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# PROCEEDINGS

The 1<sup>st</sup> Sriwijaya University Learning and  
Education International Conference (SULE-IC) 2014  
held by FKIP Unsri in Collaboration  
with Communication Forum for Indonesian  
State FKIP Deans

**Improving the Quality of Education  
to Strengthen the Global Competitiveness:  
A Response to the Current Curriculum**

Presented by :



**Palembang, May 16-18, 2014**  
**Chief Editor: Hartono**

**Faculty of Teacher Training and Education  
Sriwijaya University  
South Sumatra - Indonesia**



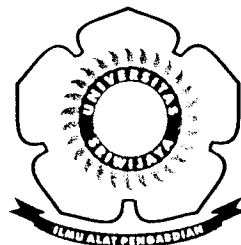
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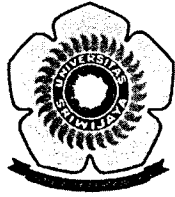
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This Paper has been presented at  
The 1<sup>st</sup> Sriwijaya University Learning and Education International Conference  
“Improving the Quality of Education to Strengthen the Global Competitiveness:  
A Respond to the Current Curriculum”

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## Preface

Assalaamu'alaikum Warahmatullaahi Wabarakatuh.

First of all, we would like to say alhamdulillah, thank to Allah SWT, the most gracious and merciful, that the proceedings of the First Sriwijaya University Learning Education International Conference (SULE-IC) can successfully be completed. The conference was held on May 16-18, 2014 by the Faculty of Teacher Training and Education Sriwijaya University in collaboration with the Communication Forum (*FORKOM*) for Indonesian Deans of State Teacher Training and Education Faculties. It is an honor for us to be entrusted by the Communication Forum to organize the meeting of FORKOM and the First Sriwijaya University Learning and Education International Conference (SULE-IC). The theme of the conference was "Improving the Quality of Education to Strengthen the Global Competitiveness: A Respond to the Current Curriculum".

We are very happy and proud because we have seventh keynote speakers in their expertise and five invited speakers from five continents such as H. Alex Noerdin, Sofendi, M.A., Ph.D. from Indonesia; Prof. Dr. Maarten Dolk from the Netherlands; Prof. Dr. Bruce Waldrip from Australia; Prof. Dr. Mahzan B, Arshad from Malaysia; Mr. Eran M. Williams from the United State of America; Moses Phahlane from Republic of South Africa. We are also very happy since we have numerous participants from Indonesia, Oman, Shanghai, Malaysia, and Australia. Alhamdulillah, there were 131 papers related to language education, mathematics education, science education, early childhood and elementary education, vocational and technology education, and social studies that have been presented on the conference parallel sessions.

We are very grateful to all editors who have been dedicated to editing the articles of the proceedings. The editors are: Hartono (Sriwijaya University), Maarten Dolk (Utrecht University), Bruce Waldrip (Tasmania University), Mahzan B, Arshad (University Pendidikan Sultan Idris), Mr. Eran M. Williams (RELO, United State of America), Nurhayati, (Sriwijaya University), Ratu Ilma Indra Putri (Sriwijaya University), Ismail Petrus (Sriwijaya University), Machdalena Vianty (Sriwijaya University), Rita Hayati (Sriwijaya University), Zainal A. Naning (Sriwijaya University).

The proceedings contain as many as 131 articles. The authors of the articles came from several institutions. We hope that the proceedings would be useful not only for the authors but also the readers to get creative and innovative ideas that can improve the quality of education to strengthen the global competitiveness especially in Indonesia.

Palembang, May 2014  
Chairman of the Committee,

**Prof. Dr. Zulkardi, M.I.Kom., M.Sc.**



## INVOLVING STUDENTS WITH POETRY

Subadiyono Tjokropratama

*Department of Language and Arts Education, FKIP Sriwijaya University,*

*E-mail: badi\_unsri@yahoo.com*

### Abstract

Poetry is an art experience with words. In order to have that sense of experience, we have to involve students with that creative product. Of course, there are a lot of strategies or approaches that can be applied to develop our students in dealing with this literary art. In this involvement of students with poetry, the writer provides them with reading for pleasure, responding to poetry, writing poetry, and writing about poetry. These special experiences not only develop their understanding of poetry, but also encourage them to explore their thoughts and imaginations.

**Key words:** experience, pleasure, responding, thinking, imaginations.

### INTRODUCTION

Poetry is an experience with words and sounds, rhythms and imagery. And that sense of experience, has to be conveyed to students and involve them with. Many students majoring on literature find poetry more problematic than novel, short story, and drama. They have less experience on it and find it difficult in reading and writing.

A teacher should not present students with analytic term associated with poetry terms such as image, metaphor, symbol, theme, and rhyme. Rodrigues and Dennis (1978:128) insisted, that introducing students to poetry by analyzing poetic technique only convinces students that poetry is difficult, much like diagramming sentences without ever writing.

As far as possible, we feel that the activities selected should encourage a sort of productive exploration which feeds the confidence of the students both to develop their responses and to read and enjoy poetry. Poetry becomes an enjoyable experience when students play with words and sounds, when they write themselves.

### Involvement

There are some activities that can be used by teachers to have their students involve in learning process with poetry. By involving students with poetry they would have good experience in understanding and enjoying our literary heritage.

### Reading for Pleasure

Poetry is usually composed to be read or enjoyed. Reading poetry aloud has many advantages. Often the sense of poetry can come alive only through the sound of it. Beach and Marshall (1991:390) stated that experiencing the sound of poetry can take place in the classroom in a variety of ways. Firstly, the role of the reader should shift from teacher to students. Teachers can vary how poems are read aloud, sometimes for example by single student, a pair of students and collective reading with one or two lines read by each member of the class.

Reading poems out loud to students helps them attend both to the sounds of the words and lines as well as meaning. It sets the stage for students' participation in the read aloud process. It familiarizes them with what the words of the poem should sound like and engages their listening



comprehension in making sense of the poem's meaning. In addition, there is an affective benefit as teachers communicate to their students' pleasure in the sounds of the words and the rhythm of the lines (Hadaway, 2002:202).

Considerable anecdotal evidence and experience teachers' opinions strongly suggest that, in a wide variety of situations, learners who read in quantity, beyond what is directly taught and tested, improve rapidly than those who do not; this improvement usually extends to all areas of language (Parkinson and Helen, 2000:30).

One value of poetry is that it specifically invites its readers to engage in such reflection. By entering into a poem—by witnessing how a poet has thought through an experience—adolescent readers may begin to learn how to unravel the significance—the meaning—of their own experience (Beach and Marshall, 1991:382).

Reading to the students is just as important as reading with them. According to Ruddell (2005:449) reading aloud to students does “what the great art school has always done: (provide) life model from which to draw. Norton (1983:177) suggested there is probably no better way to interest children in the world of literature than to read to them. It is a way for them to learn that literature is a form of pleasure. Hadaway (2002:197) argues that the strong oral quality of poetry is another powerful pedagogical plus. Poetry is meant to be read aloud. The poem's meaning is more clearly communicated when read and heard. Horner and Ryf (2008:191) assert that reading a poem to the children in assembly will raise the status of poetry and develop a repertoire of poems that children and the teacher can share and enjoy.

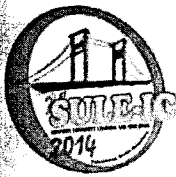
### *Responding to Poetry*

The important of engaging students with poems through intonation, gesture, and even drama cannot be underestimated. If students are engaged reactively with poetry, they have the opportunity to explore the meaning as well as sound the poems offer. In responding to poetry, students can be suggested to apply a number of typologies of responses.

Kiefer's (1982) classroom research studied the responses of first and second graders to picture book illustrations adapting Halliday's (1975) categories of the functions of language and described four types of response: (1) informative, (2) imaginative, (3) heuristic, and (4) personal. In an informative response, students describe the contents of the picture or compared or contrasted the pictures to the real world. In heuristic response, students speculated and made inferences about the events depicted in the illustrations and how illustrations were made and predicted outcomes or events. In imaginative response, students entered the story world or created figurative images to describe it. In personal response, students made connections between their own life experience and the book and evaluated the story (Flood, 2008:385).

In a study of diverse ethnic background, Maloch and Duncan (2006) found six types of spontaneous students responses (1) connecting (to personal experiences); (2) predicting; (3) clarifying information that was unclear or confusing; (4) making observations about both text and illustration; (5) “entering the story world” by as if they were in the story or making suggestions about what the story would change if were the author; and (6) offering suggestions about how the teacher should read the book or arrange the activity (Flood, 2008:386).

When reading literature, readers often do with some strategies such strategies are used in responding to literature. According to Beach and Marshall (1991:28—33). We can say readers are engaging with a text whenever they articulate their emotional reaction or level of involvement.



responses can take a variety of forms. “This is BOR—ING, or “What a dumb story,” and “I hate people like that character” are typical classroom responses, as are “I liked it”...Describing. Readers describe a text might note, for example, that Felix stutters when he talks to Irene or that the title of the language, they are moving beyond the description of information in order to make statement about its meaning. *Explaining*, once we have constructed a tentative conception of characters’ behavior, however, we must still explain as best we can why those characters are behaving as they are. *Connecting* it is when readers “connect” their own experience to the materials in the text that the interactions between readers and text become most evident. *Interpreting*, when readers interpret a text, they employ the reactions, descriptions, conceptions, and connections they have made to articulate the theme or “point”. *Judging*, when we pull away from a text, however, we do more than constructing interpretations. Just as often, we make judgments about characters in the story or about the literature quality of the text as a whole.

### *Writing Poetry*

To write or create a poem is a creative act and all students should be given the opportunity to experiment with way of expressing themselves. Some students may play with words, rhymes, and their imagination.

Students are encouraged to write poetry by introducing new experiences that allow them to nurture their awareness. They may go for walk in garden, watch around them, listen to the noises of birds, smell the windy fresh air, touch flowers or leaves, describe their feeling, and then write a poem about their experience.

Students let their imaginations soar, they visualized the images created by the music or rhymes, and wrote their impressions. When students have the experience of writing they usually write their own poems.

In order to experiment with poetic devices in their writing, students need to have read, listened to and enjoyed poets writing on a range of writing topics. There are a lot of poetic devices or figurative speech that can be used to make their writing alive. Some examples of the figurative speech are simile or metaphor, personification and alliteration.

Having students write in a particular form can help them understand poetry as well as how to appreciate it. We need to consider how to inspire and motivate the students to develop their own poems. The stimuli might include:

Images—pictures, video

Objects—flowers, gardens, animals, natural objects

Tastes—sour, sweet, spicy, cool

Dynamic verb—struck, love, shine

Adjectives—beautiful, frightening, bright

Even the words of flower, garden, and beautiful can be used to suggest a poem for some students.

#### **Flower**

I look at a flower in my garden

I have no word to say what I feel

Softly yellow light shining into the leaves

It makes the flower become very beautiful

(Badi, 2014)



### *Writing about Poetry*

Emphasizing the process of writing as a way of written product, teachers have developed a variety of instructional strategies—including free writing, peer response, and multiple-revisions—that have already changed the nature of much of the writing instruction students receive (Beach and Marshall, 1991:15—16).

One form of free writing is journal. Beach and Marshall (1991:81) argued that students can explore ideas freely and openly, ask questions, express doubts, discuss what they know and believe about the topic at hand. Because they are free of the constraints that govern other forms of school writing, journals are usually conceived as a place for students to begin the thinking that may result later in the more formal presentation of ideas.

### CONCLUSION

Having students in reading, writing responds, and writing poetry or writing about poetry develop their understanding and appreciation to poetry as a model of creative writing. Students can view poetry as another way of dealing with real issues in life. The most direct way to involve students with poetry is to cause them to think and feel poetically. Students not only have sensitive senses, but also develop their thinking and imagination. Their involvement with poetry becomes very special experience based on their perspective.

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