



The Learning Approach to Writing Indonesian in The Middle School: Ethnographic Study of Indonesian Language Learning at SMAN

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Abstract. The purpose of this study in general is to gain a deep understanding of the learning approach to writing at SMAN 1 Cipanas. This study uses a qualitative approach with ethnographic methods based on the consideration that this study intends to examine and examine in more depth the Indonesian language learning approach. The results of the study illustrate that the approaches used at SMAN 1 Cipanas are communicative, scientific, collaborative, text genre, and student-centered approaches. With the approach used by the teacher, students become more active in the learning process, learning is more meaningful and efficient and fosters student interest.

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INTRODUCTION

Government Regulation number 57 of 2014 which states that the Indonesian language that is studied is for the purpose of students being able to speak fluently. Language skill is meant to be skilled in spoken and written language both from receptive and productive skills. Indonesian language learning in education units refers to the standard Indonesian language skills and is contained in the content standards and competency standards of education graduates (P. R. Indonesia, 2014).

Skills as the application of the above knowledge can produce language skills that are productive. Product language skills are

meant to be in the form of oral and written genres (Depdikbud, 2016). Genre-based skills are based on creative, productive, critical, independent, collaborative, and communicative ways of thinking and acting through a scientific approach. Skills development above can be done at school or independently (RI, 2016).

However, it turns out that in schools, so far, the results of learning Indonesian are still facing difficulties so that they are not optimal and do not match the goals that have been formulated. According to Basuki's research, the difficulty in learning Indonesian is in developing ideas, especially in written form (Basuki, Suryani, &Setiadi, 2017). Teachers ask their students to memorize more

knowledge about literature (Basuki et al., 2017) and language elements are more focused on learning that focuses on linguistic patterns and rules (grammar centric) (Hartono, 2005).

Based on observations made at SMA 1 Cipanas, it is known that language learning is going very well, not as stated in the explanation above. According to the opinion of several teachers who are around the school, learning Indonesian language and literature is running well, is active, creative, can make students motivated in learning Indonesian (Eriyani, 2016). The teachers' opinions can be proven by the achievements of SMA Negeri 1 Cipanas in the field of Indonesian language and literature at both the district and provincial levels (Eriyani, 2016).

The achievements in the field of Indonesian language and literature, especially from 2011, are as follows, Cipanas, 2016). In 2011, namely the first winner in the regency for the news script reading competition, the drama performance competition for the perpetuation of Indonesian cultural and literary arts and also the FL2SN drama, the third winner for the Drama Textwriting Competition The perpetual competition for Indonesian cultural and literary arts, the third winner in the province for the drama festival competition / fragments, and several other linguistic achievements.

In addition, at SMAN 1 Cipanas there are students who have succeeded in publishing literary works in the form of novels, short stories and poetry collections. The literary works that have been produced by SMAN 1 Cipanas students are novels with the title *JejakCinta*, *1000 km*, and *Asa Bridge* by HenrikKurniawan and a number of other works. This success happened because it was supported by a good learning program.

The learning program in question can be seen specifically the Indonesian language learning approach that the teacher uses. There are many approaches that can be used in learning Indonesian in SMA, one of which is a genre-based approach.

In the genre approach, language knowledge is closely related to social goals. Writing is mostly seen as a text reproduction by students based on the genre offered by the teacher. It is also believed that learning occurs through imitation and exploration of different types of models. Thus, learners must be

exposed to many examples from the same genre in order to develop their ability to write that particular genre.

Through exposure to similar texts, students can detect specific configurations of that genre, and they can also activate their memories of previous reading or writing experiences whenever they come across an assignment to create new works in a known genre (Elashri, 2013). For this reason, students must often read many examples of genres that will be made or just reproduce the text given by the teacher.

Different writing genres are needed for different socio-rhetorical purposes and require different strategies to achieve the goals of each writing. The criticism made of the many 'writing processes' in the classroom is that students mostly engage in expressive writing, based on personal experience, and fail to develop strategies suitable for other writing genres, especially those required for success in high school (Elashri, 2013).

Text-based Indonesian learning based on the principle of language should be seen as text, not merely a collection of words or linguistic rules. The use of language is a process of selecting linguistic forms to express meaning, language is functional, that is, the use of language can never be separated from the context because the form of language used reflects the ideas, attitudes, values and ideology of its users. Language is a means of forming human thinking abilities, and this way of thinking is realized through text structures.

Martin explained that to master the written genre, students need direct instruction (Martin & Rose, 2012). Therefore, genre forms must be explicitly taught through the analytic study of models, learning the elements of the genre and their sequences. Learning begins with collaborative production and then individually (Elashri, 2013). Every student must understand each genre to be written. Learning begins with examples from the teacher to producing his own text.

Emilia explained that the writing process was not automatically mastered by every student (Emilia, 2011). Therefore, it must be taught by the teacher explicitly as a process, not as a one-time activity. Writing is an iterative process. Examples of text to be written by students must be given by the teacher during the writing process, the

importance of discussion between teachers and students, between students and students and the publication of student writings (Hanafi, 2012). Therefore, when students have studied a text, there must be a process of writing the text according to the genre, a discussion is required.

This genre-based learning concept is the basis that in SFL GBA students must know the stages in writing various types of text because understanding these stages will help them achieve their communication goals using language (Hanafi, 2012). By creating a genre, students are able to achieve communication goals using written language. However, to achieve it all requires a process or stages.

The stages of genre-based learning are described by Watkins and Knapp (Knapp & Watkins, 2005).



Figure 1. Learning stages

According to Megan and Knapp, the learning method in the Text-Based Approach is carried out in four stages that take place in cycles, namely, context development, modeling, joint text development, independent text development (Knapp & Watkins, 2005; Martin & Rose, 2012).

The teacher can start from any stage, although in general the stages are taken in order. In addition, if the teaching and learning activities experience difficulties at certain stages, for example making text together, the teacher may direct students to return to previous stages, for example modeling. One of the functions according to Bandura in Schunk's modeling is facilitating responses with a process of social impulses to create invitations for observers to follow actions ("following what the people do").

The Knapp and Watson model above was developed in a lesson called the teaching learning cycle (TLC). This TLC was discussed by Boeriswati and Riddett (Riddet, 2015)

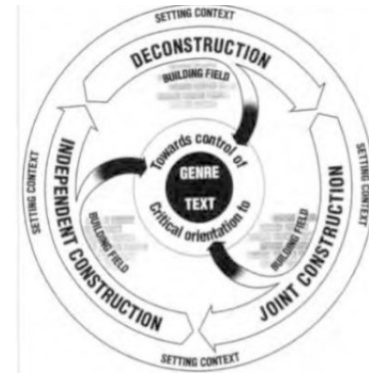


Figure 2, Riddet Cycle

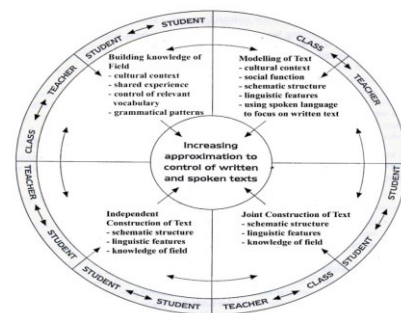


Figure 3. Boeriswati Cycle

Riddet and Boeriswati discussed about this genre approach both originated from Vygotsky's discussion of the Zone of Proximal Development (ZPD) (Riddet, 2015; Boeriswati, 2016). Vygotsky argues that learning is what happens in the 'zone' just above what students can do independently. This is what he calls the 'zone of proximal development' (ZPD) and he defines it as: ... the distance between the actual (learner) level of development as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or collaborating with more proficient colleagues (Axford, 2009).

Learning goes well when students are involved in tasks that occur in the Zone of Proximal Development (ZPD). ZPD is a place where activities are carried out individually and with the help of others. Learning a language can be done through guidance and interaction in the context of sharing experiences with others. In the process of achieving knowledge, ability and

understanding, students cannot do it alone. In other words, in the learning process, there is a collaboration between teachers and students.

The genre approach is an approach to writing that integrates step-by-step teaching of reading and writing in detail. Originally named Scaffolding Literacy, this pedagogy was first developed by Gray in 1987 and his colleagues as a means of solving problems of low student achievement, which fell far behind their peers. The main purpose of this approach is to help students help each other in producing language (Axford, 2009).

The Vygotsky concept produces a learning cycle called the Teaching Learning Cycle (TLC) (Riddet, 2015; Boeriswati, 2016). TLC is a systematic approach to the process of teaching students to write text which is heavily influenced by the work of Halliday, Painter, and Vygotsky whose work collectively captures the essence of successful learning as a situation when a student receives “guidance through interaction in the context of shared experiences” (Martin & Rose, 2012).

TLC consists of four stages and each stage is a learning activity that is different from the other stages and can be repeated if needed and can be applied to aspects of different genres. In the picture of the cycle it is stated that learning in practice is passed twice, the first cycle is focused on spoken language and the second is focused on written language.

The stages of the genre-based learning approach discussed by Riddet and Boeriswati are also in line with those developed by Emilia. Although in this case Riddet divides it into three stages, while Boeriswati, Emilia, and Mahsun divide it into four stages. The stages of building knowledge by Riddet are combined in the deconstruction stage.

The first stage in TLC is Building Knowledge of the Field (BKOF). This stage is important to develop students' understanding of certain genre backgrounds, especially for students learning languages. This stage is the initial steps taken by the teacher with students to direct thoughts into the subject matter that will be discussed in each lesson. At this stage the activities include discussing the topics to be discussed. To build students' initial knowledge, the cultural context is involved at this stage. In this section, the teacher also tries to develop students' basic understanding of

the genre to be studied, such as vocabulary and grammar used in the text.

The second stage is Modeling of the Text (MOT). At this stage, the teacher presents the text to be studied and discusses cultural elements contained in the text and guides students to identify the three main features of the genre. The teacher can start by giving an example text and inviting students to read the text together to discuss cultural elements that may be contained in the text. Then proceed with discussing the objectives, schematic structure and linguistic characteristics of the genres contained in the text. By considering students' abilities and remembering quite a lot of linguistic features in the text, discussion activities about the characteristics of text language can be divided into several meetings.

The BKOF and MOT stages are called the descriptions stage by Riddet. At this stage of deconstruction, the teacher presents an ideal text model which is then used as material for discussion about language, structure, language features in the text. Deconstruction consists of two stages, namely building the field and modeling genre.

The third stage is Joint Construction of the Text (JCOT). This stage allows students to actively participate in writing or producing new texts (with the same genre) based on their understanding of the features of the text obtained from the previous two stages with the guidance of teachers and peers. In this case students can imitate the text and modify these examples to be applied in the context of the new text. Students go through the brainstorming, drafting, revising, editing, proofreading, and publishing stages.

Previously learned texts can be used as a reference for students to produce new texts and students can work together with peers. However, because at the MOT stage the discussion of the linguistic features of the text was divided into several meetings, the text produced by the students only focused on the use of certain grammar at the meeting.

Joint construction aims to invite students to go through the writing process, namely to revise as needed, reorganize ideas, correct grammar, and improve words to become clearer and more correct for students.

The fourth stage is Independent Construction of the Text (ICOT). At this stage, students are expected to fully

understand the three characteristics of the genre. Therefore, they will write a text independently and the teacher will provide comments and criticisms of the text's results. In the end, the students' results can be published in the classroom to motivate students in further writing activities.

Independent construction aims for students to independently "research, write, and revise the entire text according to the function of the text. At this stage, teacher support is minimal (Derewianka, 2015). The purpose of this stage is to provide opportunities for students to create texts, and provide opportunities for teachers to determine whether students meet the requirements to write in that genre.

In TLC, the teacher uses a scaffolding strategy to provide students with sufficient support to recognize the basis of genre models. This is intended for students to better understand the language and workings of each genre. The next step, students compose the text together with the teacher, and finally make the text independently.

There are several advantages and disadvantages of a genre-based approach (Elashri, 2013). The advantages obtained from this genre approach are first, students are presented with examples. This example shows specifically what they should do linguistically. Second, studying a particular genre also gives them an understanding of the various styles of communication through reflecting on the social context and purpose of a text.

Third, unite the formal and functional characteristics of a language in writing instructions. In this case, it makes students know the meaning of a text in relation to the rhetorical effect of language. If the rhetorical structure of content is analyzed by students in a genre approach, some general patterns can be identified in each genre.

Fourth, the genre approach encourages students to participate in the world around them. Students can better understand the meaning and logic of a text. Fifth, the genre approach allows students to be exposed to a plurality of genres, which implies that students still have the opportunity to develop their creativity in a genre approach. Thus, if the genre approach is to remain true to the very nature of the genre, then teaching in the genre approach must include a final step in which students are

encouraged to break existing genre styles and let them develop.

Hayland sees the advantages of writing instructions based on genre which can be summarized as follows (Elashri, 2013):

- a. Explicit. Make it clear what to learn to facilitate the acquisition of writing skills
- b. Systematic. Provides a coherent framework for focusing on language and context
- c. Need based. Ensure that course objectives and content are derived from student needs
- d. Support. Give the teacher the main role in enhancing student learning and creativity
- e. Empowering. Provides access to patterns and possible variations in appreciated text
- f. Critical. Provide resources for students to understand and challenge cherished discourse
- g. Increased awareness. Raise teacher awareness of texts and confidently advise students on their writing (Elashri, 2013)

The weakness of this genre-based approach is that teachers will be more focused or dominant in teaching texts with a linguistic perspective. Teachers and students must have strong capital about the basics of linguistics. Another drawback of this approach underestimates the skills required to produce content, and another concern is that it neglects student self-sufficiency (Byram&Feng, 2004).

The genre approach has been blamed for limiting learners 'creative thinking about content and has been criticized for neglecting learners' natural processes of learning and creativity. Finally, Bawarshi shows that, at best, it helps learners to identify and interpret literary texts, while at the worst; it interferes with the creativity of students (Bawarshi, 2003). This concern means that students may end up writing the genre as meaningless reproduction (Elashri, 2013). However, this weakness is not the reason for not using genre-based learning. This actually becomes a reference in the usefulness of genre-based Indonesian language learning.

The main basic principles in SFL GBA are first, emphasizing the importance of teachers in developing student awareness, that each text is a unique creation of an author and in a particular context. Second, consider language learning as a social activity. On this principle, language learning in SFL GBA is

expected to produce three things, including: students learn language, students learn through language, and students learn about language. Third, emphasizing that learning will be more effective if the teacher explicitly explains the abilities expected by students after the learning process is complete; how language operates to construct meaning, in various types of texts and their linguistic features. This does not mean re-teaching to traditional grammar teaching which separates teaching grammar from using authentic language.

Fourth, emphasizing that students study under the guidance of teachers in the context of internships. Students act as trainees and teachers as experts on language systems and functions. Fifth, SFL GBA considers the teaching of grammar as an important part of guiding students to knowledge of how language functions and is taught in the text, based on its function in the text discussed.

Sixth, teachers believe that all children can learn and strive to achieve special learning outcomes, but pay attention to the differences of each individual. Seventh, teachers are always willing to learn. Finally, the GBL SFL supports the use of bilingual education or bilingual instruction (Hanafi, 2012). These principles show that genre-based learning is effectively applied to Indonesian language learning.

Based on the background above, the problem formulated in this study is "How to use the writing learning approach at SMAN 1 Cipanas?". Meanwhile, the purpose of this study was to gain a deep understanding of the learning approach to writing at SMAN 1 Cipanas.

METHOD

The research site was conducted at SMAN 1 Cipanas in Lebak, Banten. When this research was conducted in the 2015/2016 academic year. Research background in culture includes three things, namely place, actors, and activities (Endraswara, 2003). The place in question is Lebak Senior High School, Lebak, Banten. The determination of the research location is based on the consideration that the Lebak Senior High School is one of the schools that has excellent performance among other schools of the same level.

This study uses a qualitative approach with ethnographic methods based on the consideration that this study intends to examine and examine in more depth the Indonesian language learning approach. Emzir argues that in terms of methodology, in general, the term ethnography refers to social research, one of which has characteristics, namely behavior that is studied in an everyday context, not under experimental created by researchers. For this reason, Emzir also explained that the ethnographic method has its roots in the fields of anthropology and sociology (Emzir, 2008).

RESULT AND DISCUSSION

The results of focused observations and interviews obtained findings regarding the approaches and methods used in Indonesian language learning are as follows.

In the learning process at SMAN 1 Cipanas using a teaching and learning approach or strategy, namely a communicative, collaborative, student-focused approach, based on text, contextual, and scientific genres.

The communicative approach is based on the activeness of students in finding or solving problems through learning experiences (CWG02: 3). Activities in class divide students into small groups to study, then students are guided to discuss with their friends to solve the problem. Collaborative learning is used by teachers in group learning. Group learning is intended to further activate students. Students can ask each other and answer each other's strengths and weaknesses. The use of this approach depends on the subject matter provided. In accordance with the demands of basic competencies, there are several basic competencies that the teacher can adjust using this approach.

Based on field notes, the teacher asks students to present the material studied in groups. Meanwhile, based on document observations, the learning method used is the question and answer method, modeling, inquiry, and also discussion. Another approach used in learning is a student-focused approach.

The approach used in learning that takes place at SMAN 1 Cipanas focuses on activating students. The approach that is understood by the teacher is a way to be able

to activate and liven up the classroom atmosphere in a group or individual way based on developing student competencies in a contextual manner and based on the text genre.

According to Gillies and Ashman, a group learning approach (cooperative approach), many studies on cooperative learning have documented the benefits obtained by students who interact with others. Gillies and Ashman suggest that students will benefit from the explanation they receive when the time is right, help is relevant to student needs, is corrective, and details that allow students to build a clearer understanding of a problem (Gillies & Ashman, 2003). When these conditions are met, students are more likely to continue to engage in problem-solving behaviors and it is this ongoing engagement that tends to contribute to high achievement outcomes for all students.

In addition to the above opinion, many other studies have suggested the success of learning using this cooperative approach. The success of using this approach is not limited to the Indonesian language field of study, but other fields of study have experienced success in learning using this approach.

According to Kurniawan, the communicative approach has not been fully successful in the field, because Indonesian language learning is still oriented towards a structural approach and has not been fully oriented towards the needs of students (Kurniawan, 2002). The opinion of Khaerudin Kurniawan based on the results of observations of Indonesian language learning at SMAN 1 Cipanas was not quite right. The difference between Khaerudin's opinion and the results of his observations at the school is partly due to differences when 2002 had a different curriculum policy with the research period conducted by the researcher. The Indonesian language curriculum in 2002 was not yet oriented towards the text genre and was still more oriented towards a structural approach. The implementation of learning after 2002, since 2013, has been using a functional approach pattern. Structural learning is incorporated into the text in a communicative approach.

Another approach used by the teacher is the scientific approach. The approach and

method used by the teacher in learning Indonesian is the implementation of ministerial regulation number 22 of 2016, namely the scientific approach. This approach involves individual and group work that allows students to share experiences to develop an understanding of a concept or knowledge.

The application of this approach is in accordance with the steps of teaching-learning cycle (TLC): reading and writing connections discussed by Riddet (Government, n.d.), Boeriswati (2016). This approach is similarly discussed by Knapp and Watson (2005).

Based on the above explanation based on the results of research and some expert opinions, it can be said that the approach used in learning Indonesian at SMAN 1 Cipanas uses an appropriate approach and has advantages that support the success of the learning process.

CONCLUSIONS

Learning to write Indonesian which is carried out for students in grades 10, 11, and 12 at SMA Negeri 1 Cipanas is based on a curriculum set by the government. The curriculum used in SMA 1 Lebak is generally the same as that used by other SMAs. The approaches used at SMAN 1 Cipanas are communicative, scientific, collaborative, text genre, and student center approaches. With the approach used by the teacher, students become more active in the learning process, learning is more meaningful and efficient and fosters student interest.

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