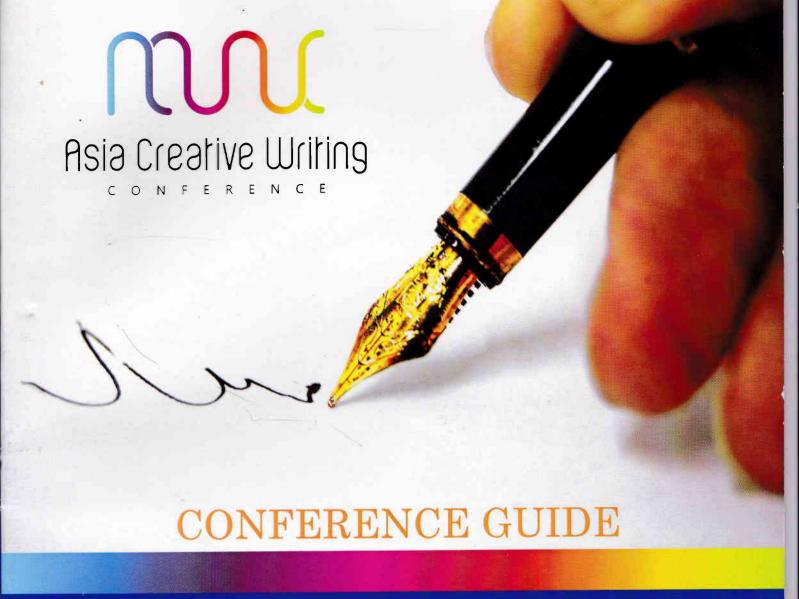# Asia Creative Writing
CONFERENCE

PROCEEDING

The Role of Local Wisdom in Shaping Identity

Auditorium K10
Program Pasca Sarjana UNESA
(The State University of Surabaya)
Kampus Ketintang, Surabaya

UNESA
Universitas Negeri Surabaya

http://seminar.unesa.ac.id/acwc

Asia Creative Writing
CONFERENCE

CONFERENCE GUIDE

"The Role of Local Wisdom in Shaping Identity"

21 - 22 March 2014

Auditorium K10
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(The State University of Surabaya)
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Bank **BTN**

CIPUTRA

SEMEN INDONESIA

PREFACE

This guide book is intended to give you brief information concerning the international conference on Asia Creative Writing Conference (ACWC) 2014 *"The Role of Local Wisdon in Shaping Identity"* held on 21-22 March 2014

in this simple book you can find the conference agenda which consists of its full agenda, panel session agenda, and parallel session agenda. All audiences, including the presenters, are recommended to check out the agenda to make sure of where to join the sessions.

Following the agenda, you can find the list of abstracts of the papers presented in the conference we have arranged in line with the order of presentation. In addition, to help you with the details of the conference venue, we also provide you with the map of the venue.

It is hopefully expected that you find it useful. May God bless us.

Surabaya, 21-22 March 2014
The committee

RUNDOWN FOR ACWC 2014 - UNESA

CONFERENCE (21-22 March 2014)

DAY/DATE	TIME	ACTIVITY	VENUE	MC/MODERATOR
Friday, 21 March 2014	07.00 - 08.00	participant re-registration	K-10 post grad building	mc: Dr. Ali Mustofa
	08.00 - 08.10	Opening	auditorium 3rd floor	
	08.10 - 08.20	Opening speech by Head of ACWC Committee		moderator:
	08.20 - 08.45	Opening speech and official opening by Rector of Unesa		Th. Kumalarini
	08.45 - 09.00	Art performance		
	09.00 - 09.15	Coffee break		minute taker: Diana B D
	09.15 - 11.30	**Plenary session 1**		
	11.30 - 13.00	Friday prayer & lunch break		
	13.00 - 14.30	Parallel session 1	K-10 floor 1 & 3	room 1: Wiwiet E S
				room 2: Nur Chakim
				room 3: Esti Kurniasih
				room 4: Himmawan A N
				room 5: Rahayu Kuswardani
	14.30 - 14.45	Coffee break	K-10 floor 3	
	14.45 - 16.15	Parallel session 2	K-10 floor 1 & 3	room 1: Ayunita
				room 2: Arik Susanti
				room 3: Suvi Akhiriyah
				room 4: Mamik T
				room 5: Hujuala Rika Ayu

Saturday, 22 March 2014	08.00 - 10.00	**Plenary session 2**	K-10 floor 3	mc: Ali Mustofa moderator: Much. Khoiri minute taker: Ahmad Munir
	10.00 - 10.15	Coffee break		
	10.15 - 11.45	Parallel session 3	K-10 floor 1 & 3	room 1: Mamik T
				room 2: Retno Wulandari
				room 3: Henny Dwi Iswati
				room 4: Zainul
				room 5: Ahmad Munir
	11.45 - 13.00	Mid-day prayer & lunch break	K-10 floor 3	
	13.00 - 14.30	Parallel session 4	K-10 floor 1 & 3	room 1: Asrori
				room 2: Anis T
				room 3: Ririn P
				room 4: Himmawan
	14.30 - 14.45	Coffee break	K-10 floor 3	
	14.45 - 16.45	**Plenary session 3**	K-10 floor 3	mc: Ali Mustofa moderator: Kusumarasdyati minute taker: Hujuala Rika
	16.45 - 17.00	Closing		

TIME SCHEDULE AND ABSTRACTS FOR PARALLEL SESSIONS - ACWC 2014

FRIDAY, 21 MARCH 2014 – Session 1 - ROOM 1 – moderator: Wiwiet E S

1.	*Desi Tri Cahyaningati* Politeknik Perkapalan Negeri Surabaya dtricahyaningati@yahoo.com	**Exploring Indonesian Maritime Local Wisdom Through Plays Script Writing** *Desi Tri Cahyaningati* Politeknik Perkapalan Negeri Surabaya dtricahyaningati@yahoo.com **Abstract** This article describes the implementation of Indonesian local wisdom in Politeknik Perkapalan Negeri Surabaya (PPNS) students' plays script writing. PPNS is a shipbuilding vocational institution that cannot be separated from Indonesian Maritime History. Therefore Indonesian maritime history which has rich local wisdom was chosen to be explored in students' plays script writing. The writer believed that the theme of Indonesian maritime history could motivate students to develop their writing skill and simultaneously increased their knowledge and interest on local culture. To write the plays, students were asked to do literary study on Indonesian Maritime History. After discussing the local wisdom in the story, they started exploring it in the plays writing. Their plays text were evaluated in the form of portfolio to know the students' progress in writing. Finally the written text of those plays were performed in front of the class in which students' skills on speaking would also be examined. To know the impact of exploring local wisdom in their plays writing assignments, the students were asked to answer the questionaires. Thus the findings show that PPNS students' knowledge and interests on local culture were increased. However students faced some difficulties in translating some local words into English and the grammar used but those problems could be overcomed during the portfolio teaching method. Key Word: *local wisdom, plays, maritime history, portfolio*
2.	*Harris Hermansyah Setiajid* Universitas Sanata Dharma Yogyakarta harris@usd.ac.id	**Experiencing and Researching in Creative Writing** *Harris Hermansyah Setiajid* Universitas Sanata Dharma Yogyakarta harris@usd.ac.id **Abstract** Creative writers commonly narrate what they undergo and experience in their reachable and affordable vicinity and put them on papers. Nevertheless, there are times when they do research on certain event in order to create a plausible story. This paper tries to compare the two methods, experiencing and researching, which are taught in a creative writing class. The students were asked to write a narrative-style writing based on their own experience. It turned out that the result was somewhat monotonous. They only narrated things such as their experience during holiday, their trial to approach someone they

		with new eyes has central role to play in the act of creating text. It addition it also increase students' awareness of alternative ways of studying, and to explore their ability in expressing their idea in different cultural context. The context-description of students' works refer to knowledge of appropriate subject matter in which it promotes the value of local wisdom. It will then be assessed with holistic rubrics which all criteria are evaluated at the same time to see the progress of the learners. **Key words:** end-product tasks, achievement test, holistic rubrics, cross-cultural pragmatics

SATURDAY, 22 MARCH 2014 – SESSION 4 - Room 3 – moderator: Ririn P

| 1. | *Ratih Wahyu Korpriani*
Universitas Negeri Malang
ratihkorpriani@gmail.com | **Exploring Tulungagung's Beauty:**
Inspiring People to Create Documentary Script

Ratih Wahyu Korpriani
Universitas Negeri Malang
ratihkorpriani@gmail.com

Abstract
Paciwistu stands for *Paguyuban Cinta Wisata Tulungagung*. It is the name of group who explore the natural beauty of Tulungagung. The members of this group usually visit beaches, mountains and other beautiful places in Tulungagung. Some places are located in rural area which only few people know about. Therefore Paciwistu is founded to explore the hidden beauty of Tulungagung's heritage. To support this objective the documentary script is needed and it will be useful for the advertising and make Tulungagug's heritage known worldwide. Unfortunately, only few people want to make a kind of writing documentary as a result of their visit. The documentary of their visit is mostly in the form of photographs which is uploaded in Facebook Group. The photograph, actually, can be made as an inspiration to write and produce more prestige documentary script. As an ethnographic research, this present paper starts with the description of beautiful places in Tulungagung. Some reasons of why the member never put the documentary on writing are also discussed. The next point is how to make the result of exploration as a documentary script. It is hoped that this present paper can inspire and motivate people, particularly people in Tulungagung, to create writing. Moreover, the writing can also bring benefits for Tulungagung itself. Indirectly it will expose the heritage of Tulungagung which only few people know.

Keywords: *Paciwistu, Tulungagung's beauty, creative writing* |
| 2. | *Wisma Yunita*
English Study Program, Universitas Bengkulu
I_wish_0702@yahoo.com | **Incorporating Local Wisdom in Folklores into English Short Stories in University Classroom Writing:** *Why and How?*

Wisma Yunita
English Study Program, Universitas Bengkulu
I_wish_0702@yahoo.com

Abstract
Learning a language means learning its culture. Local wisdom as a |

part of a culture is an important and inseparable aspect of a language of a community. The local wisdom is usually inherited from generation to generation mostly by a word of mouth. It is in stories, proverbs, songs, and riddles which is known as folklores. In a country such as Indonesia, a big archipelago country, there is a lot of folklores to be used in English language teaching. In this country, where English has a status as a foreign language, the culture of the English speaking countries has been learnt for a long period of time by the English language learners. Exposing a lot by the culture of those inner circle countries, it is now the time for the practitioner, especially the English teachers at universities, to move further and incorporate the local wisdom in folklores into English short stories in university classroom writing. The process of incorporating the local wisdom in folklores into the English short stories will stimulate the students' creativity in writing. In this paper, the writer will discuss about the reasons why the English teachers in Indonesia especially at universities should incorporate the local wisdom in folklores into English short stories in classroom writing and provide the practical steps on how to incorporate the local wisdom in folklores into the English short stories.

Keywords: Folklores, local wisdom, short stories and writing.

| 3. | *Juliati*
Juliati.fib@gmail.com | **Simple, Local and Critical Notions as the Starting Points in Writing Process: The Use of Ahmad Tohari's Anthology of short stories entitled *Rusmi Ingin Pulang* in Creative Writing Class**

Juliati
Juliati.fib@gmail.com

As an attempt of incorporating local wisdom in creative writing class, one of the activities that the teacher has to do is searching local literature. One of the local literatures which can potentially be used is Ahmad Tohari's short stories compiled in an anthology entitled *Rusmi Ingin Pulang*. Assuming that there is abundance of local wisdoms in it, the teacher's next step is revealing the local wisdoms and integrating them in the learning process. With his reputation as one of Indonesian prominent writers who consistently elevates rural society, Ahmad Tohari is also well-known for his simple style of writing, simple theme, and local values. In spite of his simplicity and locality, there is an interesting aspect concerning his lucid notion of being critical as the base of his creative writing. In his short stories compiled in this anthology, Tohari puts forward his critical views concerning what happens to rural woman. As an act of criticism can lead to an act of creativity, it can be said that being critical opens spaces for being creative in writing. This paper distinctively aims to reveal Ahmad Tohari's simple, local and critical notion reflected in his anthology of short stories *Rusmi Ingin Pulang*, and to find out how these notions can be exposed in creative writing activities to arise the students' ability in producing their work. The result of this paper is expected to be fruitful for teachers of creative writing class in gaining success of incorporating local wisdom in their teaching |

Incorporating Local Wisdom in Folklores into English Short Stories in University Classroom Writing: *Why and How?*

Wisma Yunita
English Study Program, University of Bengkulu
I_wish_0702@yahoo.com

Abstract

Learning a language means learning its culture. Local wisdom as a part of a culture is an important and inseparable aspect of a language of a community. The local wisdom is usually inherited from generation to generation mostly by a word of mouth. It is in stories, proverbs, songs, and riddles which is known as folklores. In a country such as Indonesia, a big archipelago country, there a lot of folklores to be used in English language teaching. In this country, where English has a status as a foreign language, the culture of the English speaking countries has been learnt for a long period of time by the English language learners. Exposing a lot by the culture of those inner circle countries, it is now the time for the practitioner, especially the English teachers at universities, to move further and incorporate the local wisdom in folklores into English short stories in university classroom writing. The process of incorporating the local wisdom in folklores into the English short stories will stimulate the students' creativity in writing. In this paper, the writer will discuss about the reasons why the English teachers in Indonesia especially at universities should incorporate the local wisdom in folklores into English short stories in classroom writing and provide the practical steps on how to incorporate the local wisdom in folklores into the English short stories.

Keywords: *Folklores, local wisdom, short stories* and *writing.*

1 Introduction

Writing is one of the four skills in English language learning which is considered to be difficult to learn including in a country such as Indonesia. In Indonesia, in which English has a status as a foreign language, English is learnt in Junior High school until university level. At university, such as University of Bengkulu, writing is given in stages starting from Writing I, II, III, IV and end up in Academic Writing (English Study Program: 2013). In learning those writing courses, the students are exposed mostly to the culture of the target language. It is very rarely that they are exposed to the culture of the students' language. Meanwhile, if they learn the language by using materials or the topic they are familiar to and in the immediate environment of the students, the involvement of the students will be higher (Pattiwael: 2005) which will end up in lessen their difficulties in mastering the language especially the writing skill. One of the materials they are familiar with is the Indonesian folklores which have local wisdom in them. The local wisdom in

these folklores can be incorporated into short stories written by the students in the writing classroom at university. The process of incorporating the local wisdom in folklores into the English short stories will stimulate the students' creativity in writing. In addition, it can also instil the wisdom of the Indonesia people into the students' head since the task of education is also creating a "complete man", one who has multifaceted skills – intellectual, social, emotional and attitudinal, moral and spiritual (Satsangee, Saxena and Paul: 2010)

2 Local Wisdom in Folklores

Local wisdom as a part of a culture is an important and inseparable aspect of a language of a community. The local wisdom is usually inherited from generation to generation mostly by a word of mouth. It is in stories, proverbs, songs, and riddles which is known as folklores. Padmanugraha (2010) define local wisdom as the knowledge that is discovered by local people through the accumulation of experiences in trials and integrated with the understanding of surrounding nature and culture. In addition, Meliono (2011) proposes local wisdom as a form of expression of an ethnic in a country e.g. Indonesia, out of which, the people do their activities and behave accordingly adjusted to the idea, and at last, their actions generated certain works. Local wisdom is a way to solve environmental problems in society in their own way which called by modern people as negotiation or exchange thought (Machmud: 2013). In further, Padmanugraha (2010) mentiones that local wisdom can be beneficial to the people if it is integrated with the understanding of surrounding nature and culture, flexible to the global situation, effective in providing income, reducing cost/expenses, production of efficacy and improve quality of life, and simple but elaborative and comprehensive.

This local wisdom is adhered in folklores. Folklores can be stories, proverbs, songs, and riddles. Folklore is something that is regarded as the capital of presence on the basis of desire for local contact with others (Widiyanto and Kustantinah: 2013) and can display the values in society (Semi: 1993). In folklores, the principles of morality, ethics and religious values are inferred. In addition, Dundes in Carthy (1984) mentions that folklores includes forms from major to minor such as epics, myths, legends, fairytales, fables, proverbs, riddles, songs, jokes, insults, and toasts to nursery rhymes.

In further, Machmud (2013) mentions that folklore forms contained in a community can be story prose folk (myth, legends, and fairy tales), the expression of

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the people (adage, byword and maxim), poetry of the people, songs of the people, theatre people, motion cues (squint eyes of love), tool reminder (send betel mean to woo) and musical instrument (clappers, gongs, drum, etc.). Those folklores function as the system of projection, amplifier custom and as an educational tool (Boscon in Nurudin as cited by Machmud (2013).

Aside from those definitions of folklore, it also has functions in a community where it is exist. Adams in Carthy (1984) discusses function of folklores as validation, integration or maintaining conformity control, compensation and education. The first function to validate means when there is doubted pattern or when accepted practice in the community is violated. Folklores can validates certain aspects of culture and justifies its rituals and institutions. As an example is the story of *Ikan Larangan* in West Sumatera. The local community obey the rules for not catching and eating the fish except on the determined date, the ten days of Muharram month in Islamic calendar. The local people believe that when the fish is caught and eaten, the person's stomach will become bigger and end in death. This stories is told and being believed from generation to generation. The second function of folklores is to maintain conformity or control which means folklores can be used to express social approval of those who conform. Adams in Carthy (1984) named this function as integration in which telling stories can be the ice breaker media for a person to be accepted in a group. The third function of folklores is as compensation for something lacking in reality, and by telling a tale may serve as an ego building device for the teller. Someone who can tell stories will be considered more knowledgeable. The last function of folklores is to educate which mean folklores can carry along and teach the history of a people as well as its cultural norms diligence, respect, perseverance, etc. To educate seem the most dominant function of folklores since many stories or legend and myth in every region of a country has moral values or life lesson. Some examples of this function are the legend of *Malin Kundang* from West Sumatera which has a moral value to not be a rebellious son or disrespect of a mother.

Those functions of folklores proposed by Adam in Carthy (1984) seem relevant to the condition in Indonesia. Indonesia is an archipelago country with 17.508 islands spreads in equator between two continents; Asia and Australia (Tama: 2012). It has varieties of ethnics, beliefs, customs and traditions. Each local area has its own policy, custom, tradition wisdom and folklore. One part of the folklores called stories. Some stories are written nowadays, but years ago some of them are only

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preserved orally from generation to generation. Some popular examples of the stories are *Mudin Karok* from Madura (Rukmi et.al in Mujizah, 2013), *Pak Banjir* from Central Java (Suwignio in Mujizah, 2013), *Pak Belalang* from Riau (Jusuf et.al, in Mujizah, 2013), *Singarewa* from Kalimantan (Danandjaja, in Mujizah, 2013), *Malin Kundang* from West Sumatera, *Putri Serindang Bulan* from Bengkulu, and *Jaka Tarub* from Java. Those stories have the local wisdoms and moral values which can be taken as a lesson in life. The local wisdoms and moral values can also be brought into a classroom teaching and learning especially in writing classroom at a university level.

3 Why Incorporating the Local Wisdom in Folklores into Classroom Writing

Learning a language means learning its culture. Both language and culture are inseparable. Brown in Richards and Renandya (2002) suggest that whenever teaching a language, the teacher also need to teach the complex system of cultural customs, values, and ways of thinking, feeling and acting. In further, Brown (2007) again tells that culture is really an integral part of interaction between language and thought. It can be inferred that language practitioners especially the teachers cannot ignore the strong ties between the two in their process of teaching and learning.

In relation to the culture in the context of learning English as a foreign language, the culture to be learnt is not merely the culture of the English speaking countries. A teacher can also bring the local culture or the learner's culture especially in the process of learning the productive skills; speaking and writing. Since the culture of the English speaking countries cannot be left alone, English language teachers can use materials related to these countries more dominantly in the process of learning the receptive skills; reading and listening rather than in the process of learning the productive skill; speaking and writing. This is in line with Sukarno (2012) mentions that teaching English as a foreign language is about both English cultures – mostly for receptive skills and local cultures – mostly for productive skills in discussing English language elements.

In further, Sukarno also clarifies that cultures adopted and adapted from English speaking countries can be meaningful input texts for receptive skills. For productive skills, the materials can be explored and elaborated from students' cultures so that moral values, living values, and local wisdoms can be discovered and identified for character building. A teacher who teaches English by utilizing the material from the students' culture will be more appreciated by the students if she/he is able to clarify

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to the students that in learning English language they may not leaving their own culture behind. The teacher needs to also clarify to the students that learning English does not mean merely learning about the English cultures. The teacher needs to instill to the students' minds that their culture is also a precious one. Davis in Sukarno (2012) stating that students' daily lives, cultures, environments, hopes and fears, and needs must be involved in what is happening around them in the class during the teaching and learning process.

Incorporating the local custom, traditions, values and wisdom into the teaching and learning process in a classroom surely has purposes since the culture of the English speaking countries has been learnt for a long period of time by the English language learners. There are several purposes of incorporating the local wisdom especially the local wisdom in folklores into a classroom; (1) to add knowledge on the wisdom existing in students' own culture, (2) to preserve the local culture, (3) to enhance students' motivation to learn, (4) to stimulate students' creativity in learning, (5) to support the character-based education.

First, to add knowledge on the wisdom existing in students' own culture means exposing the students more to their own culture. Nowadays, it can be seen that students do not know much about the stories and legends in their own areas. If they do not know the stories, they will not be able to know the wisdom in the stories and legends. Some probably hear the title of the story but when they are asked to tell the story, they cannot do it. By incorporating them in teaching and learning process, it will be able to add their knowledge more on their own culture.

Second, to preserve the local culture means to facilitate the inheritance of the culture from generation to generation. Nowadays, not many parents still do the storytelling before their children go to bed. If they did, usually they will tell the story about Cinderella or Snow White. By incorporating them in teaching and learning process, at least the activity will help the students to understand the values and wisdom of their own culture. They will know more about the stories from their very own country.

Third, to enhance students' motivation to learn means by using the stories from their own culture or region, they will have more motivation to learn. A teacher can enhance the students' motivation, if the teacher plans the lesson well and is wise in choosing the stories. For example, the teacher assigns the students to find out a person in their own environment to tell the stories or the legends and record them by

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using media such as the mobile phones they have. This activity will be more challenging and will motivate them more to do their best.

Fourth, to stimulate students' creativity in learning means using students' abundant energy to be creative and utilize the students' curiosities. The teacher can do these by asking the students to write stories they have record as in the previous example. The activity can be done in group or individually and in or out of the classroom.

The last, to support character building or character-based education means helping the students to have better attitude toward other people. Instilling good morality such as being honest, telling truths and being respectful to others can be done by teachers through utilizing stories and legends of the local culture. Schools and higher education institutions and the members are responsible for character building as the function of education is to develop abilities and characters and nation civilization as stated in Act No. 20 Year 2003 about National Education, Article 3 Sukarno (2012).

From the explanation above, it can be summarized that in learning English as a foreign language – in Indonesia, the students and the teachers need to understand the needs of appraising their own culture and start to learn the language by incorporating their own culture in the teaching and learning process. Indonesia has variety of traditions, customs, literature, and wisdoms. Each of its regions has its own unique tradition and (local) wisdoms which can be abundant sources for the teaching and learning English. One way to understand those traditions and wisdoms is through incorporating local wisdom in folklores into classroom writing.

4   How to Incorporate the Local Wisdom in Folklores into Classroom Writing

Writing is an activity of transferring ideas in one's head into a paper by typing or writing them by hands. Writing plays a major role in the academic life of students whether they are in the elementary, secondary or tertiary level of their education. At the tertiary level of education such as at university of Bengkulu, writing is given in grades: Writing I, II, III, IV and Academic Writing (English Study Program: 2013). In Writing III, one of the aims of the course is the students know and are able to write texts based on its various genres (narrative, descriptive, exposition, recount, etc) which are taught in junior and senior high school level. In order to achieve such goals especially in writing narrative text, the teacher can utilize folklores such as

stories, legends and myths which contain local wisdom in the students' environments into the classroom writing. Incorporating the local wisdom in folklores into the classroom writing can be done by using the following steps named SCREWS. SCREWS is an acronym which stands for Search, Choose, Read, Evaluate, Write and Share.

The first step is **Search**. In this step, the teacher asks the students to search for a story from their own regions. The story should be in their first language or Indonesian and in English version. Since the students at university can come from various regions, there will many stories can be collected. They teacher can suggest the students to get the story from campus or local public library or from internet. Alternatively, the teacher can search the stories herself and bring them to the classroom as the teaching materials. Either way will have its own benefit.

The second step is **Choose**. In this step, the teacher and the students work together to form a group of 2 or 3 students to work with and decide what stories to be learnt. In this step, it is suggested to approve a story which is quite familiar to the students. For instance, a legend from West Sumatera entitled *Malin Kundang* or *Tangkuban Perahu* from West Java or a story that is completely new to most students in the class.

The third step is **Read**. In this step, in which students have been in their best group with the stories they have chosen together and approved by the teacher, will read the story. The students read it individually in their groups. In addition, the teacher can also display the chosen story in LCD projector in front of the class.

The fourth step is **Evaluate**. In this step, the students work in group and see the story in deeper in terms of the elements of the story (the characters, the setting, the plot, the moral values and the life lesson) and identify the language features. They identify each of the stories, the English and Indonesian version.

The fifth step is **Write**. In this step, the students are given another story in Indonesian version and then are asked to write the story in English. They do the writing in group of 2 or 3 students. In this step, the teacher can prepare a simple hand out to outline the story. The outline consists of title, point of view, setting, characters, plot and the wisdom or the moral values of the story.

The last step is **Share**. In this step, the students share their story to other groups in the class. After that, each of the groups is given a writing rubric (see appendix) and asked to check the story the group have got and give the score based on the writing rubric given. This step can also be called share and evaluate. It is practicing

the peer- correction in the class. It is also practicing to be honest and fair in evaluating other works.

Those steps of incorporating the local wisdom in folktales into short stories can also be done in other level of writing class by considering the level of the students in English. If the students are in elementary level in English, the teachers are suggested to create simple activities and use shorter stories. In addition, the teacher can also maximizing the students activities incorporating the local wisdom in folklores into short stories by assign students to record popular stories told by elderly people in their regions and then bring them to the classroom and do the writing activities as in the above steps except the first step.

5. Conclusion

Learning a language means learning its culture. Language and culture are two inseparable entities. In learning English as a foreign language, as in Indonesian context, the learners are exposed dominantly by the culture of the English speaking countries. In fact, the practice is not merely supposed to be in such way because the language practitioners especially teachers should also consider incorporating the culture of the learners into the classroom. One way to do so, the teacher can incorporating the local wisdom in folklores into classroom writing especially at the English study program at university level. At University of Bengkulu, as an institution producing the future English teachers, the practice can be done in Writing III course in which one of the aims is to make the students know and are able to write texts based on its various genres (narrative, descriptive, exposition, recount, etc) which are taught in junior and senior high school level. The proposed step to incorporate the local wisdom in folklores into classroom writing is named SCREWS which stands for Search, Choose, Read, Evaluate, Write and Share. This step can be practiced in a lower level of education and before doing so, the teachers are suggested to create simple activities and use shorter stories.

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Writing Rubric

Student Name/Group: _____   Score: _____

	Organization	Content Knowledge	Grammar/ spelling
3	The folktale is very well-organized. The beginning grabs attention, the middle builds the story with details, and the ending is strong.	The student has clearly modeled their writing on a type of folktale and demonstrated a considerable knowledge of folklore.	The student has used correct grammar and spelling.
2	The folktale is organized. It has a beginning, middle, and end.	The student has modeled their writing on a type of folktale and has demonstrated knowledge of folklore.	The student has made 1-5 mistakes in grammar and spelling.
1	The folktale is somewhat organized. It is missing either a beginning or and ending.	The student has modeled some aspects of their writing on a type of folklore. They have demonstrated some knowledge of folklore.	The student has made 5-10 mistakes in grammar and spelling.
0	The folktale is not organized. It does not have a beginning or an ending.	The student has not modeled their writing on a type of folklore and/or has not demonstrated knowledge of folklore.	The student has made more than 10 mistakes in grammar and spelling.

Modified from Glenco Literature (2007)

Comments: