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COMPOSING PANTUN IN ENGLISH: INDONESIAN EFL STUDENTS’ PERCEPTIONS AND DESIRE TO WRITE POETRY IN THE EFL CLASSROOM

A Thesis
Submitted to the School of Graduate Studies and Research
in Partial Fulfillment of the
Requirements for the Degree
Master of Arts

Vindi Kaldina
Indiana University of Pennsylvania
May 2018
Indiana University of Pennsylvania
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This study aims to investigate how Indonesian EFL students perceive pantun writing in English and how it influences their perceived ability as a writer. Indonesian undergraduate EFL students participated in an online survey (n=127) in which they wrote a pantun in English and responded to statements and questions regarding their perceptions of writing pantun and poetry in English, and their perceived ability as a writer. Statistical and thematic analysis revealed that most of the participants recognized the values of pantun or poetry writing in English as a challenging but valuable writing task that can increase enjoyment and engagement, language competence, creativity, and confidence, and allow them to express themselves. It also significantly influenced the participants’ perceived ability to write poetry. I propose to include English pantun writing as an EFL classroom task that incorporates Indonesian EFL students’ L1 linguistic and cultural knowledge with L2 literacy task (Iida, 2011).
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“He who has not thanked people has not thanked God.”

- Prophet Muhammad

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CHAPTER ONE

INTRODUCTION

White lips
Pale face
It’s just some tips
School is a boring place

-Participant 7, 2017

This attempted pantun by one of the survey participants in my study portrays how a lot of Indonesian EFL students feel about their language classroom, which I understand. As I sat down to write this chapter, I tried to remember my English learning experiences throughout my life. To my surprise, I could not remember most of what my teachers or my college professors taught me back in Indonesia. I do remember that we had to memorize grammar and tenses. I also remember disliking linguistics in college and that linguistic seminar was a nightmare for me. My experience in English writing courses mostly included writing essays on a topic given by the professor. On the next session, the professor would ask us to trade essays with each other and had us correct each other’s grammar. I had seven semesters of writing courses, and I could not remember what I wrote in my papers. The only semester that I remember the most from my college years was one in which I joined an elective course called creative writing.

Before joining this course, I had not known that writing short stories and poems in English would stir a strong emotion in me. Not only was I “allowed” to express myself amply in my writing, each time someone else could grasp the emotions and messages that I tried to deliver in my writing, I felt so joyful and empowered. By the end of the semester, I managed to produce around four short stories and four poems. I had felt satisfied every time I successfully produced
an academic writing piece, but the feeling that I gained from creative writing was much stronger and, more importantly, more “me.” That semester is the only semester in my college years that I will always remember. This recollection made me realize that maybe the reason why I could not remember most of my English learning experiences was because I did not enjoy them. They were formalistic and detached and did not teach me much nor gave me the opportunity to reflect about myself. Although I spent years of learning English, obtaining a high TOEFL score was ultimately the only achievement that mattered to me because it helped me graduate and get a job.

When I entered my first semester in MA TESOL at Indiana University of Pennsylvania, I was shocked because the weekly assignment for one of the courses was to connect the readings to my lived experiences. Not being used to talking about myself in academic writing, I found the assignment truly difficult to take on at first. It occurred to me that I was not prepared for the U.S. academic life, and I thought that I could never catch up with the rest of the class. However, by the end of the semester, I realized that personalizing my learning made me retain more and better. In addition, the professor’s feedback made me realize that they truly cared about their students’ backgrounds, experiences, and ideas. This was something that I was not used to back in my home country. From my thesis advisor, I also learned that letting a language learner express their voice and emotions in their poetry writing in English can liberate and empower them, making the learning process more enjoyable to them, therefore allowing them to learn more. In other words, the more personalized the learning, the more students learn. All this new knowledge was a major eye-opener for me. It made sense of all of my experiences as an English language learner before I came to IUP.

Reflecting on what I have learned at IUP and my enjoyable experience writing creatively in college, I developed a purpose to bring back to my home country something that can help EFL
students in Indonesia to learn English in a more enjoyable way, with materials that are culturally more relevant to them. My thesis advisor brought up the idea of using a poetry form that is local to Indonesia and seeing the feasibility of using it in Indonesian EFL classrooms. My thought went straight to pantun, a poetry form unique to Malay culture in Indonesia. It is popular and taught in schools, making it a potential means of language learning in Indonesian EFL classrooms.

In its most basic form, pantun is a four-line verse with AAAA, AABB, or ABAB rhyme scheme. It is a deeply rooted oral tradition of the Malay people not only in Indonesia, but also in many countries in South East Asia (Ming, 2010). Like myself, Indonesian people are familiar with pantun because it has been introduced to them since they were in elementary school as one of the forms of Indonesian local poetry. It is also often used in popular Malay songs and sometimes as a closing in speeches made by the government officials. The following is an example of Indonesian pantun along with its translation given by Alexander (2007):

_Bukan kacang sembarang kacang_  
These are no mere beans,

_Kacang melilit di tappi mentare_  
their tendrils wind around the sun;

_Bukan datang sembarang datang_  
This visit is not meant be unseen;

_Datang nambusek sanak saudare._  
It’s to gather relatives and everyone.

In schools, pantun is only taught in an introductory way. Students are expected to memorize how it looks like, what the rules are, and what components it includes. For example, I was taught that pantun has a rhyme scheme of AAAA, ABAB, or AABB, and that it has eight to twelve syllables in each line. Like other Indonesian students, I was expected to recognize a pantun when I see it and be able to differentiate it from other forms of poetry. However, I was never taught how to write one. Nowadays, the function of pantun in the society has slowly shifted. Not only is it
rarely used anymore, the old wisdom and aesthetics with which pantun used to be associated are slowly abandoned.

The possibility of reviving pantun and encouraging pantun writing in English makes me excited. I am curious as to how Indonesian EFL students would perceive writing pantun in English and whether the task can influence their self-perceptions as a writer in English. This curiosity leads me to investigate how Indonesian EFL students perceive pantun writing and how writing pantun in English influences their perceived ability as a writer.

**Statement of the Problem**

For L2 learners, second language writing is a complex process that can trigger frustration (Fernsten, 2008; Iida, 2008; Matsuda, 2001; McKay, 2009; Pennycook, 1996; Schultz, 2001). Part of the reason why this has become the experience of most L2 learners is because they tend to see native-like competence as their target goal (Kramsch, 2003), which leads them to feel frustrated as they compare themselves to native English writers. In Fernsten’s (2008) words, these ESL learners often “reflect the conflict, struggle, and tension of writing differences” (p. 45) between the native English writers and themselves. The pressure also leads ESL learning and teaching to focus mainly on the language form instead of what they can do with it or how they can benefit from it. Second language is often taught in a manner that is technical and focuses mainly on form and vocabulary, without considering the attempt to understand these L2 learners’ desire to communicate with their audience through their writing, or even ingrain in them such desire (Hanauer, 2012, 2014).

In many countries in Asia, most of the English language teaching practices still revolve around exercise-based language activities focusing on grammatical and lexical knowledge (Iida, 2016; Widodo, 2015a, 2015b). The same situation can be seen in Indonesia. In many English
language classrooms in this country, Widodo (2015a, 2015b) reported that English teachers focus on teaching grammatical rules by asking their students to memorize the formulas and construct sentences in a correct structure without connecting these to students’ lived experiences (p. 31). Widodo (2015b) also observed that the goal for these conventional language instruction is to pass high stake tests like the national school leaving examination, which uses multiple-choice questions. This type of test does not help students to be critical or creative, since they can just guess when they do not know the answer.

The TOEFL test is an example of such tests. It is one of the deciding factors that shape the English language curriculum in Indonesia. Wiggin’s (1979) expression of dismay for the TOEFL test’s negative effects on language education in Indonesia is still relevant to this day. As an idealistic teacher, she had to face the difficult reality that “teaching English must always be considered subservient to what is viewed as a much more noble goal here: ‘Passing the TOEFL’” (p. 293). Language teaching that targets passing tests like these only focuses on assessable cognitive process (Hanauer, 2012), which is irrelevant to the lived experiences, daily social interaction, participation, and engagement of the students in the center of the language teaching (Widodo et al, 2016). Creative writing as a language instruction can be a solution to this problem, since it can help students engage in and enjoy their learning process, as well as have more ownership of their writing.

**Meaningful Literacy**

Hanauer (2012), rephrasing Widdowson (1998, p. 713), stated “[…] the real difficulty of language teaching is to find a way to make language learning personally contextualized, meaningful activity for the learner” (p. 106). To do this is important, because when we fail to teach our students to write beyond instrumental manner and neglect communication purpose
(Hanauer, 2011; Kramsch, 2009), we forget their central role as the humans experiencing the language learning (Hanauer, 2012). Paying a serious attention to valuing second language learners as the subject in language learning, Hanauer (2012) proposed autobiographical and creative writing as a solution, stating that it may increase learner enjoyment and motivate them to write more in second language, thus learning more. Hanauer (2010) contributed to the empirical evidence of second language students’ ability to produce literary writing. Iida (2012b) further presents data on how writing haiku in English significantly affects Japanese L2 students’ ability in academic writing. However, in order to examine the feasibility of including creative writing in second language curriculum (Hanauer & Liao, 2016), it is important to gain data on second language learners’ experiences and perceptions of creative writing as a language learning method.

Iida’s (2012a) investigation of how Japanese EFL students perceive writing haiku in English as well as their attitudes and emotions toward it shows that these students thought of the task as challenging but valuable. To investigate how ESL students perceive creative writing and academic writing, Hanauer and Liao’s (2016) conducted a qualitative research and found that their participants perceive creative writing as involving fewer negative experiences than academic writing. To add to the insights into how creative writing affect L2 learners’ perceptions and emotions, Liao and Roy (2017) conducted a quantitative study investigating the effect of educational background and beliefs towards poetry on the Bangladeshi EFL undergraduate students’ perceptions of poetry writing in English. The results show that there is a significant negative correlation between L2 students exposure to literary reading and writing on their confidence, desire, and learning interests of writing poetry in English. Liao and Roy (2017) argue that “learning canonical poetry can have a colonial and detrimental effect on L2 students’
confidence and interest in writing poetry in English” (p. 55). Although these studies inform the field about L2 students’ perceptions towards poetry writing, more empirical studies are needed to further investigate the values of poetry writing as an assignment in the language classrooms, especially in EFL contexts around the world.

**Purpose of the Study**

The purpose of this study is to investigate how Indonesian EFL students perceive writing pantun or poetry in English. It also intends to examine how the task affects how these EFL students perceive their ability as a writer. More specifically, I aim to investigate how the task affects them in terms of enjoyment, anxiety, confidence, desire to engage with pantun writing in an EFL classroom, and their perceived ability as a writer. By investigating how these students perceive the task and how it influences their perceived ability as a writer, this study aims to bring to light the value of pantun writing in Indonesian EFL classrooms.

**Research Questions**

Since the aim of the study is to investigate the Indonesian EFL students’ perceptions of pantun writing in English and how it affects their perceived writing ability, the instrument used to collect data in this study is designed to answer the following research questions:

1. In what ways do Indonesian EFL students perceive writing pantun in English?
2. In what ways does composing pantun in English influence Indonesian EFL students’ perceived ability as a writer?

**Significance of the Study**

This study can contribute to L2 writing research, particularly what we know so far in second language literacy and literary education in both ESL and EFL contexts. Following Iida’s attempt with Haiku, this study attempts to provide justification for the use of poetry writing in
general and *pantun* writing in particular in Indonesia’s EFL classrooms. There are two things that this study intends to achieve. First, it aims to add to the knowledge in regard to poetry writing in ESL/EFL context. Second, it seeks to examine the value of *pantun* writing as a genre in Indonesian EFL writing class. In a way, this study not only adds to the knowledge in this field, but also extends the range of poetry forms that can be used in language writing instructions. In addition, the results of this study may provide support to the argument for including poetry writing in the second language literacy curriculum (Hanauer & Liao, 2016). Since there has been no previous studies investigating *pantun* writing in English, this study will be the first study attempting to fill this gap.

**Overview of Upcoming Chapters**

This thesis consists of five chapters. In chapter one, I introduce the thesis by presenting the background, purposes, and significance of this study. In chapter two, I review the literature related to the field, specifically around poetry writing in ESL/EFL contexts, English language teaching and English writing in Indonesia, the purpose of choosing *pantun* for the study, and existing studies on perceptions in relation to poetry writing in ESL/EFL contexts. In chapter three, I explain the methodology that is employed in this study. It lays out the research design, the research site, participants, data collection methods, and how the data is analyzed. I will present the results of the data analysis in chapter four. Finally, in chapter five, I will discuss the findings, implications, and limitations of the study.
CHAPTER TWO
LITERATURE REVIEW

The current research has shown that creative writing has three positive values. First, creative writing has the potential to improve students’ language competence (Hanauer, 2003; Iida, 2011; Liao, 2012; Schultz, 2001; Spiro, 2004). Second, the use of creative writing can help motivate and engage students in learning, which are the result of enjoyment (Bilton & Sivasubramaniam, 2009; Hanauer, 2004; Knoeller, 2003; Painter, 2009). Lastly, creative writing can help students to find their identity, voice, and self (Bilton & Sivasubramaniam, 2009; Chamcharatsri, 2009; Crème & Hunt, 2002; Hanauer, 2004, 2010, 2011; Iida, 2008, 2010, 2011, 2016b; Liao, 2016; Light, 2002; Schultz, 2001). In other words, creative writing can enhance students’ English competence and create a conducive space that helps students to enjoy and be engaged in the learning process as well as encourages them to have ownership in English.

Poetry writing is a genre in creative writing which Hanauer (2004) defines as a “literary text that presents the experiences, thoughts and feelings of the writer through a self-referential use of language that creates for the reader and writer a new understanding of the experience, thought or feeling expressed in the text” (p. 10). In this definition, Hanauer focuses on the value of poetry writing as a means for self-expression and for renewing the way we understand an experience. Asserting the importance of teaching poetry, Hanauer (2003) states that teaching poetry promotes understanding and tolerance because “poetic discourse promotes understanding of individual experience and thus can play a role in advancing concepts of human diversity” (p. 79).

Studies regarding the function of poetry in L2 classrooms have indicated positive results. For instance, in relation to poetry reading, Hanauer’s (2001) empirical study found that poetry
reading in ESL classroom is an effective method to help L2 students use their existing linguistic knowledge to understand the poetry they read and construct meaning creatively. In a study on an EFL Taiwanese classroom, Yeh (2005) found that by interpreting the poems they read in class, the students acquire a better understanding of poetry and are able to express their own voice. These studies are an example of how using poetry in second language classroom can benefit L2 learners in terms of expressing their ideas and voice and developing their L2 linguistic and cultural knowledge.

Similar benefits are found in poetry writing. In his case study of poetic identity, Hanauer (2010) analyzed a poetry book written by a Japanese ESL student. The poetry book consisted of ten poems telling about a certain period in her life that is heavily affected by her parents’ divorce. Hanauer conducted a content analysis of these ten poems and found in them the poet’s changing self-positioning, journeying from the state of turbulence and disorientation caused by her parents’ divorce to her accepting it, the growing maturity towards how she understands the roles of gender, and her ability to live independently. Hanauer argues that the book of poems that this EFL student wrote does not only account the events in her life, but also “the history of developing subject positions designed to explore, understand and negotiate different ways of being in the world” (p. 73). Extending Hanauer’s (2010) content analysis research, Iida conducted a study investigating poetic identity presented in English haiku written by 20 EFL college freshmen in Japan. The findings show that these L2 writers shows emotional engagement with their personal experiences in their haikus. This finding corroborates Hanauer’s (2010) study in that it shows the significant role of poetry writing in developing the ability of ESL/EFL students to express their voice in their English writing.
Poetry Writing as a Pedagogy

In educational context, poetry writing has been used as a means for the writers to express themselves and as a method of learning (Bizzaro, 2009; Young, 2003); as a mode of therapy (Bishop, 1997; Sky Hiltunen, 2005), and as a method for research (Hanauer, 2010). Recent empirical studies have explored various aspects of poetry writing, such as how L2 poetry is evaluated (Hauer & Hanauer, 2017), perception of poetry writing (Hanauer & Liao, 2016; Iida, 2012b; Masbuhin & Liao, 2017; Liao & Roy, 2017), desire to teach poetry writing (Masbuhin & Liao, 2017), desire to learn poetry writing (Liao & Roy, 2017), voice in L2 poetry (Akiyoshi, 2017; Hanauer, 2014; Iida, 2016b), cross-genre literacy development (Iida, 2011, 2012b), poetry writing and metacognition (Alshreif & Nicholes, 2017), expressing feelings, emotions, and experiences through poetry (Chamcharatsri, 2013; Garvin 2013; Hanauer, 2015a; Iida, 2012a, 2012b, 2016a; Liao, 2016), second language writer identity (Iida, 2016b), and autobiographical poetry writing (Hanauer, 2010, 2012; Iida, 2016c).

The idea of incorporating poetry writing into English language curriculum is not without challenges. Many simply view that creativity, an intrinsic factor related to writers' personalities, cannot be taught in educational settings and that it cannot help graduates to find academic jobs (Mayers, 2005). However, Mayers (2005) continued that craft is teachable because it is "a collection of skills or techniques that writers can explore or use to demonstrate their creativity" (p. 14). McLoughlin (2008) shares a similar view in his perspectives that teaching creative writing "is about teaching the writers methodologies..." (p.89). We can see that there is a shift in composition theories from focusing on students’ creativity as a personal factor to teaching how to write creatively. After all, two decades before McLoughlin’s model for teaching creative writing, Flynn (1988) had pointed out that “creativity is an activity that results from experience
and hard work rather than a mysterious gift reserved for a select few” (in Villanueva, 2003, p. 572).

The primary argument against teaching poetry writing has to do with the perception of creative writing as a non-academic subject. Dawson (2005), for example, remarks that creative writing is a domain separate to that of academic activity, that there is “a split between the creative and the critical”, that “the writer and critic is a division” (p. 20). In other words, Dawson situates universities as an institution where students learn critical skills that help their professional futures, and creative writing is usually viewed as less critical or less academic in nature compared to other types of college writing.

However, a study by Iida (2012a) contributed to the insight into the value of poetry writing as an academic subject. In this study, he investigated the influences of writing haiku on 20 Japanese EFL college students’ linguistic performance in their argumentative writing. The result suggests that haiku writing positively affects these EFL students’ performance in the post-argumentative essay in terms of their use of linguistic features before and after the poetry writing task. This shows that not only incorporating poetry writing into English language curriculum provides students the means to reflect their experiences in relation to the world and the larger social constructs around them, it also has the potential to help them with other academic subjects. This asserts May’s (2007) argument that “all forms of writing are related, that creative writing isn’t alone, unique and special case” (p. 15).

Perceptions Toward Poetry Writing

Studies investigating ESL/EFL students’ perceptions, attitude, and emotions regarding creative writing are growing in number. In terms of ESL students’ perceptions of creative writing and academic writing, Hanauer and Liao (2016) compared their participants’ positive and
negative experiences regarding creative writing and academic writing. In terms of positive experience, the degrees that these two groups had positive experiences were almost the same. However, the degrees to which these positive experiences are associated with specific categories are different. According to Hanauer and Liao (2016), this suggests that creative writing and academic writing play different roles and produce different results regarding expressed positive writing experiences. The same is also true for the reported negative experiences. However, there are 29 more individual reports on negative experiences for academic writing than there are for creative writing, which suggests the value of incorporating creative writing into the L2 literacy curriculum.

Iida’s (2012a) empirical study provided one of the first insights into EFL students’ perceptions, emotions, and attitudes towards haiku writing in English. This qualitative study investigated Japanese EFL college students’ reflection on their haiku writing for six weeks. The results show that the majority of the participants had positive feelings towards writing haiku in English. They also perceive it as a challenging but valuable L2 task that develops their awareness of self-expression.

Two other studies regarding perceptions towards poetry writing involves two different points of view: ESL/EFL teachers and EFL students. In the attempt to investigate U.S. and Indonesian English teachers’ desire to teach poetry writing, Masbuhin and Liao (2017) found that the length of poetry instruction negatively affects the English teachers’ desire to teach poetry writing. They also found that there is a negative correlation between the length of exposure to poetry writing in their L1 and L2, and their desire to teach poetry writing. It is found that one of the reasons for their unwillingness to teach poetry writing is because they perceive it as a
difficult task. Masbuhin and Liao (2017) argue that the high level of exposure to classical poetry causes these English teachers to perceive poetry as a difficult task.

To contribute to the insights into how creative writing affect L2 learners’ perceptions of poetry writing and desire to write poetry, Liao and Roy (2017) conducted a quantitative study investigating the effect of educational background and beliefs towards poetry on the Bangladeshi EFL undergraduate students’ perceptions of poetry writing in English. The results show that there is a significant negative correlation between L2 students’ exposure to literary reading and writing on their confidence, desire, and learning interests of writing poetry in English. They also found that L2 students’ discipline affect their perception of poetry writing in English, that is, L2 Engineering students showed higher confidence and willingness to write poetry in English than those from English major. Similar to Masbuhin and Liao (2017), Liao and Roy (2017) concluded that “learning canonical poetry can have a colonial and detrimental effect on L2 students’ confidence and interest in writing poetry in English” (p. 55).

The aforementioned studies contribute to what we know in regard to the way creative writing in general and poetry writing in particular are perceived in the second/foreign language (SFL) learning context. They add to the knowledge about ESL students’ perceptions of creative writing compared to academic writing, perceived value of L2 poetry writing in the local form of poetry, ESL teachers’ perceptions of and desire to teach poetry writing, and EFL students perceptions of and their desire to learn poetry writing in the classroom. However, more empirical studies on EFL students’ perceptions, emotions, and desire to learn poetry writing are still needed. More specifically, how writing poetry in English affects the way EFL students perceive themselves as a writer needs to be investigated. More studies in various contexts should be conducted to obtain more insights into these aspects.
This study aims to investigate how Indonesian EFL students perceive writing pantun in English and how it influences their perceptions and desire to write poetry, as well as how they perceive themselves as a writer. In addition, this study employs Hanauer’s (2012) and Iida’s (2016b) notion of “meaningful literacy instruction” by integrating L1 linguistic and cultural knowledge with L2 writing in the context of Indonesian EFL classroom. The local literacy practices to be used in this study is pantun, a local form of poetry that is very popular in Indonesia. In this regard, this study contributes to empirical research that examines the values of poetry writing in general and pantun writing in particular by investigating the influences of writing pantun in English on Indonesian EFL students’ perceptions, emotions, and desire to write poetry, and the way they perceive themselves as a writer. However, it is important to understand the context of English language teaching in Indonesia and the role of pantun in the Indonesian society.

**English Language Teaching in Indonesia**

English language teaching in Indonesia is still problematic (Alwasilah, 2001; Emilia, 2005; Kasihani, 2000; Marcellino, 2015; Widodo, 2015a, 2015b). Although the curriculum of English has experienced changes over the years since 1975, the outcome is still far from expected. Confirming this, the Competence-Based Curriculum rationale states:

The results of observations have indicated that the teaching of English in Indonesia is still very much far from the goal of the mastery of expected macro skills. The graduates of secondary schools are not yet able to use this language to communicate. Students of tertiary education are not yet capable of reading English textbooks. There are various factors which have caused this failure and there is a lot to do to better this condition. One of the ways is
to adapt the syllabus in order that it is in line with the demands of the time. (Depdiknas, 2001a, b, p. 2)

This condition is due to the fact that the changes in the curriculum did not effect similar changes in classroom practices, which still focuses on the same thing as it did when the first English curriculum was created: grammar (Emilia, 2005; Widodo, 2015a, 2015b). Confirming this, A.S. Hikam who was the Minister of Research and Technology said, “in Indonesia, unfortunately, the teaching of English focuses only on the grammar of English, and has not yet achieved its uses” (in Emilia, 2005). Arief Rahman, the chief of the Indonesian national committee for the UNESCO, supports this statement by giving a similar statement regarding how the focus of ELT in Indonesia has not shifted much (“Soal Tidak Ada,” 2002). Such condition is worsened by the demand to pass English proficiency tests such as in the national examination for graduating high schools, and TOEIC and TOEFL for tertiary level in order to graduate, regardless of their major (Emilia, 2005).

Sadly, much research on English performance which measures English proficiency in Indonesia still relies on data collected from these tests. For example, the Director General for Vocational Secondary Education, Priowirjanto reported that the English teachers in Indonesia have low English language proficiency (“Paradigma Baru,” 2001). This, according to the report, was shown by the results of a TOEIC in 1999 stating that the teachers and the students have almost the same scores range. Priowirjanto also reported a similar result from another TOEIC organized in 2000. Although such research may accurately depict the general English language proficiency in the Indonesian educational setting, the use of such tests for collecting the data suggests that English language teaching in Indonesia is heavily dependent on assessable cognitive process (Hanauer, 2012).
In assessable cognitive type of instruction, English teachers usually implement the curriculum materials without considering the manifold needs of the students and what they bring to the classroom. Consequently, not only are students not allowed the opportunity to express their feelings, emotions, stories, and opinions using English as a social semiotic tool, they also cannot use it for enacting social practices (Widodo et al., 2016). Criticizing how writing is neglected in Indonesian schools, Alwasilah (2001) argued that English teachers should expose students to as much information that triggers their critical thinking and that English teaching should not be perceived only as teaching students to listen, speak, read, and write in English. This is certainly not easy for Indonesia. Marcellino (2015) explained that even without English in the equation, the language situations in Indonesia itself are quite complicated. Since the nation has more than seven hundred local languages and many dialects employed as means of communication, the students’ cultural backgrounds play an immense role in the success of ELT in Indonesia. This is where pantun, as an embodiment of local culture, enters the stage.

**Why Pantun?**

As an oral poetry, pantun first emerged in the Indo Malay world of South East Asia long before Islam came to the region in the thirteenth century (Ming, 2010). The first written form of pantun ever recorded was found in the 15th century in C. C. Brown’s (1952) “The Malay Annals” and Hikayat Hang Tuah, a tale written by an unknown author that was rewritten several times by different authors. The definition of pantun that best describes its characteristics is probably one written by Sim (1987):

The pantun is a four-lined verse consisting of alternating, roughly rhyming lines. The first and second lines sometimes appear completely disconnected in meaning from the third and fourth, but there is almost invariably a link of some sort. Whether it be a mere
association of ideas, or of feeling, expressed through assonance or through the faintest nuance of a thought, it is nearly always traceable. (p.12)

_Pantun_ started as a two-line, AA rhyme scheme, poetry called karmina that eventually developed into a quatrains with ABAB or AAAA rhyme scheme (Salleh, 1998). For a long time, the people of the Indo-Malay have cherished _pantun_ because of its “intrinsic values and antiquity, importance, popularity, and influence upon them” (Ming, 2010). It has been used in Malay culture to enhance happy and grand occasions and ceremonies, and also as a tool in education, entertainment, information, and wisdom (Ming, 2008b).

The “Indo-Malay world” (Ming, 2008b) consisting of Indonesia, Malaysia, Brunei, Singapore, and Pattani, was one entity before the Dutch and British divided it into their colonies following the Anglo-Dutch Treaty in 1824 (Ming, 2010). In this vast area, the word _pantun_ is commonly used for this poetry form. In Indonesia alone, although _pantun_ is the official name given for this poetry form, eighteen different local names are found for it (Ming, 2010) including _parikan_ in Javanese, _wewangsalan_ in Balinese, _umpasa or ende-ende_ in Batakinese, _panuntun_ in Minangkabau, and _sisindiran_ in Sundanese, just to name a few. Throughout the long existence of _pantun_, its richness has provided these tribes with wisdom, guidance, values, education, and entertainment to sustain their cultural identity and their sense of belonging (Ming, 2008, 2010; Salleh, 2011). Consider the following examples of _pantun_ from different regions of Indonesia, translated by Salleh (2011) to showcase how they reflect the values and wisdom of the Malay culture:

- _Kayu ara dimakan api_, The fig tree is consumed by fire,
- _Derai kata ungkapan hati_; Words fall, like leaves of the heart;
- _Masa berubah dikisari_, Times may change, and we expire,
Adat tetap pengasah budi. But the adats are an easel of civilization’s art.

The pantun above is from the Langkat area (Masindan et al., 1987, p. 15). It speaks about how times have changed and that we change with them, but adat (customary belief) should forever be upheld and used for the refinement of a person. The next pantun is from Minangkabau, taken from a book of old proverbs by Aman B. Datuk Madjoindo (1999, p. 6).

Ka hilie jalan ka Padang,
Ka mudiak jalan ka Ulakan;
Kok musuah indak dihadang,
Kok basuo pantang dielakkan.

Up the mountains to high Ulakan,
To Padang, downhill is the road,
Enemies we do not seek to confront,
But when met we do not avoid.

This pantun shows a Minangkabau way, in which the people of Minangkabau do not seek confrontation or cause one, but they also will not run away from a fight. This shows how the Minangkabau value bravery. A pantun from Simalungun area (Tarigan & Tondang 1980: 14) below shows the philosophy of life of the Batak groups in Sumatera:

Mardemban marnapuran,
Mangisop martim bahou;
Marlengah ma untungkan,
Marimbanghon parlahou.

Enjoy your betel quid, fresh and green,
Smoke your tobacco of many flavors;
Our fate is all confusingly different,
Everything is contingent on our behavior.

This pantun tells the reader/hearer that human’s fate is dependent on his/her attitude in life, and that fate is not some kind of random chronicle of events that happen without our involvement.

The three pantuns above illustrate how the way people use pantun reflects their cultural identity and moral values. They also show how vastly and deeply rooted it is as an integral part of Indonesian people’s lives. Salleh and Bahaman (1999) reported that pantun is widely known.
and used in seven major regions of Indonesia: Sumatera, Kalimantan, Sulawesi, Maluku, Java, Bali, and West Nusa Tenggara. In some areas, it is still used in social and cultural activities. In Bangka Belitung Islands Province, Sumatera, for example, *pantun* is used orally in prewedding and wedding activities. When a man comes to his girlfriend’s parents’ house to ask her hand in marriage, he would be accompanied by a person as a representative. At the door, this representative would utter some *pantun*, which would be replied with another *pantun* by the representative from the other side of the door. On the suitor’s side, the representative first asks for a permission to come into the house and propose to the girl. The representative from the female’s side then asks the other representative to describe the suitor’s qualities that make him worthy of her companionship for life. These two representatives will continue replying each other with *pantun* until the answer satisfies the owner of the house. This tradition is called “*berbalas pantun,*” which literally means replying each other with *pantun*. *Berbala pantun* is also performed during the wedding, but the content usually covers marriage advices for the groom and the bride.

Ming (2008, 2010) argued that advice, education, values, and philosophy as expressed in the *pantun* play a role as significant as those in proverbs and customary sayings. Ming (2010) further explained that, collectively, *pantun* offers “general insights into human problems, including conflicts and dilemmas and more importantly suggest how best to solve them and thus contribute to our understanding of Indo-Malay man, life, nature, justice, and knowledge” (p.129). In *pantun*, we can also see how nature and environment are often described in the first two lines. This means that the Malay people and culture view the universe as a reflection of the human lives in it (Murti, Suwanto, & Suwignyo, 2016), and the *pantun* itself is the combination of humans’ observations of their world and their reflections of it (Musa, 2012, p. 167). Murti et al
(2016) further described pantun as a type of poetry that contains creativity, critical thinking, values, emotions, and passions. Literature on pantun argues for the benefits of writing pantun in at least three ways: 1) writing pantun can “cultivate humans through the process of appreciation and authorship” (Man, 2013, p. 4), 2) Pantun can help a person to hone in their word processing and associative thinking skills (Murti et al., 2016), 3) Pantun helps its writer to “contemplate on word functions and exercise their flow of thought” (Yulianti, 2014, p. 12). However, it is also observable that pantun and its functions in Indonesia nowadays are influenced by the fast pace of the modern society. Recently, its function is leaning more towards entertainment than a reminder of cultural values, so much so that we can see a lot of pantuns that do not follow the rules of the pantun itself, some of which have vulgar contents (Murti et al, 2016).

An observation conducted by Murti et al. (2016) of how pantun is taught in schools revealed four problems with pantun teaching in Indonesia. First, the instruction focuses mainly on introducing the characteristics or rules of a pantun and not on the internalization and depth of the content. Second, in terms of pantun assignment, students are often given fill-in-the-blank assignments in a pantun with words to make sure there are two corresponding rhymes. Third, the discussion only revolves around classical theme in pantun, and does not develop into doing pantun as a social activity, which is where students develop their creativity. Fourth, since the exercises emphasize on the patterns and classical themes, most of the pantuns produced by students are unoriginal, detached, and, in effect, are far from their realities. It is no surprise, then, that pantun’s function as a form of humans’ observations of their world and their reflections of it (Musa, 2012, p. 167) is slowly abandoned in Indonesia.

This condition reflects the erosion of Indonesian local culture and wisdom. To address this issue, an attempt to bring back pantun into the Indonesian society life by reintroducing it in
the form of pantun writing in Indonesian language classroom (Murti, et al., 2016) has been done. They are not only taught about what a pantun looks like; they are also expected to produce pantun that can help them reflect about themselves and their world. This attempt to reintroduce pantun to Indonesian students is a strong basis to use pantun in the current study as a form of local literacy practice that can be useful for EFL classrooms in Indonesia.

**Summary of the Chapter**

In this chapter, I presented the background information on what the field knows about the benefits of creative writing. Then, I discussed the previous studies about poetry writing as a genre of creative writing and what the studies have found so far regarding its use as a pedagogy and the perceptions of it. I also included the background information on the condition of English language teaching in Indonesia, which leads to the need for a new approach that integrates students’ L1 linguistic and cultural knowledge with L2 writing. Last but not least, I provided the reasons for choosing pantun as a form of local literacy practice to be used in this study.
CHAPTER THREE

METHODOLOGY

This study aims to investigate the ways Indonesian EFL students perceive composing pantun in English and how pantun writing affects their self-perceived ability as a writer. To that end, in this chapter I discuss the methodology used in this study. I begin this chapter by restating the purpose of the study and the research questions. Afterwards, I discuss the research design and the rationale for choosing it. Then, I describe the study context, the participants of the study, and the sampling method. The next part deals with the data collection method and procedures employed in the study. The following section describes the data analysis and ethical considerations. Finally, the chapter is closed with a summary.

Research Questions

1. In what ways do Indonesian EFL students perceive writing pantun in English?
2. In what ways does writing pantun in English influence Indonesian EFL students’ perceived ability as a writer?

Research Design

Gaining insights into the ways Indonesian EFL students perceive composing pantun in English and how the task influences Indonesian EFL students’ perceptions of pantun or poetry and of themselves as a writer is important if we are to see if poetry writing is a feasible task for meaningful learning in Indonesian EFL classrooms. For this objective, gathering the opinions of a large number of participants is crucial because it can help generalize the findings. Therefore, the appropriate research design for this study is quantitative research design, since the reliability of the findings in such a design is determined by the number of participants (Creswell, 2003).
Sampling Method

This study used purposive sampling method; 70 students enrolled in the English Study Program in the Faculty of Teacher Training and Education in an Indonesian private university were invited to participate. However, the sample turned out to be larger than expected, as my acquaintance, a professor at the university, distributed the survey to the other professors on the site. The professors then distributed the survey to their students. These students were in their first, third, fifth, and seventh semesters. An invitation to participate was sent to more than 200 students and 127 of them completed the survey.

There are several reasons for choosing university students majoring in the English Study Program of Universitas Sumatera Selatan (pseudonym):

1. The connection I have with one of the university professors at the site made it easier for me to get access to the participants, since she introduced my study to the head of the institution before I sent a letter requesting approval to conduct the research there.

2. The English Study Program at this university produces graduates who are ready to teach English at schools. Since they are studying to be English teachers, they have the advantages of having the point of views of a student and a teacher-to-be.

3. The participants were in different semesters. At the time of the study, they were entering the first, third, fifth, and seventh semesters. The reason why there is no even semester is because there are two semesters in each academic year. The odd semesters commence in late August and end in January while the even semesters commence in February and end in June. My decision to involve participants in different semesters is based on my assumption that participants from different years of college may have different perspectives on the poetry writing task and what it means for them to do it in the
classroom. I also assumed that the different levels of English language proficiency of the participants might affect their responses in the survey.

The participants’ ages range from 18-25. There is no restriction in terms of the participants’ gender; both male (20) and female (107) students participated in this study. The participant demographics are described in the tables below.

**Participant Demographics**

Table 1 shows that the majority of the 127 participants who completed the survey were in their twenties while the rest of them were below 20.

<table>
<thead>
<tr>
<th>Age</th>
<th>Frequency</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>18</td>
<td>6</td>
<td>4.7</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>12.6</td>
</tr>
<tr>
<td>20</td>
<td>42</td>
<td>33.1</td>
</tr>
<tr>
<td>21</td>
<td>48</td>
<td>37.8</td>
</tr>
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<td>22</td>
<td>10</td>
<td>7.9</td>
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<tr>
<td>23</td>
<td>3</td>
<td>2.4</td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

The frequency and percentage of participants’ gender are shown in table 2. The majority of the 127 participants who completed the survey were female (84.3%) and the rest were male (15.7%).

<table>
<thead>
<tr>
<th>Gender</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>20</td>
<td>15.7</td>
</tr>
<tr>
<td>Female</td>
<td>107</td>
<td>84.3</td>
</tr>
</tbody>
</table>
Table 3 presents the number of years that the participants have spent for learning English. Around 37.8% of the participants have learned English for three to six years, 33.1% of them have learned English for seven to ten years, and 29.1% of them more than ten years.

Table 3
*Years of Learning English*

<table>
<thead>
<tr>
<th>Years of Learning English</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-6 Years</td>
<td>48</td>
<td>37.8</td>
</tr>
<tr>
<td>7-10 Years</td>
<td>42</td>
<td>33.1</td>
</tr>
<tr>
<td>More than 10 Years</td>
<td>37</td>
<td>29.1</td>
</tr>
</tbody>
</table>

I ran a descriptive analysis via SPSS to compare the mean results of the Likert scale ratings based on the age, gender, and length of English language learning time. The results showed no conclusive difference. Thus, I decided not to include the results in the analysis.

**Data Collection Method**

As stated earlier, this study employs quantitative research design. For data collection, this study employed a survey (see Appendix D). The survey consists of 20 items in the following order:

1. Three pretest Likert scale statements measuring the participants’ perceived ability as a writer in English, their perceived ability to write English poetry, and the degree to which they believe they can learn new types of English writing.

2. An instruction to write *pantun* in English and a blank textbox below it to write the *pantun*. The instruction includes the characteristics of a *pantun*, which reiterates the number of lines in a *pantun*, the number of syllables in each line, and the rhyme scheme. The purpose is to refresh the participants’ memory of what a *pantun* looks like. The participants were also presented with an example of *pantun* written in English that
follows the characteristics mentioned earlier. The participants could write an English *pantun* in whatever theme they like. They could also copy and paste the links to an online Indonesian-English dictionary and an online rhyming dictionary to their browser (without closing their current browser) to help them make the *pantun*. The last instruction was for them to be creative and have fun.

3. Four Likert scale statements addressing their perceptions of their experience writing a *pantun* in the survey. The Likert scale measured the degree to which writing *pantun* was enjoyable, causing anxiety, or giving them confidence as a writer, and whether doing the task is easier than they had thought.

4. Three Likert scale statements measuring their desire to engage with poetry writing in an English class: whether they want to write more *pantun* in their EFL class, whether they want to write more poetry in general in their EFL class, and whether they would like more variety in English language writing tasks.

5. Three open-ended questions asking them how they feel about doing the task in their classroom, the benefits of using poetry writing in an English classroom, and what problems might occur when using English poetry writing as a task in an English classroom.

6. Three posttest Likert scale statements measuring the participants’ perceived ability as a writer in English, their perceived ability to write English poetry, and the degree to which they believe they can learn new types of English writing after writing *pantun* in English.

7. Three demographic questions asking the participants’ age, gender, and years of learning English.
As described above, this study used close-ended questions and open-ended questions. The reason for using close-ended questions is because they are easier to quantify. More importantly, it is easier to code, analyze, make statistical count, and compare the samples with each other (Cohen, Manion, & Morrison, 2011). The open-ended questions were added to obtain insights for triangulation or to gain more in-depth understanding of the phenomenon being researched (Creswell, 2014).

The reason why this study used a rating scale is because it “generates a sufficient degree of sensitivity and differentiation of response while still generating numbers” (Cohen, Manion & Morison, 2011, p. 386). The participants in this study were asked to rate the degree to which they agree or disagree with the statements in the survey using a 7-point Likert scale from Strongly disagree to Strongly agree. The 7-point Likert scale is used to achieve a more optimized reliability in the results (Symonds, 1924) and provide a more accurate measure of participants’ evaluations for electronically-distributed questionnaires (Finstad, 2010).

**Data Collection Procedure**

I asked one of the university’s English teachers to help distribute my online survey link to the students. The followings are the steps of the sampling method:

1) I sent a letter to the head of the institution asking for the permission to conduct research at the site. I mentioned that I would ask one of the university’s professors to help me distribute my survey.

2) I received the approval letter from the institution to conduct the research on the site. Upon the Institutional Review Board (IRB) committee’s approval of my IRB application, I sent the online survey link to the English teacher that had agreed to help me. The teacher then informed the potential participants that they
were invited to participate in an online survey and that the participation in this study is completely voluntary. The teacher also informed the students that their decision to participate or not to participate in the research would not affect their grades and they would not be penalized in any way for their decision. The survey does not collect identifying information. Thus, all the participants were anonymous.

3) The teachers then distributed the survey link to their students. The students were told that they may complete the survey at home.

4) The survey included an informed consent form on the first page that gave similar information to the one given by their teacher. At the end of the form, they were asked to choose whether to consent or to withdraw. In addition, the survey was bilingual. So, they could choose between English or Indonesian language.

5) The students who consented and completed the survey were automatically chosen as the participants of the study.

**Pilot Testing**

To test the survey’s validity, a draft version of the survey was pilot tested twice. For the first pilot testing, I asked the help of two of my Indonesian acquaintances who just arrived in the United States from Indonesia. Since the survey was presented in a bilingual format, I asked them to take both the survey in English and in Indonesian language. Their comments focused on the readability of the survey (word choices, structures, and the order in which the questions were arranged) and the level of difficulty of the pantun-writing task they are given. Based on the feedback, not much change was made to the English version of the survey. Minor changes were
made to the Indonesian version of the survey, as the participants felt that the wording and structure of the language were strange and should be made “more Indonesian.”

After I made some revisions, the survey was tested by six Composition and TESOL doctoral students. Based on their feedbacks, I made the following changes:

1. I added a reminder for the participants not to close the survey tab when opening the dictionary in another tab.
2. I enlarged the font size in the survey to make it easier for the participants to read.
3. I deleted some parts of the pantun writing instruction to make it less wordy to the readers.

Most of these doctoral students were concerned that my participants would not understand what a pantun is. However, I assured them that it was not the case, since pantun is taught in Indonesia from elementary/primary school level to high school level.

**Ethical Considerations**

Participation in this research was voluntary. The participants were required to click “I consent” button on the informed consent form page in the survey. Without hitting the “I consent” button, participants were not able to proceed with the survey. Furthermore, the informed consent form told the students that participation in this study would not in any way affect their grades in the English course they enrolled in.

All data were safely stored in my personal computer. Pseudonym is used for the institution of the research site. The data will be kept for a term of up to three years. At the conclusion of this term, this data will be purged and destroyed.

**Data Analysis**

Both statistical and thematic analyses were performed to analyze the obtained data. I used the Statistical Package for Social Sciences (SPSS) (Version 24 software) to analyze the
quantitative data collected from the online data survey. The Likert scale (Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree) was used for the following statements:

1. I am a good writer in English (pretest)
2. I can write poetry in English (pretest)
3. I am confident that I can learn new types of English writing (pretest)
4. Writing English *pantun* was an enjoyable experience
5. Writing English *pantun* made me feel anxious
6. Writing English *pantun* gave me more confidence as a writer
7. Writing English *pantun* was not as difficult as I thought it would be
8. I would like to write more English *pantun* in my language classroom
9. I would like to write more poetry in English in my language classroom
10. I would like more variety in English writing task in my classroom
11. I am a good writer in English (posttest)
12. I can write poetry in English (posttest)
13. I am confident that I can learn new types of English writing (posttest)

One-way repeated measures ANOVA was used to determine if there is a difference in the Indonesian EFL students’ self-perceived ability as a writer before and after they were given the task to write *pantun* in English. Meanwhile, descriptive analysis was used to explain the students’ perceptions of the English *pantun* writing task.

The open-ended questions include:

1. In your opinion, how would you feel if your English teacher asks you to write English poetry in the classroom?
2. In your opinion, what are the benefits of using poetry writing in the English language class?

3. In your opinion, what are the problems with using poetry writing in the English language class?

   Afterwards, I thematically analyzed the qualitative data that was collected using the open-ended questions to provide contextualization, description, and explanation to the ratings that they gave in the quantitative data.

   The data does not include the pantuns created by the participants in this study. This is due to the fact that this study only aims at investigating the perceptions of pantun and poetry writing and how the task affected the participants’ perceived ability as a writer. Therefore, the pantuns were not treated as data that needs to be analyzed. However, samples of the actual pantun created by the participants can be found in Appendix E.

**Summary of the Chapter**

In this chapter, I outlined the research design, including the approach, rationale, and methodology used to collect and analyze the data. Responses from 127 Indonesian EFL students were analyzed to obtain insights into their perceptions of writing pantun in English, and how writing pantun may or may not change their perceived ability as an English writer. The survey consisted of 13 Likert scale items, 3 open ended questions, and 3 demographic questions.

Data collection started with obtaining permission from the head of the institution, obtaining IRB committee’s approval, and finally distributing the online survey to more than 200 students of the English study program. SPSS version 24 was used to help analyze the data collected. One-way repeated measures ANOVA and descriptive statistics were used to answer
the research questions. The thematic analysis of data collected using open-ended questions was conducted to gain more understanding of the students’ opinion and rationale.
CHAPTER FOUR

RESULTS

As stated, the purpose of this study is to investigate the ways Indonesian EFL students perceive writing pantun or poetry in English, and how the pantun writing task influences their perceived ability as a writer. In this chapter, I present the findings of the statistical and thematic analyses of the data collected from the survey. The data were analyzed to answer the following research questions:

1. In what ways do Indonesian EFL students perceive writing pantun in English?
2. In what ways does writing pantun in English influence Indonesian EFL students’ perceived ability as a writer?

Data Interpretation

To answer the aforementioned research questions, I designed a survey that measured the Indonesian EFL students’ perception of writing an English pantun and how the task influenced their perceived ability as a writer. This study used descriptive statistics analyses, a one-way repeated measures analysis of variance (ANOVA), and thematic analysis to analyze the collected data. The descriptive statistics analysis was used to see the mean and standard deviation scores obtained from the analysis of the ratings given by the participants to the seven statements after they completed the pantun writing task. The analysis also provides the mean differences, skewness, and kurtosis in the pretest and posttest results.

The seven statements measured their perceptions of the pantun writing task. Specifically, the seven survey items measured their perceptions regarding writing pantun in the survey and their desire to engage with it in the EFL classroom. Meanwhile, three open-ended questions were added to obtain more context on how the participants perceived writing pantun in English. The
seven statements and the three open-ended questions were designed to answer the first research question: In what ways do Indonesian EFL students perceive writing *pantun* in English? Last but not least, a one-way repeated measures ANOVA was conducted to see if there were any significant differences between the ratings given by the participants to the three statements in the pretest and posttest. The three pretest and posttest statements measured participants’ perceived ability as a writer before and after writing *pantun* in English. These statements were designed to obtain answers to the second research question: In what ways does writing *pantun* in English affect Indonesian EFL students’ perceived ability as a writer? The data analysis will be presented in the order of the research questions.

**Findings Related to Research Question 1**

The first research question of the study was “In what ways do Indonesian EFL students perceive writing *pantun* in English?” To answer this question, the discussion in this section will be based on the data on 1) the EFL students’ perceptions of their *pantun* writing experience and their desire to write *pantun* and poetry in the classroom and 2) the thematic analysis on the EFL students’ perceptions of poetry writing in the classroom setting.

**Perceptions of the *Pantun* Writing Experience and Desire to Write *Pantun* and Poetry in English**

The data on Indonesian EFL students’ perception of the *pantun* writing task and desire to write poetry are shown in Table 4, Table 5, Table 6, Table 7, and Table 8. Table 4 shows the means, standard deviation, and skewness of the seven variables on one to seven rating, while Table 5 shows the percentage of participants who rated the seven statements about the participants’ perceptions of the *pantun* writing task in the survey. In addition, the thematic data in Table 6, Table 7, and Table 8 clarify the data in Table 4 and Table 5. As shown in the survey
items in Table 4 and Table 5 below, the participants’ perceptions of writing pantun in English are categorized based on whether they think the experience gave them enjoyment (item number 1), anxiety (item number 2), more confidence as a writer (item number 3 and 4), and desire to write pantun, poetry, and new types of English writing in an EFL classroom setting (items number 5, 6, and 7).

In Table 4, the mean result for item 1 is 5.50, which is high in relation to the seven-point scale. This suggests that the majority of the students felt that writing pantun in English was an enjoyable experience. This is a positive sign because it shows that pantun as a type of poetry has the potential for bringing these EFL students a meaningful learning experience in the language classroom. This result is supported by a high percentage (82.68%) of participants giving a positive response to the possibility of writing poetry in English in the classroom. However, the task also made them feel anxious. The total means for both items 1 and 2 are 5.50.

These results seem conflicting but they are not unexplainable. For most of the participants, this was the first time that they were asked to write pantun in English. From the thematic analysis, it was found that the students felt their vocabularies were limited, and this contributed to the way they perceived the task. The difficulty that they felt as they wrote a pantun in English might be perceived as a challenge that they have to conquer. When a person successfully overcomes a challenge, and manages to produce a piece of work, he or she will most likely feel satisfied. This may be the reason why the participants felt both enjoyment and anxiety in this case.

In addition, the feeling of successfully completing the task may influence the way they perceive their ability in English writing, which explains the high total mean (5.10) in the ratings that the participants gave to the third statement which addressed their confidence after writing an
English pantun. However, the majority of the students felt neutral when asked whether the task was easier than expected; although the total mean leaned to agreement (m = 4.19). In terms of their desire to engage with poetry writing in the EFL classroom, the majority of the participants would like to write more pantun (m = 4.83) and poetry (m = 4.74) in their English language classroom. Last but not least, a high mean result was yielded in the ratings given by the participants to the statement addressing their desire to have more variety in the English writing task in their classroom (m = 5.53).

Table 4
Descriptive Analysis of Students’ Perceptions, Emotions and Desire to Write Poetry (N=127)

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean</th>
<th>Median</th>
<th>SD</th>
<th>Skewness</th>
<th>95% Confidence Intervals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Writing an English pantun was an enjoyable experience</td>
<td>5.50</td>
<td>6.00</td>
<td>1.33</td>
<td>-0.952</td>
<td>5.26 - 5.73</td>
</tr>
<tr>
<td>2. Writing an English pantun made me feel anxious</td>
<td>5.50</td>
<td>6.00</td>
<td>1.33</td>
<td>-0.952</td>
<td>5.26 - 5.73</td>
</tr>
<tr>
<td>3. Writing an English pantun gave me more confidence as a writer</td>
<td>5.10</td>
<td>6.00</td>
<td>1.48</td>
<td>-1.076</td>
<td>4.84 - 5.36</td>
</tr>
<tr>
<td>4. Writing an English pantun was NOT as difficult as I thought it would be</td>
<td>4.19</td>
<td>4.00</td>
<td>1.60</td>
<td>-0.055</td>
<td>3.90 - 4.47</td>
</tr>
<tr>
<td>5. I would like to write more English pantun in my language classroom</td>
<td>4.83</td>
<td>5.00</td>
<td>1.46</td>
<td>-0.588</td>
<td>4.57 - 5.08</td>
</tr>
<tr>
<td>6. I would like to write more poetry in English in my language classroom</td>
<td>4.74</td>
<td>5.00</td>
<td>1.44</td>
<td>-0.444</td>
<td>4.49 - 4.99</td>
</tr>
<tr>
<td>7. I would like more variety in the English writing task in my classroom</td>
<td>5.53</td>
<td>6.00</td>
<td>1.35</td>
<td>-1.202</td>
<td>5.30 - 5.77</td>
</tr>
</tbody>
</table>

Table 5 shows the percentage of the participants who rated the seven statements about their perceptions of the pantun writing task in the survey. Following my thesis advisor’s suggestion, I simplified the data in Table 5 by recoding the values of the rating scale: ratings 1-2
are recoded as “disagree”, ratings 3-5 are recoded as “neutral”, and ratings 6-7 are recoded as “agree.”

In terms of the EFL writers' perceptions of pantun writing, the results show that 63% of the participants agreed that composing pantun in English was an enjoyable experience, while 33.9% were generally indecisive and the other 3.1% did not think that the task was an enjoyable experience. Additionally, 63% of the participants felt anxious when writing pantun in English, 33.9% felt neutral about it, and 3.1% did not feel anxious at all. In terms of the task and its relation to their confidence, 50% of the participants agreed that the pantun writing task made them feel more confident as a writer, 42% felt neutral, and 7.1% did not feel any significant change in their confidence as a writer. The majority of the participants (55.9%) did not think the task was easier or more difficult than they had expected, 18% thought that the task was as (or more) difficult than they expected, and 26% thought it was easier.

With respect to participants’ desire to write more pantun (item 5), 40.2% of the participants would like to write more English pantun in the classroom, 52% were neutral, and 7.9% were not willing to write more English pantun in the classroom. Assuming that 52% of the participants did not object to the idea of writing pantun in English in the EFL classroom, it is clear that the number of participants who responded positively to the idea is significantly higher than that of participants who disagreed with the idea. Regarding the participants' desire to write poetry (item no. 6), 37.8% of the participants would like to write more poetry in their language classroom, 54.3% were in the neutral zone, and 7.9% of them were not willing to write English poetry in their classroom.

The same amount (7.9%) were also not willing to write more English pantun in the classroom. On the other hand, there was a slight difference in the percentage of participants who
opted for the other two categories (agree and neutral). This slight difference suggests that some of the participants differentiate between pantun and poetry and might think that the word poetry refers to other genre of poetry, which they may perceive as more difficult than pantun.

Finally, more participants (63.8%) would like to have more variety in English writing tasks in their classroom. This means that the percentage of participants who agreed to have more variety in the writing tasks is significantly larger than the percentage of those who would like to write pantun or poetry. This suggests that, although they perceive pantun or poetry writing as a challenging task, the majority of them agreed that more variety in English writing tasks is valuable for their English language learning.

Table 5

<table>
<thead>
<tr>
<th>Statement</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Writing an English pantun was an enjoyable experience</td>
<td>3.1</td>
<td>33.9</td>
<td>63</td>
</tr>
<tr>
<td>2. Writing an English pantun made me feel anxious</td>
<td>3.1</td>
<td>33.9</td>
<td>63</td>
</tr>
<tr>
<td>3. Writing an English pantun gave me more confidence as a writer</td>
<td>7.1</td>
<td>42.5</td>
<td>50.4</td>
</tr>
<tr>
<td>4. Writing an English pantun was NOT as difficult as I thought it would be</td>
<td>18.1</td>
<td>55.9</td>
<td>26</td>
</tr>
<tr>
<td>5. I would like to write more English pantun in my language classroom.</td>
<td>7.9</td>
<td>52</td>
<td>40.2</td>
</tr>
<tr>
<td>6. I would like to write more poetry in English in my language classroom.</td>
<td>7.9</td>
<td>54.3</td>
<td>37.8</td>
</tr>
<tr>
<td>7. I would like more variety in the English writing task in my classroom.</td>
<td>3.9</td>
<td>32.3</td>
<td>63.8</td>
</tr>
</tbody>
</table>

Thematic analysis on Indonesian EFL students’ perception of poetry writing in classroom setting. Table 6, Table 7, and Table 8 show the findings in the qualitative data from students’ responses to three open ended survey questions. The purpose of using these open-ended questions was to give contextualization or explanation to the statistical analysis results.
Specifically, the three open-ended questions were designed to gain more insights into the ways the Indonesian EFL students perceive poetry writing. The first question asked how they would feel if their English teacher asked them to write English poetry in the classroom. The second open-ended question asked the participants’ opinions on the benefits of using poetry writing in the English language class. The final open-ended question asked the participants’ opinions on what problems might arise from using poetry writing in the English language class.

*Indonesian EFL students’ opinions on including poetry writing in the classroom.* This section explains the results for the first open-ended question that asks the participants’ opinions on writing English poetry in the English language classroom. It is important to note that although the question specifically mentions poetry, 23 participants mentioned the word *pantun* in their responses, which suggests that they assumed the question referred to the *pantun* writing task that they had just completed. This means that these 23 students, although not excluding others who did not mention *pantun* in their responses, perceive *pantun* as a form of poetry. I coded the data into three categories (positive, neutral, and negative responses) with three sub-categories under the positive responses category. The result shows that 82.68% of the participants showed positive responses, 4.72% showed neutral responses, and 11.81% showed negative responses. The discussion on these responses will be based on the reasons for the participants’ agreement or disagreement with the notion to include poetry writing in the classroom.

*Reasons for agreement: enjoyment, improving language competence, improving creativity.* Under the positive responses, three sub-categories emerged as the background provided by the participants to their agreement: enjoyment (44.09%), improving language competence (21.26%), improving creativity (11.02%), and no specific reason (6.30%). The sub-category enjoyment includes all the data that contains the words “happy,” “fun,” and “excited” or
“exciting” as well as statements such as “that will be fantastic class” (p.109) or “I feel excited” (p.73). This shows that the majority of the participants perceive pantun/poetry writing as an enjoyable means of language learning in classroom setting, as participant number 12 stated: “Oh no problem because i like poetry, it is interesting for me to enjoying learning process.” Participant number 36 wrote, “Honestly I really like and do love it beside that I do not exactly (feel sure about) my ability of writing skill but it make me (it) fun when I (am) studying this subject.” This comment shows that this participant felt unconfident about their writing skills. However, the participant perceived poetry writing as a potentially enjoyable task. Another participant wrote, “Wow.. That sounds great. I feel in the classroom is very interesting class. And also the students feel enjoy in the classroom” (p. 66). In other words, these participants conveyed that the main reason why writing English pantun/poetry in the classroom is a good idea is because it is an enjoyable task. There are also other reasons why the participants perceive poetry writing as a fun activity. For example, participant number 7 wrote that poetry helped them express their feelings. Another wrote, “Of course , I am very happy because I love art, indeed Art of writing. It gives (me) more imagination to be creative” (p.33). This suggests that for some of these students writing poetry is a hobby and they were excited about the possibility of doing it in the classroom. This finding explains the high mean score in the statistical result regarding pantun writing as an enjoyable experience.

The participants who agreed to include poetry writing in the classroom because it could improve their language competence (21.26%) mentioned either vocabulary (most frequently mentioned), writing skill, or both as the language aspects that can be improved by writing poetry. Participant number 30 wrote, “It (is) a good idea I think, because from this context it can help the students to improve their vocabulary skill and it can be some way for the students how to
memorise the (vocabulary) in the correct way.” This comment suggests that students recognize the potential of the task in extending the range of their vocabularies and in retaining them.

Another participant wrote, “Absolutely, I agree. In my opinion, that activities can improve our writing skill” (p.68). Similarly, participant number 118 wrote, “It is good for students, Student can know how to write pantun and to develop student ability in writing.” These comments suggest that although they knew that poetry writing is a specific genre in composition, they perceive it to have an effect on their writing ability in general. Participant 32 wrote:

I think it is a good idea because if it happen, it will make a new knowledge for me, because me myself write pantun it is difficult, so that's why it is a good idea, we can write a pantun it's a good job.

This comment suggests that although the participant felt the task was difficult, they acknowledged that in the long run it could be beneficial for them, which explains the high mean score in the statistical analysis result regarding anxiety in writing an English pantun earlier.

Another reason for the participants to agree with the idea of writing poetry in the EFL classroom is because they thought that it could increase their creativity (11.02%). Participant 76’s response, “For me, actually I feel like hmm (writing poetry is the) Time to be creative and imaginative,” or participant 58’s response, “I think it's good for learners in writing because we will be creative student in writing” are an example of this. The words creative/creativity and imaginative show these students’ recognition of poetry writing as a type of creative writing. These participant and others who answered similarly did not outright express their emotions towards the task, but it can be concluded that they felt positive about incorporating the task in their classroom learning and recognized the benefit of writing poetry as a language learning
activity. Included in this group are participants who agreed without providing further comments such as participants 101, 102, and 123.

Neutral responses and reasons for disagreement: difficulty of trying a new type of task. Besides the ones giving positive responses, there were also participants who felt neutral about the statement (4.72%) and those who felt negative about it (11.81%). Participants who answered “neutral,” such as participant number 91, may not be interested in the idea of writing poetry in the classroom or felt that writing pantun in the survey did not invoke any emotion in them. Nevertheless, they did not dismiss it as a bad idea. On the other hand, the ones who rejected the idea are divided into those who thought that poetry writing is difficult and those who were not interested in poetry writing. It is interesting to note that most of the participants who rejected the idea of poetry writing in class mentioned pantun in their responses, such as participant 14 whose response I translated into English: “I somewhat disagree, because writing pantun in English is not as easy as writing pantun in Indonesian language. And it takes a lot of effort to find words that rhyme.” These participants tied their comments to their experience of writing an English pantun in the survey, which might feel stressful for them. Another participant’s response shows a background to the high mean score for anxiety in writing an English pantun in the statistical analysis result: “It hard to start the new thing, at the first time maybe i fell nervous especially when they ask me to write on the board” (p.44). Like in many classrooms in Asia, it is common for Indonesian teachers to ask their students to write on the board. In other words, the possibility of having to compose their poetry in front of the classroom with a lack in vocabulary skills may serve as factors in students’ anxiety towards the task.
### Table 6

*Thematic Analysis on the First Open-Ended Question Results (N=127)*

<table>
<thead>
<tr>
<th>Item</th>
<th>Category</th>
<th>Sub-category</th>
<th>Ratio</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In your opinion, how would you feel if your English teacher asks you to write English poetry in the classroom?</td>
<td>Positive Response (82.68%)</td>
<td>Enjoyment</td>
<td>44.09%</td>
<td>Oh no problem because i like poetry, it is interesting for me to enjoying learning process (p.12)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I’d like it very much (p.26)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wow.. That sounds great. I feel in the classroom is very interesting class. And also the students feel enjoy in the classroom (p. 66)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I am very happy to write english poetry is Fun for me (p.70)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>that will be fantastic class. (p.109)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I feel excited (p.73)</td>
</tr>
<tr>
<td></td>
<td>Improving language competence</td>
<td></td>
<td>21.26%</td>
<td>I agree, because English <em>pantun</em> writing can improve our English, vocabulary, and linguistic structures of <em>pantun</em> (p.77)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It a good idea I think, because from this context it can help the students to improve their vocabulary skill and it can be some way for the students how to memorise the in the correct way (p.30)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Absolutely, I agree, in my opinion, that activities can improve our writing skill (p.68)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It is good for students, Student can know how to</td>
</tr>
</tbody>
</table>
write pantun and to develop student ability in writing (p.118)

I think it is a good idea because if it happen, it will make a new knowledge for me, because me myself write pantun it is difficult, so that's why it is a good idea, we can write a pantun it's a good job (p.32)

Increasing creativity 11.02% I think it's good for learners in writing because we will be creative student in writing (p.58)

Of course, I am very happy because I love art, indeed Art of writing. It gives more imagination to be creative” (p.33)

I am feeling excited, because I can transfer all of my ideas in my poetry (p.7)

For me, actually I feel like hmm Time to be creative and imaginative (p.76)

I think it's good for learners in writing because we will be creative student in writing (p.58)

No reason provided 6.30% Agree (p.102)

Yes. Good (p.41)

Neutral Response 4.72% Neutral (p.91)

Negative Response Disagree due to difficulty 11.81% I disagree because writing pantun requires a special skill (p.83)
The Perceived Benefits of Using Poetry Writing in the English Language Class

The second open-ended question asked the participants’ opinions on the benefits of using poetry writing in the English language class. Despite the requirement of the question, one student gave a negative response, showing his/her rejection to the notion of doing the task in the classroom. There were also responses that did not, or at least not directly, address the question asked, and responses that are unclear. For this reason, I coded the data as three main categories: positive responses (96.83%), negative responses (0.77%), and inconclusive responses (2.36%).

Positive responses: Improving language competence, creativity, self-expression, enjoyment, and culture preservation. For open-ended question number 2, the positive responses yielded by 96.83% of the respondents are coded into three subcategories namely Improving Language Competence (49.60%), Creativity (26.77%), Self-expression (11.81%), Enjoyment (7.87%), and Culture Preservation (0.77%). The mostly recurring categories in the responses under the category Improving Language Competence are vocabulary and writing skills, which echo that in the result of the previous open-ended responses. For example, participant 30 wrote, “In my opinion, the benefits of using poetry writing in the English language class to increase the students writing and vocabulary.” Another participant added that, in addition to improving EFL students’ writing skills, poetry writing also adds to the challenge and variety in the writing genres in the EFL classrooms: “It improves our writing skill because since junior
high school until now, writing subject only write about general things. Although, it is hard but we as students would be glad if our lecturer ask us to write poetry” (p.120). Others, such as participant 36, thought that poetry writing can improve grammar competence and make them learn from the challenges they face in writing:

as I know, so many advantages when we usually write especially writing of poetry. we can be able to know our grammar, our ability and know more the difficulties of write. studying from our difficulties it make me be smart and be better. that our curiosity.

Similarly, participant 46 wrote, “Agar membuat otak kita lebih berfikir dalam membuat kalimat puisi meskipun kita tidak terbiasa membuat puisi dengan belajar kita yakin bisa,” which translates to “to challenge our brain to think harder in making sentences in a poem. Although we are not used to writing poetry, with learning we are confident that we will be able to.” These responses provide another background to the statistical analysis result about anxiety when writing pantun. They suggest that a reason for their anxiety is the fact that they are not used to poetry writing. Nevertheless, they are able to identify the benefits of writing poetry in the classroom.

The second most recurring category after Improving Language Competence is Creativity, which came up in 26.77% of the responses to the second question. Although most participants gave simple and straightforward answers, some participants elaborated their answer, such as participant 53 who wrote, “I think, it helps students in creating creativity. foster self-confidence and make us as students more improve the quality of writing pantun or poetry in the form of English.” Along with the other responses in this category, this comment shows that these students thought that improving creativity is one of the most known benefits of poetry writing, and it has the potential to boost one’s self-confidence.
Around 11.81% of the participants mentioned self-expression to be one of the benefits of poetry writing. For example, participant 63 wrote, “So many benefit, student can speak with writing.” Another participant responded, “Kita bisa bebas dalam ber expresi ... Mengexpresikan apa yang ada dalam fikiran kita,” which translates to “We can be free in expressing... Expressing what’s in our minds” (p.64). These responses suggest that these students hold the need to express themselves more, which is not something that can be done freely with academic writing.

In terms of enjoyment, only 7.87% of the responses mentioned words that can be associated with enjoyment such as enjoy/enjoyable, fun, and not boring, such as in this response by participant 125: “To make enjoyable in writing english, I think that is the technique to make interest to write”. These responses suggest that students acknowledged the importance of motivation in language learning process. The low percentage of participants who thought that writing poetry would be an enjoyable learning activity does not mean that the result for this item contradicts the result from the previous open-ended question. In my argument, it simply suggests that most of the students perceive enjoyment as a side-effect rather than a benefit of a learning activity. Since enjoyment cannot be translated to grades, this also implies that these Indonesian EFL students have been exposed to an assessable cognitive process that neglects their need to enjoy their learning process.

One participant, which constitutes 0.79% of the positive responses, wrote, “It can preserve our culture” (p.117). This comment is one more evidence that some of the students associated the word poetry in the open-ended question with pantun that they had just written, despite the fact that the word pantun was not in the question at all. However, this response also serves as a positive support to Iida’s (2016b) step of integrating L1 linguistic and cultural knowledge with L2 writing.
Negative and inconclusive responses. Regarding negative responses, one (0.79%) participant rejected the idea of poetry writing in the classroom based on the reason that he/she was not interested in poetry because it’s a difficult task: “Poetry is the hardest one so that's why I am not interest” (p.32). This student did not list any benefit of poetry, as asked in the question, and directly opposed the idea of writing poetry in an EFL classroom. Although the participant stated that he/she was not interested, the focal point in the response is the word difficult. This shows that the participant perceives poetry writing as difficult, hence the low confidence and motivation to take on the task.

Table 7
Thematic Analysis on the Second Open-Ended Question Results (N=127)

<table>
<thead>
<tr>
<th>Item</th>
<th>Category</th>
<th>Sub-category</th>
<th>Ratio</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. In your opinion, what are the benefits of using poetry writing in the English language class?</td>
<td>Positive Response (96.83%)</td>
<td>Improving Language Competence</td>
<td>49.60%</td>
<td>To improve our writing skill (p.2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>In my opinion, the benefits of using poetry writing in the English language class to increase the students writing and vocabulary (p.30)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It improves our writing skill because since junior high school until now, writing subject only write about general things. Althought, it is hard but we as students would be glad if our lecturer ask us to write poetry (p.120)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>as I know, so many advantages when we usually write especially writing of poetry. we can be able to know our grammar, our ability and know more the difficulties of write. studying from our difficulties it make</td>
</tr>
</tbody>
</table>
me be smart and be better. that our curiosity (p.36)

To challenge our brain to think harder in making sentences in a poem. Although we are not used to writing poetry, with learning we are confident that we will be able to (p.46)

I think, it helps students in creating creativity. foster self-confidence and make us as students more improve the quality of writing pantun or poetry in the form of English (p.53)

My opinion, the benefits of using poetry writing in the English language class are: to make the students to be creative and know more about the kinds of writing. Then their know more about the vocabulary and grammar of English (p.66)

I think the benefit from writing are make us to increase to development our writing skills, to add more vocabulary and make us confidence in public place and of course have the basic ones (p.35)

<table>
<thead>
<tr>
<th>Creativity</th>
<th>26.77%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>the benefit of write a poetry is the students become creative's students and can make the students think that poetry is kind of literature (p.33)</td>
</tr>
</tbody>
</table>
There are many benefits in writing poetry, this activity make the students think creative to explore the idea (p.71)

To practice our creativity (p.83)

I thin the benefits of writing *pantun* is very good because students are encouraged to be creative (p.104)

Many benefits. One of them is to help students to be more creative in composing poetry (p.1)

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-expression</td>
<td>11.81%</td>
<td>I think by writing poetry what is in the minds of students can be poured out, I prefer to write poetry (p.8)</td>
</tr>
<tr>
<td>Enjoyment</td>
<td>7.87%</td>
<td>It becomes more fun (p.43)</td>
</tr>
<tr>
<td>Culture preservation</td>
<td>0.79%</td>
<td>It can preserve our culture (p.117)</td>
</tr>
<tr>
<td>Negative Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Difficulty</td>
<td>0.79%</td>
<td>Poetry is the hardest one so that's why I am not interest (p.32)</td>
</tr>
<tr>
<td>Inconclusive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unclear response</td>
<td>2.36%</td>
<td>Neutral (p.91)</td>
</tr>
</tbody>
</table>
The Perceived Problems with Using Poetry Writing in the EFL Classroom

For item number 3, the data on the perceived problems with giving poetry writing task in the classroom are coded to Low Language Proficiency (68.50%), Lack of Creativity (18.11%), their Surrounding (3.15%), and Lack of Motivation (5.51%). Some participants wrote that they see no issue in giving the task in the classroom (1.57%), while the rest gave unclear responses (3.15%).

Low language proficiency. The lack of language proficiency is listed by the majority of the participants (68.50%) as one of the challenges that might occur when English teachers ask their students to write poetry in English. For example, participant 58 wrote, “I think the learners have problems in vocabulary because vocabulary it's very important in poetry.” Other participants added lack of writing skill, grammar, and insight of literature as the potential problems. An example of this is participant 80’s comment, “Maybe limited vocabulary, low writing skill, and lack of mastery in grammar, and lack of knowledge in literature.” This response is representative of almost all the responses under the Low Language Proficiency category. The mentioning of lack of literary knowledge as a problem signifies that the participants perceive poetry as a genre that is more challenging than other genres in writing. This also signifies that these students are not used to this genre in the classroom.

This study’s participants’ decision to list language proficiency as one of the main problems that might arise with giving poetry writing as a task in the EFL classroom is interesting, since they also list language skills as one of the benefits of incorporating this task in the classroom. Like in the responses to the previous open-ended question, many of them mentioned that their lack of vocabularies would hinder them from successfully writing poetry in English. Similar to the case of enjoyment and anxiety in the statistical analysis results earlier,
this does not reflect contradiction between their perception of poetry writing benefits and problem. On the contrary, it suggests that they recognize that the lack in language skills is a challenge that they will also overcome in the long run. This is also possibly the case with the other potential problem that is listed in their responses, which is lack of ideas and creativity.

**Lack of ideas and creativity.** Some participants revealed that a problem that might arise with using poetry writing in the classroom is that students might not have enough ideas and creativity. For example, one participant wrote, “Creativity and imagination are the problems if you as the writer doesn’t get it” (p.89). Other participants wrote that writing poetry requires searching for ideas or that they do not have many topics in mind: “I think the big obstacle to write poetry is idea. When the environment around us is not really good, it is hard to get many idea” (p. 120); “can’t find many ideas or words and sometimes stuck in one topic only” (114). These comments suggest that these students have been exposed to English writing pedagogy in which they are given specific topics or prompts. This method does not train them to explore their own ideas and creativity, thereby limiting the development of these aspects.

**Unconducive surrounding.** A percentage of the participants (3.15%) mentioned that noisy classroom would make it difficult for them to concentrate and create poetry in English. For example, participant 63 wrote, “my opinion, student problems is very hard to writing poetry if the classroom very noise.” Another participant wrote, “Sometimes classroom is not conducive” (p.124). Indeed, for some students writing requires focus and a conducive environment. A room full of noisy students would not be an ideal place to write poetry in a second/foreign language. However, this is unlikely the case if all the students are focused on the writing task, which is why classroom activities should be designed to minimize distractions and to promote engagement.
Motivation and unclear responses. Lack of motivation is a sub-category that occur in 5.51% of the responses about the problem with giving poetry writing task in an EFL classroom. A participant wrote, “Students will feel lazy to write” (p. 102). On a deeper level than coding, such responses should not be hastily interpreted as the problem on the students’ part, but more of a reason to further investigate why these students feel this way about writing in general and poetry writing in particular. Finally, two students (1.57%) reported that they feel there is no problem with giving the task in their language classroom and 3.15% responses were unclear.

Table 8
Thematic Analysis on the Third Open-Ended Question Results (N=127)

<table>
<thead>
<tr>
<th>Item</th>
<th>Category</th>
<th>Sub-category</th>
<th>Ratio</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. In your opinion, what are the problems with using poetry writing in the English language class?</td>
<td>Lack of language proficiency or lack of confidence in language ability</td>
<td>68.50%</td>
<td>Vocabulary and grammar (p.78)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I think the factor are not believe with their vocabulary and grammatical when they want to writing. (p.35)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I think the learners have problems in vocabulary because vocabulary it's very important in poetry (p.58)</td>
</tr>
<tr>
<td></td>
<td>Lack of ideas and creativity</td>
<td>18.11%</td>
<td>The lack of creativity and inspiration in writing (p.14)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unconducive Surrounding</td>
<td>3.15%</td>
<td>Student problems is very hard to writing poetry if the classroom very noise (p.63)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sometimes classromm is not condusif (p.124)</td>
<td></td>
</tr>
</tbody>
</table>
Findings Related to Research Question 2

The second research question is “In what ways does composing *pantun* in English influences Indonesian EFL students’ perceived ability as a writer?” To answer this question there needs to be a comparison between the participants’ self-perceptions before and after writing an English *pantun*. This is why the pretest and posttest statements were added. A descriptive statistics analysis of the pretest and posttest results was conducted to show the differences in the mean scores between the two conditions. Then, a one-way repeated measures ANOVA was conducted to compare the impacts of composing *pantun* in English on the participants’ self-perception as a writer in English in pre-task and post-task conditions.

A descriptive statistics analysis was conducted on the pretest and posttest results to see if the data met the assumption of normality. Table 9 presents mean scores of both pretest and posttest result, skewness, kurtosis, standard deviation, and the number of valid data collected. As can be seen in Table 9, the values of skewness and kurtosis are both within the range of ±2. Thus, it can be concluded that the data meet the assumption of normality and a one-way repeated measures ANOVA can be conducted on the data.
Table 9
Descriptive Statistics on the Pretest and Posttest Results

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Skewness</th>
<th>Kurtosis</th>
<th>Std. Deviation</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>(pre) I’m a good writer in English</td>
<td>5.1811</td>
<td>-0.682</td>
<td>-0.298</td>
<td>1.21117</td>
<td>127</td>
</tr>
<tr>
<td>(post) I’m a good writer in English</td>
<td>5.1339</td>
<td>-0.725</td>
<td>-0.232</td>
<td>1.16403</td>
<td>127</td>
</tr>
<tr>
<td>(pre) I can write poetry in English</td>
<td>4.3386</td>
<td>-0.171</td>
<td>-0.845</td>
<td>1.43217</td>
<td>127</td>
</tr>
<tr>
<td>(post) I can write poetry in English</td>
<td>4.7402</td>
<td>-0.500</td>
<td>-0.537</td>
<td>1.32864</td>
<td>127</td>
</tr>
<tr>
<td>(pre) I am confident that I can learn new types of English writing.</td>
<td>4.9370</td>
<td>-0.757</td>
<td>-0.436</td>
<td>1.50527</td>
<td>127</td>
</tr>
<tr>
<td>(post) I am confident that I can learn new types of English writing.</td>
<td>5.0079</td>
<td>-0.563</td>
<td>-0.655</td>
<td>1.38298</td>
<td>127</td>
</tr>
</tbody>
</table>

Table 10 presents the results of the one-way repeated measures ANOVA that was conducted on the pretest and posttest data. The results show that:

1. There was no significant effect of writing *pantun* in English on the participants’ perceived competence as a writer, $F(1, 126) = .275, p = .601$.
2. There was a significant effect of writing *pantun* in English on the participants’ perceived ability in writing poetry in English, $F(1, 126) = 13.266, p = .000$.
3. There was no significant effect of writing *pantun* in English on the participants’ perceived ability to learn new types of English writing, $F(1, 126) = .378, p = .540$.

The Influences of Composing *Pantun* in English on Indonesian EFL Students’ Perceived Ability as a Writer

It is shown here that the *pantun* writing task significantly affected the participants’ perception of their ability in writing poetry in a positive way. That their perceived poetry writing ability changed significantly and positively after doing the task is a good sign for a reason. For almost all of them, this was their first experience writing *pantun* in English. In addition, they did the task in a survey setting. If they feel better at writing poetry in English after a one-time *pantun* writing experience in a survey setting, there is a good opportunity that this task can have an even better influence on their perceived poetry writing ability in a longer exposure and in a more
conducive setting. The results also show that writing *pantun* in English did not significantly affect participants’ self-perception of their competence as a writer (item 1) and their confidence in learning new types of English writing. There are two potential reasons for this: the wording of the survey items and the already high mean scores in the pretest results for items 1 and 3.

The wording of the first pretest survey item (I’m a good writer in English) might lead the participants to associate the word “writer” with writers of academic writing or other genres in writing. That is why, although the participants’ confidence in their ability to write poetry increased, this doesn’t necessarily translate to the increase in confidence in their perceived competence as a “writer.” In addition, the mean scores for the two items (“I’m a good writer in English” and “I’m confident that I can learn new types of English writing”) were already high in the pretest result, which limits the possibility of the scores to go higher. Although this does not change the fact that the *pantun* writing task did not significantly affect their perceptions of themselves as a writer and of their ability to learn new types of English writing in English, the findings in the seven Likert-scale statements and thematic analysis above should not be ignored. Around 50.4% of the participants agreed to the statement “Writing an English *pantun* gave me more confidence as a writer” while 42.5% felt neutral about it and only 7.1% disagreed.

Additionally, a large percentage (63.8%) of the participants would like more variety in the English writing tasks in their classroom. This result disagrees with the insignificant difference between pretest and posttest results of statement 3. This means that further research should be conducted to find a more conclusive result.
Table 10
One-way Repeated Measures ANOVA for Comparing the Pretest and Posttest Results

<table>
<thead>
<tr>
<th>Source</th>
<th>Type III Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>Error df</th>
<th>F</th>
<th>Sig.</th>
<th>95% Confidence Intervals Lower</th>
<th>95% Confidence Intervals Upper</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.) I’m a good writer in English</td>
<td>Sphericity Assumed</td>
<td>.142</td>
<td>1</td>
<td>.142</td>
<td>126.000</td>
<td>.275</td>
<td>.601</td>
<td>-.131</td>
</tr>
<tr>
<td>2.) I can write poetry in English</td>
<td></td>
<td>10.240</td>
<td>1</td>
<td>10.240</td>
<td>126.000</td>
<td>13.266</td>
<td>.000</td>
<td>-.620</td>
</tr>
<tr>
<td>3.) I am confident that I can learn new types of English writing.</td>
<td></td>
<td>.319</td>
<td>1</td>
<td>.319</td>
<td>126.000</td>
<td>.378</td>
<td>.540</td>
<td>-.299</td>
</tr>
</tbody>
</table>

Summary of the Chapter

In this chapter, I presented the data analysis with respect to the ways in which Indonesian EFL students perceive writing *pantun* in English and how it influences their perceived ability as a writer. Based on the research questions, the statistical analysis revealed that the students’ overall perceptions toward writing *pantun* in English were positive:

1) Most of the participants felt enjoyment when writing *pantun* in English.

2) Most of the participants felt anxiety when writing *pantun* in English.

3) Most of the participants thought that the task gave them more confidence as a writer.

4) Most of the participants perceived that the level of difficulty of the task did not exceed their expectation.

5) Most of participants were open to the idea of writing more poetry or *pantun* and of having more variety in the English writing tasks given to them.
In terms of the perceived values of poetry writing as an English writing task, the most recurrent themes that emerged were:

1) improving language competence,
2) generating enjoyment,
3) increasing creativity, and
4) providing the opportunity for self-expression.

The most mentioned perceived problems that might arise with using poetry writing in the language classroom were:

1) lack of language competence or lack of confidence in language ability,
2) lack of ideas and creativity,
3) unconducive environment, and
4) lack of motivation.

Finally, with respect to the influences of writing an English pantun on Indonesian EFL students’ perceived ability as a writer, the statistical analysis of the pretest and posttest results revealed that:

1) the pantun writing task did not significantly influence the Indonesian EFL students’ perceived competence as a writer,
2) the pantun writing task significantly influenced the Indonesian EFL students’ perceived ability in poetry writing, and
3) the pantun writing task did not significantly influence the Indonesian EFL students’ perceived ability in learning new types of English writing.

The slight inconsistency in the results of descriptive analysis and the one-way repeated measures ANOVA suggests that further research is needed for more conclusive results.
CHAPTER FIVE
DISCUSSION AND CONCLUSION

In this chapter, I report the major findings of this study in relation to the research questions. In addition, I relate these findings to the previous studies on poetry writing and SFL students’ perceptions. Afterwards, I discuss the conclusions, limitations, and implications of the study as well as possible future studies. Lastly, I close the chapter with final remarks.

The purpose of this study is to gain a better understanding of how Indonesian EFL students perceive pantun writing or poetry writing in English and how it influences their perceived ability as a writer. The discussion of the findings is directed to answer the following research questions:

1. How do Indonesian EFL students perceive writing pantun in English?
2. In what ways does writing pantun in English affect Indonesian EFL students’ perceived ability as a writer?

Indonesian EFL Students’ Perceptions of Pantun and Poetry Writing

This section aims at exploring Indonesian EFL students’ perceptions of pantun writing task. It also aims to investigate the feasibility of using this task in the language classroom in Indonesian context. In this section, three subsections are presented in relation with enjoyment, perceived benefits, and anxiety as well as the perceived problems with using poetry writing in the EFL classroom.

Poetry Writing as an Enjoyable Experience

Both the statistical and thematic analysis results in this study suggest that the majority of the participants found writing pantun in English an enjoyable experience. Regarding their opinion if their teacher asks them to write poetry in the classroom, a lot of the participants who
responded positively (82.68%) wrote short, emotionally charged comments such as “Yeeess I agree” (p. 107), “that will be fantastic class” (p.109), or “I feel excited” (p.73). Others added the reasons why it would be an enjoyable task, such as claiming it to be a wonderful breakthrough (p.115), stating that finally they can convey ideas in their poetry (p.7) or enjoy learning process (p. 12), or admitting that their writing skill is poor but poetry writing can make the subject more fun to learn (p. 36). These comments confirmed the perceived values of pantun or poetry writing for these students. One participant revealed motivation as a reason: “It will be interesting I think, to relax and to give us motivation in writing especially in literature aspect” (p.113).

This is a positive sign because it shows that pantun as a type of poetry has the potential for bringing these EFL students a meaningful learning experience in the language classroom. The importance of positive responses is affirmed by Hanauer and Liao (2016). Hanauer and Liao argued that motivation is an important aspect in the learning process, which is why presenting language learners with “a type of writing that reduces negative responses is important in itself” (p. 223). In short, this data confirms the previous studies that creative writing can lead to engagement, enjoyment, and motivation (Bilton & Sivasubramaniam, 2009; Hanauer, 2004; Knoeller, 2003; Liao, 2012; Painter, 2009). In these aspects alone, pantun writing is a valuable task for the EFL classrooms.

**The Perceived Benefits of Poetry Writing as an EFL Classroom Task**

When asked about the potential benefit of using poetry writing in the English language class, the majority of the participants (49.61%) in this study thought that the task can help them improve their language skills. The most frequently mentioned language skill was vocabulary skill (22 times), writing skills both in general and of poetry (20 times), and grammar (8 times). Consider the following examples:
I think the benefit from writing are make us to increase to development our writing skills, to add more vocabulary and makes us confidence in public place and of course have the basic ones. (p.40)

My opinion, the benefits of using poetry writing in the English language class are: to make the students to be creative and know more about the kinds of writing. Then their know more about the vocabulary and grammar of English. (p.55)

as I know, so many advantages when we usually write especially writing of poetry. we can be able to know our grammar, our ability and know more the difficulties of write. studying from our difficulties it make me be smart and be better. that our curiosity (p.36)

These three participants mentioned writing skills, vocabulary, and grammar as the language competence that can be improved by employing poetry writing in the classroom. The last one also discussed how learning from their difficulties can be beneficial for their cognitive ability. This perceived benefit is in accordance with the previous studies stating that creative writing can help improve students’ language competence (Hanauer, 2003; Iida, 2011; Liao, 2012; Spiro, 2004). However, it is unclear as to why some of these students thought that grammar is a knowledge that they can improve through poetry writing, since poetry does not stress grammar correctness. This shows that these students are used to a type of writing focusing on grammar correctness, which might also contribute to their anxiety in writing pantun in the survey, although the survey explicitly stated that the pantuns that they produce will not be evaluated.

Besides language skills, the other two most mentioned benefits of writing poetry in L2 classroom are creativity (26.77%) and self-expressions (11.81%). The following responses are some examples of them.
• I thin(k) the benefits of writing pantun is very good because students are encouraged to be creative. (104)

• Many benefits. One of them is to help students to be more creative in composing poetry. (p.1)

• I think by writing poetry what is in the minds of students can be poured out, I prefer to write poetry. (p.8)

• so many benefit, student can speak with writing. (p.63)

These comments show that the students recognized the values of poetry writing as an activity that allows them to explore their ideas, help them view things in new ways and from different perspectives, and give them the means for self-expressions. These perceived benefits show that ESL/EFL students can express their feelings, emotions, and experiences through poetry (Chamcharatsri, 2013; Garvin 2013; Hanauer, 2015a; Iida, 2012a, 2012b; Liao, 2016; Masbuhin & Liao, 2017; Liao & Roy, 2017).

Interestingly, only 7.87% of the participants responded that poetry writing can increase enjoyment in the learning process. Examples of this are participant 90 who wrote “it becomes more fun” and participant 98 who wrote “To make enjoyable in writing english , I think that is the technique to make interest to write.” This implies that for the vast majority of these EFL students, enjoyment does not count as a benefit of learning. It can be argued that when it comes to learning, these students associate the word benefit with a quantifiable measure that can aid their academic career. Thus, to them, enjoyment as an abstract aspect cannot be regarded as the benefit of learning. This shows that these students have been exposed to assessable cognitive process that denies their central role as the humans who experience the learning process (Hanauer, 2012), causing them to neglect their own need to enjoy the process itself.
Anxiety and The Perceived Problems of Poetry Writing as an EFL Classroom Task

In addition to enjoyment, the participants also seem to perceive pantun writing as a task that causes anxiety. The thematic analysis gives a deeper insight into why these students experienced this feeling and how it has the exact same mean result as enjoyment in the rating scale. In a way, the following comments written by the participants in response to the question “In your opinion, how would you feel if your English teacher asks you to write English poetry in the classroom?” reflect their feelings regarding pantun writing task:

- It hard to start the new thing, at the first time maybe i fell nervous especially when they ask me to write on the board. (p.44)

- it depends on the limit of the time. if my teacher asks me to make it in short time then it will be so hard, and I will have anxiety maybe. but if I was asked to make it thoroughly done, then it is okay I think. (p.75)

- I somewhat disagree because writing pantun in English is not as easy as writing pantun in Indonesian language. And it takes a lot of effort to find words that rhyme. (p.14)

As suggested in the above comments, there are several reasons why these students feel anxious when writing pantun in English. First, the fact that they have to take on a new type of writing task makes them feel nervous. This is similar to Liao’s (2012) finding, in which her participants were unconfident about their poetry writing ability when they started the process. This also reflects Fernsten’s (2008) statement that ESL students tend to feel frustrated in writing, which leads them to undermine the potential values of the creative writing experience when they first perform the task. Second, creating a pantun in a survey makes them feel that they are in a time limit, which contributes to anxiety. Third, their concern regarding rhymes connects to their
apprehension about their limited vocabulary. Fourth, several students mentioned the lack of ideas and creativity as problems that might arise with using poetry writing in the classroom. It is possible that the students perceived these as a problem because they have been exposed to the types of writing prompts that do not allow them to explore their own ideas, feelings, and personal experiences, limiting their creativity and ability to express themselves.

The participants’ perceived difficulty of poetry writing in this study echoes the findings in Masbuhin and Liao’s (2017) and Liao and Roy’s (2017) studies. In Masbuhin and Liao’s (2017) study, two of the underlying reasons for English teachers’ unwillingness to teach poetry writing is because they perceive both teaching poetry writing (for them) and studying it (for students) are difficult. From the students’ point of view, Liao and Roy (2017) suggested that the reason for the English literature students’ low desire to write poetry has to do with the process of evaluating classical poetry that they underwent, which lowers their confidence to write English poetry. However, the students’ perceived difficulty of pantun writing in this study does not negate their perception that it has a potential value as a task that can help language learning in the EFL classroom. Consider the following comments:

- “I think it would be good for the students, because writing pantun can be a great experience for the student. Even though I can not make my own at the first time.” (p.5)
- “To challenge our brain to think harder in making sentences in a poem. Although we are not used to writing poetry, with learning we are confident that we will be able to.” (p.46)
- “Membuat saya lebih dalam berfikir apalagi menggunakan bahasa inggris dan sedikit menarik namun menguras otak,” which translates to “it will make me think
harder especially that it uses English. A little challenging but interesting.” (p.82, translated from Indonesian language to English)

These comments suggest that, despite recognizing that pantun writing or poetry writing is not an easy task, these students acknowledge its values as a language learning tool. This is similar to Iida’s (2012a) finding, in which the Japanese EFL college students found haiku writing challenging but a valuable L2 task. Given the appropriate introduction, instructions, and room for students to express themselves, EFL students can overcome their anxiety and personalize their language learning process. Moreover, the data also shows that although these students felt anxious when taking on the task, they revealed positive feelings like the joy of expressing themselves and the excitement over the possibility of engaging with the task in the classroom. This is similar to Liao’s (2012) finding regarding the influences of poetry writing on ESL students. In other words, pantun writing provides for these students an opportunity to be engaged in the learning process.

**Pantun Writing and EFL Students’ Desire to Write Poetry in English in the Language Classroom**

The participants in this study showed a high desire to write more English pantun or poetry in their EFL classrooms, although the mean result was slightly higher for pantun. Connected to the previous data where 82.68% of the participants in this study responded positively to the idea of writing poetry in the L2 classroom, this brings up two assumptions: 1) that the Indonesian EFL students in this study deem poetry writing not only accomplishable but also an exciting new way to improve their English language skill and 2) that pantun is a type of poetry that is culturally approachable for Indonesian EFL classroom context. Interestingly, the students’ willingness to have more variety in the English writing tasks is even higher than their
willingness to write more pantun and poetry. This implies that these students perceive pantun or poetry writing as an interesting addition to the existing writing tasks that they have been given so far. This also means that a variety in the writing tasks can motivate students to learn writing in English. More importantly, using a local form of poetry also integrates EFL students’ cultural and L1 linguistic knowledge with L2 literacy task (Iida, 2011) and has the benefit of familiarity to the genre (Hughes & Dymoke, 2009).

In relation to the previous studies regarding the desire to engage with poetry writing in language classroom, there are several points to consider. First, the reason for the low desire to teach poetry writing in Masbuhin and Liao’s (2017) study was because they perceived teaching poetry writing as less feasible than other genres of writing in academic setting. The teachers who demonstrated lower desire to teach English in Masbuhin and Liao’s (2017) study were those who obtained their highest degree in EFL context. Masbuhin and Liao (2017) stated that these teachers perceived poetry as related to rhymes and talent such as demonstrated in classical poetry (p. 32). Apart from the fact that teaching poetry writing is not in line with the curricula, this suggests that these teachers view EFL students in their context as having low level of English proficiency, hence the difficulty to teach poetry writing. However, the findings in my study suggest that the Indonesian EFL students found pantun writing as a potentially exciting task for their classroom. This means that teaching pantun writing as a meaningful literacy derived from local culture might be a way for them to have more enjoyable experiences and to learn more, which will ultimately benefit their language ability (Hanauer, 2003; Iida, 2011; Liao, 2012; Spiro, 2004).

In Liao and Roy’s (2017) study, the majority of the participants were willing to learn poetry writing. Furthermore, Liao and Roy’s (2017) findings suggest that “if L2 students
consider poetry as important in social occasions or poetry as important in expressing feelings and experiences, they have a greater desire to write poetry or interest in learning to write poetry in English” (p. 62). However, Liao and Roy (2017) found a negative correlation between students’ frequency of reading/writing poetry in L1/L2 and their perceptions of poetry writing: the more the EFL students are exposed to classical literary work, the less they are willing to learn poetry writing. This led Liao and Roy (2017) to argue that canonical literary works may have colonial effects on L2 students and their confidence to write poetry. The fact that the majority of participants in my study are willing to write poetry in the classroom may suggest that they perceive pantun as a type of poetry that holds importance in social occasions. One student revealed that the benefit of poetry writing is to preserve the Indonesian culture (p.117), although the survey item did not contain the word pantun. This reflects how pantun is still viewed as a means of expression and communication in Indonesia (Ming, 2010). As discussed earlier in this chapter, the low exposure to evaluating classical literary works (Liao & Roy, 2017) may be one of the reasons why the participants in my study have a high willingness to write poetry in the classroom, which is connected to their high confidence to learn new types of English writing.

The findings in my study also correlates with Liao and Roy’s (2017) finding in terms of perception towards poetry with rhymes. Although there is no strong statistical correlation between the perception that poetry must have rhymes with L2 students’ desire to write poetry in their study, Liao and Roy (2017) found a negative trend of relationship between these two aspects. Students in their study tend to have lower confidence and desire to write poetry in English if they believe that the use of rhymes is required in poetry. Despite the fact that pantun is a type of poetry that has rhymes, the majority of the participants in my study showed high willingness to write poetry in the language classroom. This is most likely due to the simple form
of pantun and the participants’ familiarity with this form of poetry (Murti et al., 2016). Moreover, the detailed pantun writing instruction in the survey may give them a clue as to how to write pantun more easily. In other words, the Indonesian EFL students in this study may perceive pantun writing as an easier and more relatable type of poetry writing than others.

The Influence of Writing Pantun in English on Indonesian EFL Students’ Perceived Ability as a Writer

In this section, I will discuss the influence of the pantun writing task on Indonesian EFL students’ perceived ability as a writer and how it relates to the existing literature.

**Pantun Writing and EFL Students’ Perceived Ability in Poetry Writing**

Although the task made them anxious, the fact that they successfully completed the task may influence the way they perceive their ability, which explains why 50% of the participants agreed that the pantun writing task increased their confidence as a writer. This supports Liao’s (2012) finding, in which some participants gained confidence after accomplishing the poetry writing task. This affirms the value of poetry writing in helping to improve ESL writers’ perceived ability in writing. When responding to the statement “Writing an English pantun was not as difficult as I thought,” most of the participants responded neutral (55.9%), followed by agree (26%), and disagree (18.1%). This suggests that most of the participants thought that the task was accomplishable. In addition, the participants who thought that the task was easier than they expected outnumbered the ones who felt the opposite. This also corresponds to the positive significant difference in their post-task result for the statement “I can write poetry in English,” which shows that the task positively influenced their confidence in poetry writing.

In a way, this supports the study of Liao and Roy (2017), who found that there is a negative correlation between EFL students’ familiarity with classical poetry and their confidence
in writing poetry in English. Although the participants in this study are from English major, their concentration is English education where the focus of their study lies on teaching methodology and not on classical literature. However, the participants’ increased confidence in the current study may also have to do with their familiarity with the poetry genre, as suggested in Hughes and Dymoke’s (2009) study. This familiarity is based on the fact that pantun has been a part of Indonesian society’s life. Although it can be daunting at first, using it in the language classroom may improve students’ familiarity to writing pantun in English and, in turn, will increase their confidence as a writer.

**Pantun Writing and EFL Students’ Perceived Competence as a Writer and Their Confidence to Learn New Types of English Writing**

On the other hand, pretest and posttest results concerning the participants’ perceived competence as writers show no significant differences. As discussed in the results chapter, this is arguably due to the wording of the statement (I am a good writer). Since the word writer in the survey was not associated with poetry or pantun, it is likely that the participants associated it with other genres of writing typically used in academic settings. Because they were only asked to write one genre of writing, which is poetry, they might have doubted that this statement concerned their writing skill in the other genres. This confirms that there is a popular perception of creative writing as a non-academic subject (Dawson, 2005). It also goes to show that the potential of poetry writing as a pedagogy has not been seriously considered in Indonesian academic settings. However, it is worth noting that the EFL students in this study have a high confidence in their ability to learn more than one type of English writing, which corresponds to their high willingness to add the variety of English writing in their language classroom.
Conclusions

The purpose of this study is to investigate how Indonesian EFL students perceive writing pantun and poetry in English. It also intends to examine how the pantun writing task affects the way these EFL students perceive themselves as a writer. More specifically, this study investigated how they perceive pantun or poetry writing in terms of enjoyment, perceived benefits of poetry writing, perceived problems of poetry writing and their relation with anxiety, perceived ability to write poetry, perceived competence as a writer, and their desire to write poetry in the language classroom. There are several conclusions that I gathered from the findings:

1. The data shows that writing pantun in English can lead to enjoyment, engagement, and motivation. These aspects are important to keep students motivated in the learning process. Some of the participants also indirectly revealed that they have been at the center of a demotivating learning method that did not allow them to enjoy the process.

2. Students’ perceived benefits of poetry writing include language competence, creativity, and self-expressions. They also seem to understand that the difficulties in poetry writing is a part of the process and that they will eventually overcome those difficulties. The fact that many of them included grammar as one of the language competences that can be improved by writing poetry shows that they are exposed to a pedagogy that focuses on grammar correctness. This is also suggested by the small number of responses that listed enjoyment as the benefit of learning poetry writing.

3. The data suggests that the following reasons contributed to their anxiety when writing a pantun in the survey: a) it was the first time for them to write pantun in English, b)
composing pantun in a survey makes them feel like they were in the constraints of time and medium, c) they were concerned with their limited vocabulary.

4. The pantun writing task significantly influenced the Indonesian EFL students’ perceived ability to write poetry. However, it had no significant effects on their perceived competence as a writer and their confidence to learn new types of poetry. I argue that the participants might perceive the term writer, when not associated with poetry or pantun, as relating to all genres of writing. Because they were only asked to write a pantun, they might not think that it was justifiable to say that they were a good writer, since pantun is only one of the genres in writing.

5. The majority of the participants were willing to learn pantun or poetry writing and showed an even higher willingness to learn new types of poetry in the EFL classroom. Connected to the thematic analysis, this shows that they perceive pantun or poetry as a valuable addition to the types of English writing that they have done so far.

Thus, it can be concluded that pantun writing in English is a type of writing that 1) can reduce negative responses, 2) is perceived to have the benefits of improving language competence, creativity, and self-expressions, 3) is perceived as a challenging but valuable writing task, 4) have the advantage of familiarity to the Indonesian EFL context, and 5) has a positive influence on EFL students’ perception of poetry writing and their perceived ability in writing poetry. Furthermore, if the EFL students in this study can write pantun in English in a survey setting, they can most likely write it in the classroom with proper instruction, atmosphere, and time allotment. It is based on the above reasons that this study proposes pantun writing in English as a writing task in Indonesian EFL classrooms.
Ramifications

Poetry writing in second language is a growing topic in the field of Teaching English to Speakers of Other Languages (TESOL). By investigating Indonesian EFL students’ perceptions in relation with pantun and poetry writing, this study has three types of ramifications: educational, cultural, and ideological.

Educational Ramification

The first educational contribution of the present study is that it introduces Indonesian EFL students to the possibility of using poetry writing as a writing task in their language classroom. Using poetry writing may afford them the opportunity to engage in and enjoy the learning process, allowing them to learn more and tend to their needs to express their voice and feelings, and not focus on being assessed. Second, since the participants in this study are prospective English teachers, they are provided the knowledge that not only can creative writing help them learn, it can also potentially help them in their future teaching. In Figure 1, we can see an example of how teachers can introduce pantun writing task in their EFL classrooms. Pantun writing in English can be treated as a drop-in assignment to refresh the class atmosphere and give opportunity to the students to express themselves. The introduction may be designed to reduce the sense of “assignment” by focusing directly on the students as individuals who have feelings, hobbies, and likes and dislikes. The guidelines should be clear and contains examples of how the task can be done. Teachers should also warn their students not to use inappropriate language such as vulgar or offensive words. Last but not least, students should be reminded to be creative and to have fun. The handout in Figure 1 is not meant to replace teacher’s instruction, but as a written guidance to go back to when the students cannot recall what the teacher has instructed.
A Drop-In Assignment:

**A Pantun about Yourself**

**INTRODUCTION**

What do you like to do? What do you like to eat? Why?

How do you describe yourself? What do you like about yourself?

What makes you happy? What makes you sad?

Do you have something to say to a special someone?

What type of scenery do you like the most? What are you scared of? What gives you strength?

Can you answer these questions with a pantun? Why don’t we try!

**GUIDELINES**

To refresh your memory, here is the characteristics of a pantun:

- It contains 4 lines
- Each line consists of 8-12 syllables
- The rhyme scheme is ABAB or AAAA or AABB

Below is an example of pantun that you can make:

1. Went to the market to buy some *rambutan*
2. Forgot my wallet, ended up buying *none*
3. Crawling cockroaches make me *jump*
4. Those hairy legs give me *goosebumps*!
Now, with the characteristics and examples above to guide you, make a four-line pantun with whatever theme that you like. You can also come back to the questions in the beginning of this handout and make a pantun to answer one of the questions.

Don’t worry, you can use an English-Indonesian language dictionary and online rhyming dictionary to help you.

To make it easier, start with the content (line 3 and line 4). For example, first I write:

(3) I like to sing at the top of my lungs
(4) For only then I can enjoy myself the most

Then, I go to the online dictionary website https://www.rhymer.com/ to look for words that rhyme with “lungs” and “most.” On this website, I find the words tongue and coast. Then, I start creating my first and second line:

(1) Indonesian language is my mother tongue
(2) Spoken by my people from coast to coast

Then, I combine them with line 3 and line 4. Voila!

(1) Indonesian language is my mother tongue
(2) Spoken by my people from coast to coast
(3) I like to sing at the top of my lungs
(4) For only then I can enjoy myself the most

You can create more than one pantun, but remember one thing: use appropriate language and avoid offensive words. Apart from that, just be creative and have fun!

Figure 1. An example of pantun writing task handout.
Last but not least, by adding the insight into how EFL students perceive poetry writing and themselves as writers, the findings in this study have the potential to help start the movement of incorporating poetry writing in the English writing classrooms in Indonesia.

**Cultural and Ideological Ramifications**

The fact that *pantun* is a local literacy that is deeply embedded in Indonesian culture means that using it in the EFL class can have a cultural preservation effect. If the students are able to write a *pantun* in English, they can positively write a *pantun* in their first language, which is Indonesian language. As the students search for more English vocabularies and add them to their repertoire, they glean their L1 linguistic information and recollect memories from their L1 learning experiences. This knowledge gleaning and the process of revising their own *pantun* to achieve the desired level of effects to the readers can help them gain satisfaction, which may encourage them to write more *pantun* in real life, both in their L1 and L2. Consequently, this will lead to the preservation of *pantun* as an Indonesian cultural heritage. Accordingly, this is a potential long-term solution to the concern that *pantun* is no longer appreciated as a form of cultural art in Indonesia (Murti et al., 2016).

This cultural ramification leads to an ideological ramification in regard to how English is viewed in Indonesia. As has been mentioned in the earlier chapters, the English language teaching in Indonesia still focuses on the assessable cognitive process. The reason why Indonesian students find it hard to acquire English grammar is mainly because of the vast difference between the grammars of Indonesian language and English. However, by focusing on teaching grammar and structure and not the communicative aspects of English language, English teachers are pushing their students away from their needs to express themselves and
communicate using the language. Consequently, English is viewed as something distant and oppressing.

In a way, using pantun writing in English not only means that Indonesian EFL students can preserve their own culture. More than that, it is an act of releasing themselves from the stressful need to achieve native-like grammatical competence of English, of seeing it in a new light of familiarity. It is an act of owning the English language (Widowson, 1994). Pantun is not just a form of poetry. Indonesian EFL teachers should remind their students that they can create an English pantun the way they would create an Indonesian pantun. That is, they do not have to shy away from using terms in Indonesian language that cannot be translated to English. Their English pantuns would be a rich blend of English language and the local cultures of Indonesia from which each of them come. In result, English as a subject would no longer be viewed as distant and nerve-wrecking, but as something that they feel at home with.

**Limitations of the Study**

There are two limitations in this study. First, the research site only includes one university in Sumatera, Indonesia. This means that the result of this study cannot be generalized to represent the perceptions of all Indonesian EFL students. Consequently, more research in various Indonesian contexts are needed to add to the empirical data in this study. Last but not least, Delva, Kirby, Knapper, and Birtwhistle (2002) noted that unlike an interview, where respondents can ask clarifying questions, surveys suffer the limitation of limiting respondents’ ability to ask for clarifications and directions about how to complete it. I have tried to minimize this problem by presenting the survey in a bilanguage format manner so the participants can respond using the language they are most comfortable with.
**Future Studies**

Since the results of this study cannot be generalized for Indonesian context, I recommend that future studies focus on finding more empirical data on Indonesian EFL students’ perceptions related to *pantun* writing in particular and poetry writing in general. Specifically, I propose that future studies take the form of intervention where the researchers are involved at the research site. Prolonged exposure to *pantun* writing instructions may have more significant effect than a single task in a survey. In addition, following Iida’s (2012b) step, future studies can also investigate how *pantun* writing as an intervention influences Indonesian EFL students’ performance in academic writing in English. Another potential study focus is to analyze the *pantuns* produced by the EFL students to see the most salient themes that occur in them. Last but not least, the cultural and ideological ramifications of using English to preserve *pantun* culture should also be investigated.

**Final Remarks**

This study explored the ways Indonesian EFL students perceive poetry writing as a writing task in the language classroom. It also examined the way writing *pantun* in English affected their perceived ability as a writer. The statistical and thematic analyses results have revealed that the Indonesian EFL students in this study perceive *pantun* writing as not only a feasible writing task for their language classrooms, but also a valuable task with many perceived benefits such as bringing enjoyment, improving language competence, increasing creativity, and allowing them to express their feelings and emotions. In addition, writing *pantun* in English also increased their perceived ability to write poetry. *Pantun* in the Indonesian society has long functioned as the combination of humans’ observation of their world and their reflection of it (Musa, 2012, p. 167). Therefore, using *pantun* writing in the English language classroom may
give Indonesian EFL students the same benefits argued for writing pantun in Indonesian language, namely to “cultivate humans through the process of appreciation and authorship,” (Man, 2013, p. 4), help a person to improve “their word processing and associative thinking skills, and help a writer to contemplate on word functions and exercise their flow of thought” (Yulianti, 2014, p. 12). I also believe that giving these EFL students the opportunity to own English in this way can help them gain more knowledge in their learning process. Finally, I hope to see a shift in the Indonesian English language teaching, from an assessment based one to a meaningful learning that humanize the students at the core of the learning process (Hanauer, 2012).
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Appendix A

Research Topic Approval

December 20, 2017

Vindi Kaldina
76 Regency Square Drive
Indiana, PA 15701

Dear Ms. Kaldina:

Your research project was approved by the Institutional Review Board for the Protection of Human Subjects, so I have reviewed and approved your Research Topic Approval Form.

Based on the information you have provided on your RTAF, your anticipated graduation date is the earlier of May 2018 or your time-to-degree deadline. This means that you must successfully defend by April 1, 2018 and all necessary documents are due by this date. A description of the required documents can be accessed at http://www.iup.edu/page.aspx?id=118439. Your thesis must be submitted to the School of Graduate Studies and Research by April 15, 2018 if you desire to graduate by your anticipated date. You must apply for graduation by May 1, 2018.

I wish you well and hope you find this experience to be rewarding.

Sincerely,

Hillary E. Creely, J.D., Ph.D.
Associate Dean for Research

HEC/bb

xc: Dr. Yaw Asamoah, Dean
    Dr. Curtis Porter, Graduate Coordinator
    Dr. David Hanauer, Thesis Committee Chairperson
Appendix B
Institutional Review Board Approval

October 09, 2017

Dear Vindi Kaldina:

Your proposed research project, “The Effects of Composing Pantun in English on Indonesian EFL Students’ Psychological Outcomes,” (Log No. 17-247) has been reviewed by the IRB and is approved. In accordance with 45CFR46.101 and IUP Policy, your project is exempt from continuing review. This approval does not supersede or obviate compliance with any other University requirements, including, but not limited to, enrollment, degree completion deadlines, topic approval, and conduct of university-affiliated activities.

You should read all of this letter, as it contains important information about conducting your study.

Now that your project has been approved by the IRB, there are elements of the Federal Regulations to which you must attend. IUP adheres to these regulations strictly:

1. You must conduct your study exactly as it was approved by the IRB.
2. Any additions or changes in procedures must be approved by the IRB before they are implemented.
3. You must notify the IRB promptly of any events that affect the safety or well-being of subjects.
4. You must notify the IRB promptly of any modifications of your study or other responses that are necessitated by any events reported in items 2 or 3.

The IRB may review or audit your project at random or for cause. In accordance with IUP Policy and Federal Regulation (45CFR46.113), the Board may suspend or terminate your project if your project has not been conducted as approved or if other difficulties are detected.

Although your human subjects review process is complete, the School of Graduate Studies and Research requires submission and approval of a Research Topic Approval Form (RTAF) before you can begin your research. If you have not yet submitted your RTAF, the form can be found at http://www.iup.edu/page.aspx?id=91683.
While not under the purview of the IRB, researchers are responsible for adhering to US copyright law when using existing scales, survey items, or other works in the conduct of research. Information regarding copyright law and compliance at IUP, including links to sample permission request letters, can be found at http://www.iup.edu/page.aspx?id=165526.

I wish you success as you pursue this important endeavor.

Sincerely,

Jennifer Roberts, Ph.D.
Chairperson, Institutional Review Board for the Protection of Human Subjects
Professor of Criminology

JLR:bkj

Cc: Dr. David Hanauer, Faculty Advisor
Appendix C

Research Site Letter of Approval

Dear Ms. Vindi Kaldina,

I am familiar with your research project titled “Indonesian EFL Students’ Perception and Feelings towards Writing English Pantun in Language Classroom” and your desire to have Universitas Muhammadiyah Palembang involved with it. I understand the role of Universitas Muhammadiyah Palembang is to allow its English Language Education Study Program students of semester 1 and 7 to be the online survey participants in this study.

We have also discussed the role of Rini Susanti, MA and I am satisfied that her safety and welfare are adequately protected as described in the research protocol. In addition, I understand that this research will be carried out following sound ethical principles and that involvement in this research, for both Universitas Muhammadiyah Palembang and Rini Susanti, MA is strictly voluntary and guarantees the protection of participant’s privacy. In particular, I understand that the investigator cannot provide me with data that might allow anyone other than the research team to identify anyone’s answers unless permission has been specifically given by the subject. I agree that there will be no negative consequences for potential participants based on whether or not they choose to participate in the study.

Therefore, as a representative of Universitas Muhammadiyah Palembang, I agree to allow you to conduct your research at our university.

Sincerely,

[Signature]

Prof. Dr. Indrawan, M.Pd.
Vice Rector I

(Pronouncement Program Study of Law and Management and Inf. Biologi)  
Fakultas: Teknik, Ekonomi dan Bisnis, Keguruan dan Ilmu Pendidikan, Pariwisata, Hukum, Agama Islam dan Kedokteran)  
www.umpalembang.ac.id, Email: kontak@umpalembang.ac.id
Appendix D

Survey Protocol

The Effects of Composing Pantun in English on Indonesian EFL students' Psychological Outcome

Block 1

Consent Form

You are invited to participate in this research study. The following information is provided in order to help you to make an informed decision whether or not to participate. You are eligible to participate because you are a second or seventh-semester, college-level English student at Universitas Muhammadiyah Palembang, Indonesia.

The purpose of this survey is to gain insight into the degree to which composing pantun in English affect Indonesian EFL students’ psychological outcomes. In addition, it seeks to know what these students feel about doing this task in their classroom. Understanding how these EFL students approach poetry writing, especially English pantun, will help us design more interesting and engaging classroom experience in the future. Participation in this study will require approximately 20 minutes of your time and is not considered a part of any course of study. Participation or non-participation will not affect a class grade or work performance evaluation.

Your participation in this study is voluntary. You are free to decide not to participate in this study or to withdraw at any time without adversely affecting your relationship with the investigator or with your professors. Your decision will not result in any loss of benefits to which you are otherwise entitled. If you choose to participate, you may withdraw at any time by simply closing the survey window without saving your results. All information will be held in strict confidence and will have no bearing on your academic standing, services you receive, or responsibilities. Your response will be considered only in combination with those from other participants. The information obtained in the study may be published in composition journals or presented at composition meetings. We do not collect any identifying information so the data will be anonymous.

If you are willing to participate in this study, please click "I consent" below. If you choose not to participate, please click "I withdraw" and then close this window.

☐ I consent (1)

☐ I withdraw (2)
Q15 Thank you for agreeing to take part in this survey! This survey will take about 15 minutes to complete. Be sure that all answers that you provide will be kept in strict confidentiality. Please click next to begin.

### Default Question Block

Q1 Please read the following statements carefully and rate the degree to which you agree or disagree with them:

<table>
<thead>
<tr>
<th>Strongly disagree (43)</th>
<th>Disagree (50)</th>
<th>Somewhat disagree (51)</th>
<th>Neither agree nor disagree (46)</th>
<th>Somewhat agree (47)</th>
<th>Agree (48)</th>
<th>Strongly agree (49)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am a good writer in English (1)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>I can write poetry in English (2)</td>
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<tr>
<td>I am confident that I can learn new types of English writing (3)</td>
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</tbody>
</table>
Block 2

Q2 In this section, you will be asked to write a four-line pantun. Make sure to read the directions thoroughly before responding.

Directions:
Do you remember what your teachers taught you in school about pantun? To refresh your memory, here is the characteristics of a pantun:
· It contains 4 lines
· Each line consists of 8-12 syllables
· The rhyme scheme is a-b-a-b or a-a-a-a
· Example: (1) The roses in my yard are red (2) The violets in your hands are blue (3) I am so in over my head (4) Because I can't stop thinking of you

1. Now, with the characteristics above to guide you, make a four-line pantun with whatever theme you like. For example, you can make a funny pantun, a romantic pantun, a sad pantun, or a moral pantun.
2. Don’t worry, you can use online dictionary and online rhyming dictionary to help you. Just copy and paste these links to your browser: http://kamusbahasainggris.com/ and http://www.rhymer.com/rhymingDictionary/gone.html
3. Be creative and have fun!

________________________________________________________________
________________________________________________________________
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________________________________________________________________

End of Block
Q3 The following statements address your experience of writing a *pantun* in this survey. Please read them carefully and rate the degree to which you agree or disagree with them:

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree (1)</th>
<th>Disagree (2)</th>
<th>Somewhat disagree (3)</th>
<th>Neither agree nor disagree (4)</th>
<th>Somewhat agree (5)</th>
<th>Agree (6)</th>
<th>Strongly agree (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Writing a <em>pantun</em> was an enjoyable experience</td>
<td></td>
<td></td>
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<tr>
<td>b. Writing a <em>pantun</em> made me feel anxious</td>
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</tr>
<tr>
<td>c. Writing a <em>pantun</em> gave me confidence as a writer</td>
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<td></td>
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<td></td>
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</tr>
<tr>
<td>d. Writing a <em>pantun</em> was NOT as difficult as I thought it would be</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Q4 Think about your *pantun* writing experience. Please read them carefully and rate the degree to which you agree or disagree with them:

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree (1)</th>
<th>Disagree (2)</th>
<th>Somewhat disagree (3)</th>
<th>Neither agree nor disagree (4)</th>
<th>Somewhat agree (5)</th>
<th>Agree (6)</th>
<th>Strongly agree (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. I would like to write additional <em>pantun</em> in English in my language classroom (1)</td>
<td></td>
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<td>b. I would like to write more poetry in English in my language classroom (2)</td>
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<tr>
<td>c. I would like more variety in the English writing task in my classroom (3)</td>
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</tbody>
</table>

End of Block
Q5 In the text box below, please describe your feelings towards writing *pantun* in an English classroom?

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

Q6 In the text box below, please answer the following question: What are the benefits of using poetry writing in the English language classroom?

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

Q7 In the text box below, please answer the following question: What are the problems with using poetry writing in the English language classroom?

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
Block 5

Q8 Please rate the degree to which you agree or disagree with the following statements:

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree (1)</th>
<th>Disagree (2)</th>
<th>Somewhat disagree (3)</th>
<th>Neither agree nor disagree (4)</th>
<th>Somewhat agree (5)</th>
<th>Agree (6)</th>
<th>Strongly agree (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. I am a good writer in English</td>
<td></td>
<td></td>
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<td></td>
<td>(1)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. I can write poetry in English</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2)</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>c. I am confident that I can learn new</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>types of English writing</td>
<td>(3)</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Block 6

Q9 What is your age?

- 19 (1)
- 20 (2)
- 21 (3)
- 22 (4)
- 23 (5)
- other (6)

Q10 What is your gender?

- Male (1)
- Female (2)
- other (3)

Q11 How many years have you been learning English?

- 3-6 (1)
- 7-10 (2)
- More than 10 years (3)
Q14 Thank you for completing the survey! Your contribution will help future research and the development of English Language Teaching in Indonesia. Have a nice day!
Appendix E

Sample Participants’ Pantuns

<table>
<thead>
<tr>
<th>#Participant</th>
<th>Participant’s Pantun</th>
</tr>
</thead>
</table>
| #18          | Go to Palembang with a car  
The driver is very fine  
Although you are so far  
But you are still my mine |
| #21          | My bear’s name is yugo  
My favorite color is blue  
Wherever you go  
I will be waiting for you |
| #40          | Yesterday I met the carpenter  
He ate apple and drank water  
Respect your mother also father  
In order to enter heaven later |
<table>
<thead>
<tr>
<th>Participant</th>
<th>Participant’s Pantun</th>
</tr>
</thead>
</table>
| #57         | The sun shines bright in the morning  
The flowers smiling at me  
Without you I feel nothing  
Without money I am crazy |
| #76         | Welcome you in my life,  
Live at my heart forever.  
Oh dear my beautiful wife,  
This is me your only lover |
| #80         | The sky is blue  
But the sun is shaterring  
My heart is calling you  
Hope that you will stop disappearing |