reflection is done to find out the shortcomings and advantages in the implementation of actions. Furthermore,

researchers discuss with colleagues to make improvements to the shortcomings made while discussing the next steps for improvement.

- **Cycle 2**
Reflection on cycle 1 is improved in cycle II, starting from planning followed by the implementation of class actions.

1. **Planning**

    Identifying problems and setting alternatives to problem-solving that occur in cycle I actions.

2. **Implementation**

    The steps in cycle 2 action are the same as the action of the cycle I and coupled with improvements in the improvements obtained from cycle I.

3. **Observation**

    Observation of the action of cycle II is equal to the action of cycle I.

4. **Reflection**

    Data obtained during action activities in, cycle 1 and cycle 2, whether there is an increase or decrease. So that the results of the study can be known throughout. In cycle II, researchers expect to have succeeded and achieved indicators of success.

    3. **Results**

    Based on the results of research efforts to improve writing skills in English by using audiovisual media students in class IX SMP Negeri 4 Ambon are as follows:

1. **Cycle 1**

    In Cycle I obtained quantitative data that is the value of student learning outcomes. The value of students' learning results is obtained through written tests, and test instruments used in the form of evaluation sheets. Based on the data obtained it is known that the number of students there is 30 children, the number of

grades 1945 averages students 64.83%, with the highest score 85 and the lowest score 40.

| Level Completed | 18/30 x 100% = 60.00% |
| The Averaged | 1945/30 x 100% = 64.83% |

The number of students who scored above 70 was 18 students. So, the number of students who have completed learning is 18 students (60%) while the number of unfinished there are 12 students (40%).

1. **Cycle 2**
The steps taken in cycle 2 are almost the same as the steps in cycle 1. The thing that distinguishes cycle 1 from cycle 2 is its planning. In cycle 2, planning is based on the results of reflection of cycle 1, so that deficiencies and weaknesses in cycle 1 do not occur in cycle 2. The improvements that will be made in cycle 2 are:

1. Teachers give special motivation and attention to less active students.
2. The teacher provides a learning video in the form of an animated video with a more complete explanation of the material from cycle 1 so that students can better understand the material.
3. Teachers and students discuss with additional media in the form of PPT so that understanding of the material is clearer.

Students are motivated to dare to ask if there is material that is not yet understood.

The teacher pays attention to the time so that all activities can be carried out smoothly and at the right time.

Based on data obtained in cycle II that the number of students there is 30 children, the

number of grades 2170 averages student grades 72.33%, with the highest score 90 and the lowest score 50.

The number of students who scored above 70 was 25 students. So, the number of students who have completed learning is 25 students (83.33%) while unfinished there are 5 students (16.67%).

The results of the 2nd cycle test showed that of the 30 students who took the evaluation test, the complete learning was 25 children. Thus, there was an increase of 23.33%, from 60% to 83.33%. The grade point average also increased from 64.83% to 72.33%. This shows an increase in students' understanding and writing skills by using audiovisual media in the form of animated videos.

| Level of complete | 25/30 x 100% = 83,33% |
| The Average | 2170/30 x 100% = 72.33% |

This research was said to be successful if the average test score of students writing above KKM scores, which is 70, and students who score above KKM is at least 80%. At the end of Cycle 2 obtained data: the average student learning outcome was 72.33% and the number of students who had completed there was 25 children was 83.33%, and the unfinished 5 children (16.67%). So, based on data on cycle 2 of Class Action Research is said to have been successful.

4. Conclusion

Based on the results of data analysis and discussion as outlined in the previous chapter, in this chapter researchers can conclude that learning using audiovisual learning media is proven to improve the ability of students of class IX SMP Negeri 4 Ambon lesson in writing transactional interaction texts in English.

Learning by using audiovisual media in the form of animated videos will awaken the spirit of student learning. The online learning process will be more creative and innovative because students do not feel bored with the media used by teachers. Using audiovisual media in the form of animated videos the learning process will be more fun, active, creative, and not boring so that students' learning outcomes can improve.

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Using Audiovisual Media to Improve Student Writing Skills at SMP Negeri 4 Ambon

By Marcy Saartje Ferdinandus

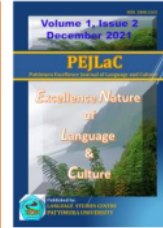# Using Audiovisual Media to Improve Student Writing Skills

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English Department Teaching Lab.

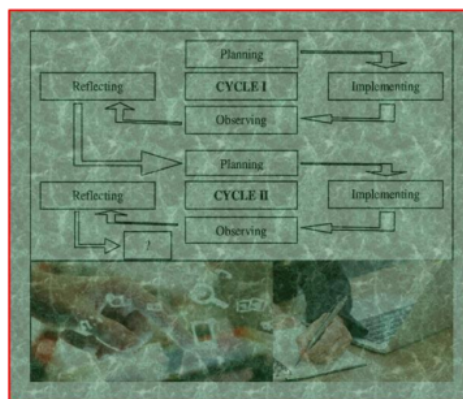[1]*English Education Study Program - Pattimura University*

Corresponding author: [#]Email: ferdinandusmarcy@gmail.com

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Writing is a person's activity that is displayed in written form to provide information. It contains certain topics that you want to convey to the reader. A writer must carry out several stages which generally consist of planning (planning/ pre-writing), making drafting, and improvement (revising). For that, some techniques or strategies can be applied by teachers in the classroom to learn writing skills attractive and quality.

Writing includes the ability to express students' opinions or be taught clearly and effectively in written form. One aspect in the scope of English subjects is writing skills. Students are required not only to be able but at a level above that students are expected to be skilled in writing. One of the basic competencies taught in class IX semester 1 is writing descriptive text in English.

Based on the description above, it can be understood that writing is an important activity but in fact, many students are not interested in learning to write because teachers do monotonous activities in their learning, such as giving material in plain text or through lectures. In education, students' English skills cannot be separated from the process of learning provided by the teacher. The teacher as a facilitator tries to provide the best teaching and learning process for his students. One of the approaches given by the teacher is to use learning Media. Learning Media is a component of learning which plays an important role in the process of teaching and learning activities. Every teacher must use the media in every activity of learning. Therefore, students need to learn how to define the media appropriately to make the goals effective learning.

Learning media has various types that can be used such as, visual media, audio media, audiovisual media, print media, and others. Of various kinds types of learning media, audiovisual media is a medium that can be received by the senses sight, and hearing.

In the delivery of language material in English, audiovisual media is the right media to use. Activity process the of teaching and learning will become more effective, interactive, and interesting.

The teacher becomes more optimal in conveying the content of the material and students become easier to understand. By using audiovisual media, students can directly see and imitate the pronunciation of vocabulary or expressions in English.

Learning media has various types that can be selected and used in the classroom such as visual media, audio media, audiovisual media, print media, and others. Of the various types of learning media, audio-visual media is a medium that can be accepted by sight and hearing. Audiovisual media is essentially an intermediary media or the use of material where absorption is through visual and visual sensing which aims to demonstrate educational experiences to students. This method is considered more appropriate, faster, and easier than through talks, thoughts, and stories about educational experiences.

Zhamarah and Zain (2006:120) explained that "learning media" is any tool that can serve as a transmitter of learning information or messenger to achieve the goal of teaching. The media can represent what less able lecturers or teachers say through certain

words or sentences. The recipient can carry out the learning process efficiently and effectively. From the statements described above, it can be concluded that media Learning consists of two important elements, namely the device and the element of the message it carries. Devices are facilities or equipment used to present teaching materials or messages. The message element is information or teaching materials that will be conveyed to students.

Writing learning strategies can use audiovisual media. This media is very good to encourage students' abilities to write. Teachers can play songs with lyrics that speak English and guide students to imagine and write what they have heard, such as themes, messages, and the story of the song. This strategy is implemented for learning to write freely. It can be concluded that audiovisual media is a combination of media that can be seen and heard by students between audio and visual. Audiovisual media can establish creativity and increase students' motivation and also will make teachers be prompted to work more effectively.

In addition, audiovisual media can be a motivator for students as stated by **Patel and Jain (2008: 66).** Audiovisual media work as motivators in the teaching and learning process. Without using these tools, teaching becomes less lively. While teachers use teaching aids to clean up their content then students are more interested in the teaching. They prepare mentally for further teaching. They are motivated to work more effectively. Motivation, in other words, is the preparatory phase for all learning actions. Audiovisual media are very helpful in building motivation. It can be concluded that audiovisual media is a combination of audio and visual media that can be seen and heard by students. Both eyes and

ears become active when they use audiovisual media in language teaching. Audiovisual media can develop creativity and increase student motivation and will make teachers also motivated to work more effectively.

There have been various efforts by teachers to improve students' writing skills in English. Among the efforts that have been made by teachers are as follows: use the lecture method in the learning process, use media and learning resources from package books, and teachers provide exercises and assignments to students.

After these efforts are made the ability of students to write in English is still relatively low, they still get a score below the average of 70 or have not been able to achieve the KKM that has been set. From these symptoms, it is seen that the low ability of students in writing in English. The above circumstances, likely influenced by the media used so far, are only sourced from package books. For that researchers try to apply one of the other learning media in online learning so that it is not boring for learners and can attract the interest of learning learners. To solve the problem of students writing with English students, one of the learning media that can be applied is the application of audiovisual media in the form of animated videos. Audiovisual media is a type of media used in learning activities involving hearing and vision at once in one process or activity. The purpose of this study is to find out the process and results of improving writing skills by using audiovisual media.

2. Methodology

Research methodology is a systematic effort to solve problems made by researchers to be

able to answer problems or phenomena that occur. This study uses a classroom action research design (Classroom action research) which is research conducted by teachers in their classroom by planning, implementing, and reflecting on actions taken in two cycles. According to **Hopkins (1993)**, class action research begins with action planning, implementation of actions, and observing and evaluating the process and results of actions (Observation and evaluation). While the working procedure in classroom action research consists of four components, namely planning (planning), implementation (acting), observation (observing), reflection (reflecting), and so on until the expected improvement or improvement is achieved (success criteria). The images and explanations of the class action research steps are as depicted in **Fig. 1.**
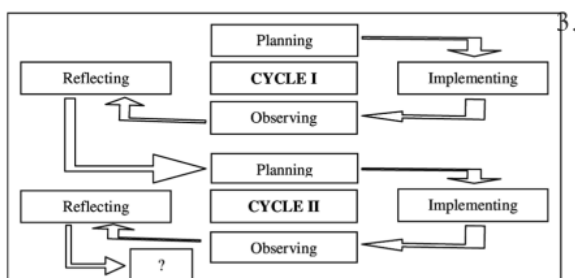

Figure 1. Flowchart of the class action research steps.

3. Results and Discussions

A. Planning
- **Cycle 1**
  Planning

The planning stage is the initial stage in the form of activities to determine the steps that will be taken by researchers to solve the problems that will be faced. At this stage, researchers prepare a plan for the implementation of learning, draw up observation guidelines, draw up evaluation designs, determine objects in learning to write transactional interaction texts and prepare documentation tools.

2. **Implementation**

The act of research is the implementation of a plan that has been made before. The implementation of actions in cycle 1 is carried out in a time allocation of 2 x 40 minutes. The action stage is carried out by the teacher using audiovisual media in the form of animated videos. The learning process is carried out by the schedule of English lessons class IX SMP Negeri 4 Ambon. The material to be provided is the text of transactional interactions of the act of giving and requesting information related to identity.

3. **Observation**

In this stage, researchers conduct observations and interpret the activities of utilizing audiovisual media learning media in the form of animated videos. Observations are made by analyzing test and non-test data. The test data were analyzed in the form of writing test results and student attitudes at the time of discussion.

4. **Reflection**

Reflection is carried out at the end of each cycle on the results obtained in the study. This reflection is done by analyzing the results of observations and interpretations so that conclusions are obtained that need to be improved or perfected in achieving the target. The analysis is done by reviewing the results of observations and interpretations of actions that have been done. Furthermore, reflection is done to find out the shortcomings and advantages in the implementation of actions. Furthermore,

researchers discuss with colleagues to make improvements to the shortcomings made while discussing the next steps for improvement.

- **Cycle 2**
  Reflection on cycle 1 is improved in cycle II, starting from planning followed by the implementation of class actions.
1. **Planning**
   Identifying problems and setting alternatives to problem-solving that occur in cycle I actions.
2. **Implementation**
   The steps in cycle 2 action are the same as the action of the cycle I and coupled with improvements in the improvements obtained from cycle I.
3. **Observation**
   Observation of the action of cycle II is equal to the action of cycle I.
4. **Reflection**
   Data obtained during action activities in, cycle 1 and cycle 2, whether there is an increase or decrease. So that the results of the study can be known throughout. In cycle II, researchers expect to have succeeded and achieved indicators of success.

3. Results
Based on the results of research efforts to improve writing skills in English by using audiovisual media students in class IX SMP Negeri 4 Ambon are as follows:

1. **Cycle 1**
   In Cycle I obtained quantitative data that is the value of student learning outcomes. The value of students' learning results is obtained through written tests, and test instruments used in the form of evaluation sheets. Based on the data obtained it is known that the number of students there is 30 children, the number of

grades 1945 averages students 64.83%, with the highest score 85 and the lowest score 40.

| Level Completed | 18/30 x 100% = 60.00% |
| The Averaged | 1945/30 x 100% = 64.83% |

The number of students who scored above 70 was 18 students. So, the number of students who have completed learning is 18 students (60%) while the number of unfinished there are 12 students (40%).

1. **Cycle 2**
The steps taken in cycle 2 are almost the same as the steps in cycle 1. The thing that distinguishes cycle 1 from cycle 2 is its planning. In cycle 2, planning is based on the results of reflection of cycle 1, so that deficiencies and weaknesses in cycle 1 do not occur in cycle 2. The improvements that will be made in cycle 2 are:

1. Teachers give special motivation and attention to less active students.
2. The teacher provides a learning video in the form of an animated video with a more complete explanation of the material from cycle 1 so that students can better understand the material.
3. Teachers and students discuss with additional media in the form of PPT so that understanding of the material is clearer.

Students are motivated to dare to ask if there is material that is not yet understood.
The teacher pays attention to the time so that all activities can be carried out smoothly and at the right time.

Based on data obtained in cycle II that the number of students there is 30 children, the

number of grades 2170 averages student grades 72.33%, with the highest score 90 and the lowest score 50.

The number of students who scored above 70 was 25 students. So, the number of students who have completed learning is 25 students (83.33%) while unfinished there are 5 students (16.67%).

The results of the 2nd cycle test showed that of the 30 students who took the evaluation test, the complete learning was 25 children. Thus, there was an increase of 23.33%, from 60% to 83.33%. The grade point average also increased from 64.83% to 72.33%. This shows an increase in students' understanding and writing skills by using audiovisual media in the form of animated videos.

Level of complete	25/30 x 100% = 83,33%
The Average	2170/30 x 100% = 72.33%

This research was said to be successful if the average test score of students writing above KKM scores, which is 70, and students who score above KKM is at least 80%. At the end of Cycle 2 obtained data: the average student learning outcome was 72.33% and the number of students who had completed there was 25 children was 83.33%, and the unfinished 5 children (16.67%). So, based on data on cycle 2 of Class Action Research is said to have been successful.

4. Conclusion

Based on the results of data analysis and discussion as outlined in the previous chapter, in this chapter researchers can conclude that learning using audiovisual learning media is
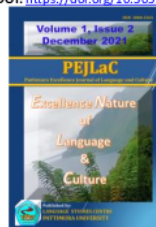
proven to improve the ability of students of class IX SMP Negeri 4 Ambon lesson in writing transactional interaction texts in English.

Learning by using audiovisual media in the form of animated videos will awaken the spirit of student learning. The online learning process will be more creative and innovative because students do not feel bored with the media used by teachers. Using audiovisual media in the form of animated videos the learning process will be more fun, active, creative, and not boring so that students' learning outcomes can improve.

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