Teaching Bahasa Indonesia
Using Rendra's Ballad *Nyanyian Angsa* (Swan Song)

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Abstract, Many young Bahasa Indonesia (BI) teachers teaching BI as a foreign language lack experience with instructional materials because there have not been enough BI textbooks for this purpose. Apart from this, students may need something more interesting and fresher. It is, therefore, necessary for teachers to be innovative and creative in developing instructional materials like using poems. Literature in the target language can become a rich source to be exploited for this purpose. The tasks may focus both on linguistic competence and literary competence as well as values found in the work. This paper is trying to show how *Nyanyian Angsa* (Swan Song), a ballad by Rendra, an famous Indonesian poet, can be used to create instructional materials. The method used in creating the materials is the WH-model. For **vocabulary** (*kosa kata*), one has to think of words in relation to, for example, collocation as in '*makanan cepat saji*', connotation as in "*makan hati*", appropriateness as in not using '*kamu*' or '*kau*' for an older or respectful person, etc. For **reading comprehension**, since the poem is for advanced level, tasks created should approximate those that can be handled by native speakers of BI, for example, "*Siapakah yang dimaksudkan dengan 'seorang lelaki' dalam puisi itu*?"; for **expressions**, one can ask question like "*Apakah makna 'Malaikat penjaga Firdaus' dalam puisi itu*?"; for grammar (tata bahasa), one can create tasks, for example, on the affix /***ke-an/*** or the infix /**-i**-/ like in gigi>gerigi, etc. The poem may be dramatized with students assigned to play the role of a certain character, or students may also be assigned to produce a video. For values in the poem, students may be assigned to find issues related to the Seven Deadly Sins. To conclude, one can see that *Nyanyian Angsa* can be created with imagination to result in very effective instructional materials.

KeyWords: Bahasa Indonesia; Rendra; Ballad; *Nyanyian Angsa;* Swan Song

1 Introduction

Today, BI is becoming more popular in an increasing number of countries. In fact, in 72 countries BI is taught formally such as in Maroko, Germany, Poland, Australia, Canada, Vietnam, Korea, and Thailand (Sari, Sutama, & Utama, 2016). Since it is a new language among the foreign languages taught in the world, the BI teachers, particularly the inexperienced ones, need more inspirations dealing with how to create learning materials.

Learning materials can be created using any authentic sources in BI. Suyitno, et al wrote "Teaching Materials and Techniques Needed by Foreign Students in Learning Bahasa Indonesia" (2017) discusses teaching materials and techniques citing other scholars on theories on these two areas. Other ones have come with more real examples with real teaching materials such as Megawati (2014) who developed a learning media of intermediate e-book for BI, a textbook was written by Karim (2015), or a technology-based learning media was developed by Siroj (in Gusnawaty & Nurwati, 2019) produced a study on a BI learning model based on local intercultural politeness. All these sources discuss the teaching materials from one way or another but literary materials.

1.1. The Common Excuses and the Favorable Points

When it comes to the use of literary works in the foreign language classroom, the common excuses teachers often make are that: (a) They are not well-trained in the literary theories and concepts; (b) The language of literature is often too difficult to deal with; (c) Literary works are often too long; (d) Etc.

Despite the excuses, there are favorable points that one cannot deny. Ur, for one, in her *A Course in Language Teaching* (1996) points out some, that literature: (a). provides examples of different styles of writing, and various authentic uses of the language; (b). is a good basis for vocabulary expansion; (c). can supply an excellent jump-off point for discussion or writing; (d). involves emotion as well as intellect;(e). is a part of the target culture; (f). contributes to world knowledge; (g). raises awareness of different human situations and conflicts.

Still related to the favorable points, Duff & Maley (1990:6) consider three types of justification for literature in language classroom: (a) *linguistically*, literature offers genuine samples of a very wide range of styles, registers, and text-types at many levels of difficulty; *methodologically*, it offers unique opportunities for students to develop their knowledge of literariness and to promote imagination, and; *motivationally*, literature is a rich source of classroom activities. By reading literature, students can deal with human conflicts and they can also relate them to their own experiences. Literature does have so many advantages.

1.2. The Functions of a Language Teacher

Fatubun (2016) maintains that the language teacher has a double function: a language teacher and a *guru*, which implies the role of a poet. Using literary materials in the FLT classroom, language teachers should be like poets who would make clear (the) "unapprehended inspiration", "the gigantic shadows", "the elusive words", and explain the unmoved "influence" that moves presented by poetry as put forth by Shelley in his "A Defence of Poetry" (in Richter 1989:340).

1.3. The Cognitively Demanding and Context Reduced Tasks

The points put forth by Ur and Duff & Maley above are very encouraging and teachers should find them inspiring to work with literary materials. The advices are worth noticing but it is even better if we can think of our own to create teaching materials from literary works. When deciding to do so for the foreign language teaching (FLT), there are three things need to be considered. The tasks created should be for: (1) linguistic competence, (2) literary competence, and (3) sympathy for human experiences and conditions expressed in the works. This paper will show how these aspects may be developed in the tasks for the betterment of *linguistic competence* and *literary competence* as suggested by Culler (in Richter 1989:918).

Teaching a complex poem like *Nyanyian Angsa* is cognitively demanding because of the reduced context. Materials like this poem are not for basic interpersonal communication skills development like the simple notional-functional tasks. They are more for the academic situations in which the use of language is very much decontextualized. Cummins (in Franson, 1984) shows this situation in the following figure:
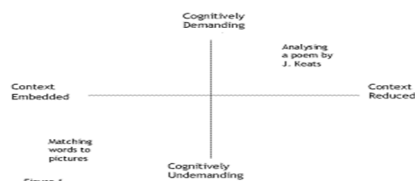
Figure 1.

The teacher should provide context that leads students to fully comprehend the poem. Teaching *Nyanyian Angsa* (Haryono, 2015) should belong in the upper right section of the figure; whereas the basic skills belong in the lower left section. Tasks therefore should focus more on the more academically challenging ones. This does not mean that the basic skills are neglected.

1.4. The Function of Poetry in the FLT Classroom

What I have always believed about the presence of any literary work in the FLT is that it – let alone poetry - should always aim at linguistic competence, literary competence, as well as messages in the poem. These three things should always be there because when we teach a piece of literary work, we are educating learners to be both good speakers of the language in a more sophisticated level and a good person because of the message delivered in the poem. Billows (1961:238) as cited in Carter and Nunan (2001), has this to say:

> To leave poetry out of a language course ... is to renounce an extremely effective and labor-saving method of absorbing useful language. ... to abandon opportunities to humanize and warm what may be a very dry and chilly traffic in words and information. ... to renounce the hope of delivering us from the pedesterian writing – ... – of the textbook writer. ... to neglect an important and powerful aid in establishing in the pupils'mind a favourable mental set. ... to stop short of what might be most rewarding in the pupil's experience of the language.

Bellows's words give us three related objectives to be emphasized: to provide opportunities to humanize students, to save students from pedestrian language, and to establish in the students a favorable mental set that is eventually built in them favorable character.

1.5. How to Deal with Poetry in the Foreign Language Classroom

Generating Activities. Maley (in Carter & Nunan, 2001, see also Cipolla, 1987) says that literature can be considered both as general texts and literary texts. Activities can be generated in both ways accordingly. So, he says, to generate activities, a teacher can use the "what, how, who, when, where, why" model. For any text at all, it is possible to examine: *what it contains: language features, information, and what associations and personal feelings it arouses; *how it works: repetition, rhyme, rhythm, metaphor, oxymoron, etc.; *who wrote it and who it was addressed to; *when/where it was written: background information on the socio-cultural and personal context; *why it was written; why certain choices were made (e.g.

why a poem and not a novel? Why this word and not that one, etc.). These questions have the potential to generate both interactive linguistic and literary tasks, as well as tasks for favorable values.

2   Findings

One can make use of the valuable advice above, but one is also free to use his or her own imagination and creativity to create tasks that may help achieve the three competence said earlier: linguistic competence, literary competence, and values.

2.1. *Linguistic Competence Development*

For language skills development, an innovative and creative teacher may invent fresh and novel ways in order to successfully make various kinds of tasks to teach the poem, starting from vocabulary to grammar to expressions, etc. or in any other order the teacher wishes.

VOCABULARY (KOSA KATA)

When teaching vocabulary, one has to think of words in relation to (1) form: pronunciation and spelling, (2) grammar, (3) collocation as in '*makanan cepat saji*', (4) aspects of meaning (a) denotation as in "*makan nasi*", (b) connotation as in "*makan hati*', (c) appropriateness as in not using '*kamu*' or '*kau*' for an older or respectful person, (5) meaning relationships: (a) synonyms i.e. items that mean the same, or nearly the same as in '*bisa*' and '*racun*'; (b) antonyms i.e. items that mean the opposites as in '*malas'* vs '*rajin'*; (c) hyponyms i.e. items that serve as specific examples of a general concept e.g. '*bayam*' and '*sayur'*; (d) co-hyponyms or coordinate i.e. items that are the same kind of thing e.g. '*biru*' and '*merah'*; (e) superordinates i.e. general concepts that cover specific items e.g. '*binatang': 'anjing',* '*kucing'*; and (f) translation i.e. words or expressions in the learner's mother tongue that are (more or less) equivalent in meaning to the item being taught as in '*kepala batu*' for pig-headed; and (6) word formation i.e. morphology, e.g the affix /*ke-an*/ as in '*keadilan'*, the infix /*-i-*/ as in '*gigi'>'gerigi'* (adapted from Ur, 1996:60-62). So many things to create.

LATIHAN 1. Carilah dalam kamusmu atau di Google arti kata-kata yang dicetak miring dan diberi bernomor berikut. Pilihlah arti kata yang cocok dengan konteks. Jangan lupa sertakan pula jenis katanya, seperti KATA BENDA (kb), KATA KERJA (kk), dll.

Majikan[1] *rumah pelacuran*[2] berkata kepadanya:
"Sudah dua *minggu*[3] kamu *berbaring*[4].

Kata dari puisi	Arti bahasa asing tersebut	Arti bahasa Inggris
majikan (kb)		Owner
rumah pelacuran (kb)		Brothel
minggu (kb)		Week
berbaring (kk)		lie down
Dan seterusnya		

If the foreign language is English, we may find the synonyms or antonyms in English.

LATIHAN 2. Carilah dalam kamusmu atau di Google arti kata-kata berikut dalam bahasa Inggris. Pilihlah arti kata yang cocok dengan konteks. Jangan lupa sertakan pula jenis katanya, seperti KATA BENDA, KATA KERJA, dll. dalam kurung. Sesudah itu, cari padanan katanya.

[1]*Sakit*mu makin menjadi.
Kamu tak lagi [2]*hasilkan uang*.
Malahan kapadaku kamu [3]*berhutang*.

Kata dari puisi	Arti bahasa Inggris	Padanan dalam BI
sakit (kb)	Sickness, ailment	Penderitaan
hasilkan (kk)	Produce, make	Datangkan, hasilkan
uang (kb)	Money, buck	Duit, kepeng
berhutang (kk)	Owe	Bertagihan (?)
Dan seterusnya		

LATIHAN 3. Carilah jenis-jenis kata yang lain yaitu KATA BENDA (kb), KATA KERJA (kk) dll. dari kata-kata yang dicetak miring di bawah ini.

Dokter geleng kepala dan [1]*menyuruh*nya [2]*telanjang*.
Ia [3]*kesakitan* waktu [4]*membuka* baju
sebab bajunya [5]*lekat* di borok ketiaknya.

Kata dari puisi	KATA BENDA	KATA SIFAT	KATA KERJA	KATA KETERANGAN
menyuruh (kk)	pesuruh, suruhan	Suruh-suruh		
telanjang (ks)	Ketelanjangan	Bertelanjang	menelanjangi,	
keakitan (ks)	penyakit, pesakitan	sakit-sakitan, menyakitkan (?)	menyakiti, menyakitkan (?)	
membuka (kk)	pembuka, pembukaan	buka-bukaan, terbuka	membukakan,	
lekat (ks)	pelekat, pelekatan	melekat (?)	Melekatkan	
Dan seterusnya				

READING (MEMBACA)
  Nyanyian Angsa is a poem for advanced level. That is why tasks created should approximate tasks that can be handled by native speakers of BI, especially the highly educated ones. Tasks should involve more complex thinking than mere comprehension. Tasks, therefore, should include reading, speaking, and writing, etc. This is what Ur (1996:150) suggests. She goes on to advice on the authenticity of text and task, beyond understanding, and combining skills. In learning a foreign language, we want our learners to be able to handle materials not just at the social level, but at the academic level as well. We need therefore to practice with various types of near authentic or authentic materials to create tasks. At this stage discussing a poem like *Nyanyian Angsa* would be an appropriate task, a performance of the poem would also be a good one. Literary materials demand that we go beyond mere comprehension to more complex responses to the ideas in the text such as interpretation, criticism, etc. Here tasks should be created in such a way as to invite more complex thinking in a more complex process.

COMPREHENSION QUESTIONS (PERTANYAAN PEMAHAMAN)
LATIHAN 1. Jawablah pertanyaan-pertanyaan berikut dalam kelompok-kelompok yang terdiri atas 3 sampai 4 orang.

1. Ada berapa institusi yang dikritik oleh Rendra? Sebutkan institusi apa saja.
2. Siapakah yang dimaksudkan oleh Rendra dengan 'seorang lelaki' dalam kutipan berikut?

Seorang lelaki datang di seberang kali. Ia berseru: "Maria Zaitun, engkaukah itu?" "Ya," jawab Maria Zaitun keheranan. Lelaki itu menyeberang kali. Ia tegap dan elok wajahnya. Rambutnya ikal dan matanya lebar. Maria Zaitun berdebar hatinya.	Ia seperti pernah kenal lelaki itu. Entah di mana. Yang terang tidak di ranjang. Itu sayang. Sebab ia suka lelaki seperti dia. "Jadi kita ketemu di sini," kata lelaki itu. Maria Zaitun tak tahu apa jawabnya.

3. Ada adegan hubungan intim dalam puisi itu. Selain ada kutipan lain dalam puisi itu, coba baca juga kutipan berikut ini. Apa maksud Rendra dengan adegan ini?

Ia merasa seperti minum air kelapa. Belum pernah ia merasa ciuman seperti itu. Lalu lelaki itu membuka kutangnya. Ia tak berdaya dan memang suka. Ia menyerah. Dengan mata terpejam ia merasa berlayar ke samudra yang belum pernah dikenalnya. Dan setelah selesai	ia berkata kasmaran: "Semula kusangka hanya impian bahwa hal ini bisa kualami. Semula tak berani kuharapkan bahwa lelaki tampan seperti kau bakal lewat dalam hidupku." Dengan penuh penghargaan lelaki itu memandang kepadanya. Lalu tersenyum dengan hormat dan sabar.

4. Apa sajakah makna kata *Firdaus* dalam puisi ini?
5. Alusi-alusi dalam puisi ini sebagian adalah alusi-alusi pada kitab suci apa?
6. Kenapa puisi ini disebut balada? Sebenarnya apa itu balada?
7. Karena puisi ini bernuansa keagamaan, coba temukan isu-isu yang berhubungan dengan "Tujuh Dosa Berat" (The Seven Deadly Sins) yang diajarkan Gereja dalam puisi ini?
7. *Dan lain-lain*

SPEAKING AND READING (BERBICARA DAN MEMBACA)
    The questions in the READING COMPREHENSION section may also be used as a basis for group discussions. Each group is assigned one or two questions to work on. After they have finished working, they are gathered and share what they have with other groups.
    Before the teacher and learners may perhaps decide on performing the complete ballad (as what I have done with my English major students), several selected scenes from the poem may be taken to be performed in the classroom. Since the poem has the English version, it is a good idea to perform the selected scenes both in BI and in English and have the class comment on the acting ability of the students. They may comment on whether or not they have done the acting out successfully in representing the characters they act out.

TATA BAHASA (GRAMMAR)
    For grammar, the teacher can take any grammatical points he or she sees as problematic for the learners. Let us take two grammatical points from the poem as examples. First, let us

take the affix /**ke-an/**. One function of the affix /**ke-an/** is to form a noun. In the poem we have this exemplified in: "Tidak. Saya terdesak *kemiskinan*." But this affix does not just function to form a noun; it also functions to form parts of speech of some other kinds. In the poem we can have a task such as the following to have students find out for themselves this other parts of speech.

Coba kita identifikasikan kata-kata yang berimbuhan /*ke-an*/ berikut. Setelah itu kita tentukan termasuk jenis kata apakah kata-kata itu.

1.Ia [1]*kesakitan* waktu membuka baju.	5.Pelacur lemah, gemetar [5]*ketakutan*.)
2.Aku gemetar [2]*ketakutan*.	6.Lantaran itu ia sadar lagi [6]*kegagalan* hidupnya.
3.Ia menunggu sambil blingsatan dan [3]*kepanasan*.	7."Ya," (jawab Maria Zaitun [7]*keheranan*).
4."Tidak. Saya terdesak [4]*kemiskinan*.	8.Sedang sementara ia [8]*keheranan*.

Now we can see that this affix can also be used to form an adjective. So, if we check the task above, the italicized words in (1), (2), (3), (5), (7), and (8) belong to the same part of speech, ADJECTIVE. Numbers (4) and (6) belong to another part of speech, NOUN.

Let us have another grammatical point, about the prefix /**me-/**? One of the common prefixes that identify an active verb is /**me-/**. But /**me-/** may also function to form other parts of speech. The case is similar to the affix /*ke-an*/. We may then have a task as the following.

Coba anda identifikasikan kata-kata yang berprefiks /*me-*/ berikut. Setelah itu anda tentukan termasuk jenis kata apakah kata-kata itu.

Sakitmu makin [1]*menjadi.* …	Lalu berjalan [6]*menuju* ke luar kota.
Wajahnya tegas dan dengki dengan pedang yang [2]*menyala*	**…**
[3]*menuding* kepadaku. …	Ia tak lagi [7]*merasa* sepi. …
Ia [4]*meledak* marah tapi buru-buru jururawat [5]*menarik*nya. …	Ia [8]*merasa* bertemu sobat lama. **…**
	Belum pernah ia [9]*merasa* ciuman seperti itu. …
	ia [10]*merasa* berlayar

Now we can see that this prefix, apart from functioning as a transitive verb, it can function as a copular verb, and an adverb. If we check the task, the italicized words in (1), (4) are a change of state copular verbs; (7), (8), (10) are perception copular verbs; (2), (3), (5), and (9) belong to the same part of speech, FULL VERB. Number (6) is not a verb at all, it is an ADVERB.

2.2. *Literary Competence Development*
EXPRESSIONS (EKSPRESI)

Expressions are of different forms and styles in different cultures. Some may be very exclusively, locally bound to the local culture of the poet; some may be personally created by the poet from his or her own perception. They, however, may also be very universally found

in many cultures of the world and therefore have universal appeals and most students may relate to them quite easily. These are very often tropes.

LATIHAN 1. Coba jelaskan ekspresi-ekspresi berikut ini. Usahakan agar penjelasan anda cocok dengan konteks puisi.

1.*Malaikat penjaga Firdaus.* Apa kira-kira makna frasa ini?	5.*"Kamu galak seperti macan betina."* Coba expresikan kalimat ini dengan cara lain.
2.*"Apa kamu – mm – kupu-kupu malam?"* Apakah itu yang dimaksud dengan *kupu-kupu malam?* Majas apa yang dipakai oleh Rendra di sini?	Kalau dikontraskan dengan nomor 2, apakah majas yang dipakai Rendra di sini?
3.*"Santo Petrus!"* Dalam BI sehari-hari, coba gantikanlah ekspresi ini dengan sebuah ekspresi yang serupa. Mengapa Rendra memakai ekspresi ini dan bukannya yang lain?	6. *Pandangnya berkunang-kunang.* Apa makna ekspresi *berkunang-kunang* dalam kalimat ini?
4. *Dan muka pastor menjadi merah padam.* Apa makna frasa *merah padam* dalam kalimat ini?	7.*Sambil menari kumasuki taman firdaus dan kumakan apel sepuasku.* Adakah perbedaan makna kata *firdaus* di sini dengan yang ada dalam soal nomor 1?

Let us see some possible explanations for (1) and (7). The word *firdaus* in the two sentences seem to mean different things. In number 1, the word seems to mean good worldly services e.g. services provided by health institutions as represented by the clinic with the physician and the nurse; love given by fellow human beings as represented by those in the brothel, alms by the business world as represented by the restaurant, and religious rituals as represented by the church through the priest. In (7) the word *Firdaus* means Paradise or heaven. These possible explanations of the meanings of the word *firdaus* in these two sentences are just examples. Students may come up with different elaborations.

PERFORMANCE (PERFORMANSI)

The poem may be dramatized. The teacher and students have to prepare the dramatization well before it is performed. The teacher may assign a student to play the role of a certain character based on his or her own observation during his or her teaching process. For the crying soul of Maria Zaitun, the main character, put in brackets, these bracketed parts need to be recorded before the performance. Maria Zaitun just makes gestures, facial expressions, and any body language to show her feelings based on the recorded voice. One or two students are assigned to take turn becoming the commentator. One student is assigned to become the narrator. In a list, characters can be put as the following, introduced by the commentator. The commentator may start like this:

Komentator:

Para guru yang terkasih, teman-teman siswa (mahasiswa), bapak-bapak dan ibu-ibu, serta hadirin semua. Selamat malam. Kami ingin menyampaikan selamat datang kepada semuanya, sebelum penampilan kami malam ini.

Kami, para siswa (mahasiswa) dari Program Studi Bahasa Indonesia, dengan bangga akan menampilkan kepada anda malam ini dramatisasi dari balada terkenal karya W.S. Rendra, "Nyanyia Angsa", yang disutradarai oleh (name of the director, a teacher or a student). Untuk memudahkan anda mengikuti ceritanya, terlebih dahulu kami memperkenalkan para pemeran dalam balada ini. Kemudian kami akan memberikan pula

komentar singkat tentang isi balada ini sebelum kami tampilkan. Para pemeran dalam balada ini adalah sebagai berikut:

(Name of the assigned student) …….. *Sebagai narator*
(Name of the assigned student) …….. *Berperan sebagai Maria Zaitun*
(Name of the assigned student) …….. *Berperan sebagai Majikan rumah pelacuran*
(Name of the assigned student) …….. *Berperan sebagai Pastor*
Dan seterusnya.
Para guru (dosen), teman-teman, dan hadirin,
Dunia ini panggung sandiwara di mana kita semua memainkan peran tertentu, kata Shakespeare. Kadang-kadang peran kita menarik dan menyenangkan; kadang pula peran kita sedih dan menyakitkan. Kalau peran kita menarik dan menyenangkan, kita mainkan dengan begitu senangnya sehingga kita lupa akan orang lain. Ketika peran kita peran sedih dan menyakitkan, kita mengeluh dan memprotes. Kita mesti menyadari bahwa ketika peran kita menyakitkan, peran seperti itu memberi makna pada hidup kita. Kita dapat belajar dari penderitaan kita untuk memahami penderitaan orang lain. Tidak mungkin kita melarikan diri dari penderitaan; oleh sebab itu kita perlu menghadapinya dengan kesabaran dan keiklasan. Mari kita belajar dari penderitaan Maria Zaitun dalam balada ini. Inilah jam-jam terakhirnya dalam dunia ini, sebelum akhirnya ia berpulang ke pangkuan Tuhan di surga. Para hadirin, bersama Maria Zaitun dan majikannya di rumah pelacuran, inilah NYANYIAN ANGSA.

The dramatization starts with Maria Zaitun and the owner of the brothel in the brothel. The voice of the narrator opens the dramatization followed by the crying soul of Maria Zaitun, etc.

Narator:	**Suara hati Maria Zaitun:**
Majikan rumah pelacuran berkata kepadanya: **Majikan Rumah Pelacuran:** "Sudah dua minggu kamu berbaring. Sakitmu makin menjadi. Kamu tak lagi hasilkan uang. Malahan kapadaku kamu berhutang. Ini beaya melulu. Aku tak kuat lagi. Hari ini kamu harus pergi."	(Malaikat penjaga Firdaus. Wajahnya tegas dan dengki dengan pedang yang menyala menuding kepadaku. Maka darahku terus beku. Maria Zaitun namaku. Pelacur yang sengsara. Kurang cantik dan agak tua). *Dan seterusnya.*

(*I put the ballad in a dialogue form for dramatization for long ago)

Students may be assigned to produce videos of the dramatization or in any other formats. Students may go to the real settings and shoot the scenes. This would be wonderful as well.

2.3. Teaching Essence of the Ballad

The ballad criticizes several institutions: health institution, business world, religious institution. This ballad invites us the think about the world we live in with all its injustices and ignorance.

Students may be assigned to find issues related to the Seven Deadly Sins (Fensin, 2007; cf. Gandhi's Seven Deadly Sins): (worst sins listed first): (1) Pride; (2) Envy; (3) Wrath; (4) Sloth; (5) Avarice; (6) Gluttony; and (7) Lust. Catholic learners must know about these sins

and may be asked to lead small groups to discuss them, however, anyone else can do it also since they are universal issues. Students may also look at similar situations around the world.

3 Discussion

From the materials developed above, one can see that a piece of literary work can be used to develop tasks for both linguistic competence, like vocabulary, reading, speaking, and literary competence like tropes such as metaphor and simile. The essence of the poem can also be taught through reading, for example. In *Nyanyian Angsa*, one can write questions in accordance with the Seven Deadly Sins. Tasks discussed above are just some ideas. One can develop tasks to fit the stages that will be elaborated below. After the tasks have been developed, the stages of presentation need to be explained also to make it easier for young BI teachers to follow. The following are three stages that may be followed. The stages are modified from Ur (1996):

(1) *Encounter and Impact*. The objective of this stage is to get the students to perceive the basic meaning of the text. What can be done are the following: (a) Preteach new words. In *Nyanyian Angsa*, one can do some general vocabulary like *sakit, uang, berutang*, etc. orally before going to more specific difficult ones like *dengki, pelacur, rumah pelacuran, selangkangan*, etc like the sample task above; (b) Do some preparatory work on the content or athmosphere. Some general questions on the athmosphere of the ballad may be asked like "*Situasinya menyedihkan*?" "*Situasinya menyeramkan*?" "*Situasinya mengharukan*?" Etc; (c) Provide some information about the author, cultural, or historical background. Here one may explain Rendra's background like "*Anda mengenal Rendra?*", "*Dari kota mana asalnya*?" "*Apakah agamanya*?" Etc. (d) Try to get through as much as possible of the text for immediate impact; (e) Ask them to read aloud the text round the class; (f) Ask general questions to check understanding. For this stage, one may ask questions like "*Secara umum, puisi ini tentang apa*?" "*Puisi ini termasuk puisi terikat atau puisi bebas*?" Etc.

(2) *Understanding and Familiarization*. Learners are led to interact with the text to make them familiar with the words and ideas, and to know the sequence of events and characters. Some ideas to follow are: (a) Reread, silently to have more comprehesion; (b) Read and look for things they did not understand; (c) Look and pick out things they like to be discussed further later. Memorize or write them down, and share with other students; (d) Look through the text for a quotation to suggest an alternative title. One may ask questions like "*Apakah judul ini cocok dengan puisi itu*?" "*Atau ada yang mengusulkan judul lain*?"

(3) *Simple Analysis and Interpretation*. The class does not necessarily have to come to this stage. But if it does, some simple questions can be given, for example: "*Adakah puisi lain yang anda tahu yang serupa dengan Nyanyian Angsa*?" "*Apa persamaan dan perbedaannya*?" "*Apa yang terjadi bila sang dokter memberikan dia obat yang bagus dan gratis*?" "*Apa pendapat anda tentang sikap teman-teman Maria Zaitun, tokoh utama ini, di rumah pelacuran itu?*" "*Apakah Maria Zaitun berdosa karena dia seorang pelacur*?" Etc.

4 Conclusion

Poems can be utilized for the development of linguistic competence like language skills such as vocabulary, grammar, speaking, etc. and literary competence such as tropes, as well as

learning the messages delivered in the poems like what has been shown with *Nyanyian Angsa* for teaching BI as a foreign language here. With high imagination, creative efforts, and innovative ideas, a poem can be used to achieve the favorable points Ur, for one, mentioned in her *A Course in Language Teaching* (1996) or what Maley suggested (in Carter & Nunan, 2001, see also Cipolla, 1987). In brief, a poem can be used to develop both linguistic and literary competence in their complexity as already shown with Rendra's *Nyanyian Angsa* here.

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