

Development of Local Culture-Based Drama Learning Materials to Enhance English Students Skill in Listening

Efa Silfia¹, Khidayatul Munawwaroh², Ninda Dwi Aulya³, Sindi Peronika Manalu⁴

English Language Education
Faculty of Teacher Training and Educational Science
Universitas Batanghari
Correspondence Email: efasilfia28@gmail.com

Abstrak: Mendengarkan merupakan salah satu keterampilan penting dalam pembelajaran Bahasa Inggris. Namun, banyak siswa kesulitan mengembangkan kemampuan mendengarkan yang kuat. Beberapa faktor berkontribusi terhadap rendahnya kinerja mereka di bidang ini. Penelitian ini bertujuan untuk mengatasi kesulitan siswa dalam menguasai keterampilan mendengarkan dengan menerapkan teknik meninjau film drama. Penelitian ini menggunakan desain penelitian dan pengembangan (R&D) yang melibatkan 30 siswa dari kelas percakapan umum. Data dikumpulkan melalui wawancara, kuesioner, dan tes prestasi mendengarkan. Temuan penelitian menunjukkan bahwa siswa yang diajar menggunakan teknik menonton film drama mencapai skor mendengarkan rata-rata yang lebih tinggi (81,46). Selain itu, teknik ini berkontribusi sebesar 61,8% terhadap peningkatan keterampilan mendengarkan mereka.

Kata kunci: Budaya lokal, drama, mendengarkan

***Abstrak:** Listening is one of the essential skills in learning English. However, many students struggle to develop strong listening abilities. Several factors contribute to their low performance in this area. This study aimed to address students' difficulties in mastering listening skills by applying a drama movie reviewing technique. The research used a research and development design, involving 30 students from general conversation classes. Data were gathered through interviews, questionnaires, and listening achievement tests. The findings revealed that students who were taught using the drama movie viewing technique achieved a higher average listening score (81.46). Additionally, the technique contributed 61.8% to the improvement of their listening skills.*

Keyword: Local culture, drama, listening

INTRODUCTION

Global communication relies heavily on English as an international language. One of the competences that students in Indonesia are expected to achieve is English proficiency, especially in the area of listening. In actuality, though, a lot of students find it difficult to follow English conversations, particularly when they are in situations that are different from their everyday lives.

One of the factors influencing the difficulty is the lack of relevance of the learning material to the students' experiences and cultural backgrounds. Learning materials that are often generic and non-contextual can cause students to feel alienated and less motivated to learn. Moreover, monotonous and less interactive teaching methods can also hinder the development of students' listening skills.

On the other hand, Indonesia is rich in diverse and unique local cultures. Local culture can be a potential resource for developing relevant, engaging, and meaningful learning materials for students. The use of local culture in English language learning can create a familiar context for students, making it easier for them to understand and internalize the learning material.

Drama, as one form of performing arts, has great potential to develop students' listening skills. Through drama, students can actively engage in the learning process, both as performers and audience members. They can listen to the dialogue, understand the intonation and expressions, and interpret the meanings contained in the drama.

Therefore, this research aims to develop drama-based learning materials rooted in local culture, which are expected to enhance the English listening skills of students. The use of local culture in drama is expected to create a relevant and engaging context for students, thereby

motivating them more to learn and develop their listening skills. This research is also expected to contribute to the development of more contextual and meaningful English learning materials for Indonesian students.

Important Points in the Background of the Problem: a) The Importance of English Listening Skills: Explaining why listening skills are important in the context of education and global communication. b) Students' Listening Difficulties: Identifying common problems faced by students in understanding spoken English. c) Lack of Relevance in Learning Materials: Highlighting how non-contextual learning materials can hinder learning. d) Potential of Local Culture: Explaining how local culture can be a valuable resource in learning English. e) The Role of Drama in Language Learning: Explaining how drama can be used to develop listening skills.

REVIEW OF RELATED LITERATURE

1. Local Culture Based Drama

Throughout history, as Landy (1982) notes, drama occurred when a community would gather for a ceremonial purpose: to assure a good hunt, an ample rainfall, or a long life to a new leader. The dramatic elements included chanting, dancing, storytelling, and dressing up in the costumes and masks of gods or animals. However, in the developmental history of a human being, drama becomes a natural means of learning. In the same vein, Thompson and Evans (2005) point out that drama is a multi-sensory tool, which combines listening, speaking, thinking, exploration and use of the immediate environment, and the development of physical control.

When drama is used as a teaching method in the sense of being part of the eclectic approach to language teaching, it can become a central aid in acquiring communicative competence (Davies, 1990). According to Sariçoban (2004), Drama raises the students' awareness of the target language and culture. Learners should make use of drama to improve their comprehension of life experiences, reflect on particular circumstances and make sense of their extra linguistic world in a deeper way. (p. 15).

On the other hand, Dwi Astuti (2016) views that a drama-oriented language classroom allows frequent classroom presentations and discussions, which enable teachers to diagnose and remedy problems. Practicing oral presentations in these ways can lessen students' anxieties while, helping them to learn the subject matter of the lesson. Kao, Carkin and Hsu (2011) reported that: During the process of building the drama context, EFL learners had the chance to evaluate and practice their listening and speaking skills critically. They claimed that drama is a tool with the potential to engage English FL learners and promote their oral proficiency. (p. 501).

Accordingly, Susan Holden (1982) suggests the following five-point plan for integrating drama activities into the lesson:

- The teacher presents the idea, theme, or problem to the students, organizing any preliminary work ensuring that the students know precisely what to do.
- Students discuss in groups what and exactly how they will do the task.
- Students experiment in groups with various interpretations until they are satisfied with one.
- Students may show their interpretation or solution to another group.
- Students may also discuss their solutions in groups or with the rest of the class. This discussion can serve as a form of assessment for the students of their work.

Drama is a specific action to make the learning process more active, exciting, communicative, and contextual. Drama techniques refer to all those strategies that accompany a dramatic discourse to help a better understanding and a better performance of a text. Acting is a

way of learning by experience and “Drama techniques integrate body, mind, and emotions and motivate students to use their personalities and experiences as resources for language production” (Maley & Duff, 1978, p. 6-7). In the language classroom, the teacher can apply different drama techniques such as role-played, simulation, mime, improvisation, frozen image building, and scripted plays.

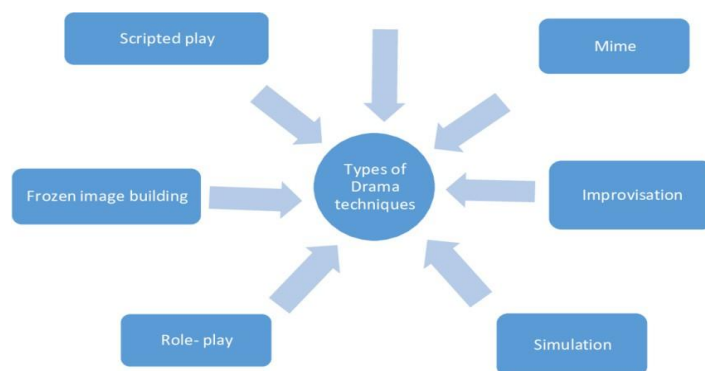


Figure 1. Drama Techniques for EFL Learning (adopted from Mosaddaq & Tahani, 2021, p. 677)

Most importantly, drama techniques are valuable means to strengthen students’ active involvement in the learning process. It involves excitement, fun, and laughter into the language classroom and encourages cooperation and collaboration in a creative context. Undertaking this method, puts students into real-life discourse models that will assimilate through imitation and performance.

2. Listening Skills

Listening skill is key to all effective communication. Without the ability to listen effectively, messages are easily misunderstood. As a result, communication breaks down and the sender of the message can easily become frustrated or irritated.

There are some definitions given by linguists and the following:

- a. Vishwanath Bite defines Listening skill is key to receiving messages effectively. It is a combination of hearing what another person says and psychological involvement with the person who is talking.
- b. Listening skill is the communication process, according to Johnson (1951) and Hampleman (1958), while it is to distinguish words from recognizing other words.

According to Herbert J. Walberg Listening skills are essential for learning since they enable students to acquire insights and information, and to achieve success in communicating with others. Based on several definitions above, it can be concluded that listening is one of the abilities of every human being who can be seen directly, but not all people in the world can listen to English except those who are indeed their native speaker or first language in English or involved in many language-learning activities, both inside and outside the language classroom and about listening skills are the ability to actively understand the information provided by the speaker, and display interest in the topic discussed. It can also include providing the speaker feedback, such as the asking of pertinent questions; so the speaker knows the message is being understood.

3. Types Of Listening

- a. According to Brown some types of listening as follow:

Intensive

Listening for perception of the components (Phonemes, words, intonation, discourse markers, etc) of a larger stretch of language.

Responsive

Listening to a relatively short stretch of language (a greeting, question, command, comprehension check, etc) in order to make an equally short response.

Selective

Processing stretches of discourse such as short monologues for several minutes in order to “scan” for certain information. The purpose of such performance is not necessarily to look for global or general meanings, but to be able to comprehend designated information in a context of longer stretches of spoken language (such as classroom directions from a teacher, Tv or radio news items, or stories). Assessment tasks in selective listening could ask students, for example, to listen for names, number, a grammatical categories, directions (in a map exercise), or certain facts and events.

Extensive

Listening to develop a top-down, global understanding of spoken language. Extensive performance ranges from listening to lengthy lectures to listening to a conversation and deriving a comprehensive message or purpose. Listening for the gist, for the main idea, and making inferences are all part of extensive listening.

- b. According to Vishwanath Bite some types of listening as follow:

Based on objective and manner in which the Listener takes and respond to the process of Listening, different types of Listening are:

Active listening

Listening in a way that demonstrates interest and encourages continued speaking.

Appreciative listening

Looking for ways to accept and appreciate the other person through what they say. Seeking an opportunity to praise. Alternatively listening to something for pleasure, such as to music.

Attentive listening

Listening obviously and carefully, showing attention.

Biased listening

Listening through the filter of personal bias i.e the person hears only what they want to listen.

Casual listening

Listening without obviously showing attention. Actual attention may vary a lot.

Comprehension listening

Listening to understand. Seeking meaning (but little more).

Critical listening

Listening in order to evaluate, criticize or otherwise pass judgment on what someone else says.

Deep listening

Seeking to understand the person, their personality and their real and unspoken meanings and motivators.

Discriminative listening

Listening for something specific but nothing else (eg. a baby crying).

Empathetic listening

Seeking to understand what the other person is feeling. Demonstrating this empathy.

Evaluative listening

Listening in order to evaluate, criticize or otherwise pass judgment on what someone else says.

Inactive listening

Pretending to listen but actually spending more time thinking.

Judgmental listening

Listening in order to evaluate, criticize or otherwise pass judgment on what someone else says.

Partial listening

Listening most of the time but also spending some time day-dreaming or thinking of a response.

Reflective listening

Listening, then reflecting back to the other person what they have said.

Relationship listening

Listening in order to support and develop a relationship with the other person.

Sympathetic listening

Listening with concern for the well-being of the other person.

Therapeutic listening

Seeking to understand what the other person is feeling. Demonstrating this empathy.

Total listening

Paying very close attention in active listening to what is said and the deeper meaning found through how it is said.¹⁰

- c. According to I.S.P. Nation and J. Newton some types of listening as follow:
- 1) One-way listening typically associated with the transfer of information (transactional listening).
 - 2) Two-way listening typically associated with maintaining social relations (interactional listening).

4. Listening Processes

- A. According to I.S.P. Nation and J. Newton some listening processes as follow:

a) Bottom-up Processes

These are the processes the listener uses to assemble the message piece-by-piece from the speech stream, going from the parts to the whole. Bottom-up processing involves perceiving and parsing the speech stream at increasingly larger levels beginning with auditory-phonetic, phonemic, syllabic, lexical, syntactic, semantic, propositional, pragmatic and interpretive (Field, 2003: 326).

b) Top-down Processes

Top-down processes involve the listener in going from the whole their prior knowledge and their content and rhetorical schemata to the parts. In other words, the listener uses what they know of the context of communication to predict what the message will contain, and uses parts of the message to confirm, correct or add to this. The key process here is inferencing.

- B. According to Vishwanath Bite The process of listening occurs in five stages. They are hearing, understanding, remembering, evaluating, and responding as follow:

- 1) Step-1 Receiving (Hearing): Hearing it is referred to the response caused by sound waves stimulating the sensory receptors of the ear; it is a physical response; hearing is the perception of sound waves; you must hear to listen, but you need not listen to hear (perception necessary for listening depends on attention). Brain screens stimuli and

permits only a select few to come into focus- this selective perception is known as attention, an important requirement for effective listening.

- 2) Step-2 Understanding (Learning): Understanding this step helps to understand the symbols we have seen and heard, we must analyze the meaning of the stimuli we have perceived; symbolic stimuli are not only words but also sounds like applause and sights like blue uniform that have symbolic meanings as well; the meanings attached to these symbols are a function of our past associations and of the context in which the symbols occur. For successful interpersonal communication, the listener must understand the intended meaning and the context assumed by the sender.
- 3) Step-3 Remembering (Recalling): Remembering is an important listening process because it means that an individual has not only received and interpreted a message but has also added it to the mind storage bank. Listening to our attention is selective, so too is our memory- what is remembered may be quite different from what was originally seen or heard.
- 4) Step-4 Evaluating (Judging): Evaluating only active listeners participate at this stage in Listening. At this point the active listener weighs evidence, sorts fact from opinion, and determines the presence or absence of bias or prejudice in a message; the effective listener makes sure that he or she doesn't begin this activity too soon ; beginning this stage of the process before a message is completed requires that we no longer hear and attend to the incoming message as a result, the listening process ceases.
- 5) Step-5 Responding (Answering): Responding this stage requires that the receiver complete the process through verbal and/or nonverbal feedback; because the speaker has no other way to determine if a message has been received, this stage becomes the only overt means by which the sender may determine the degree of success in transmitting the message. From the explanation above about the types and processes purpose of the listening is to have social relationships with people around and we can do many things because the conversation has many functions one of which we can mingle with everyone and the purpose of listening performance is not necessarily to look for global or general meanings but to be able to comprehend designated information. Students can improve their listening skills and gain valuable language input through a combination of extensive and intensive listening material and procedures.

5. Strategies of Listening

- a. Top-down strategies are listener based. The listener taps into background knowledge of the topic, the situation or context, the type of text, and the language. This background knowledge activates a set of expectations that help the listener to interpret what is heard and anticipate what will come next. Top-down strategies include
 - i. listening for the main idea
 - ii. predicting
 - iii. drawing inferences
 - iv. summarizing
- b. Bottom-up strategies are text-based; the listener relies on the language in the message, that is, the combination of sounds, words, and grammar that creates meaning. Bottom-up strategies include
 - i. listening for specific details
 - ii. recognizing cognates
 - iii. recognizing word-order patterns.

METHODOLOGY

This types of data in this research are qualitative and quantitative data. Qualitative data gathered from the experts' judgment and interview, then quantitative data gathered from the result of questionnaire. The other sources type of data is quantitative. Quantitative data gathered from the results of questionnaire which are answered by students at Sixth Semester of English Department.

Then, the description of the research procedure is stated as follows.

1. Identifying of Needs

Identification of needs was the first step of conducting the research. This is aimed to collect data or information about the learner needs and learning needs. To identify the needs, there is a questionnaire was distributed to all students. The data, then, it were analyzed. The result, further, were used as the basis for designing syllabus.

2. Designing Syllabus

In this step, the results of need analysis, further, were used as the base for designing syllabus. It consisted of the identity of the syllabus, the Core and Basic Competences; unit title; character value; learning indicators; input i.e. grammar focus, vocabulary points, functional expressions; learning activities (including language skills); learning media, assessment technique and source. This syllabus was being the base for developing materials.

3. Developing Materials

After having the syllabus, then, the next step is developing the materials. The production was in the form of first draft. In developing the materials, there are several things were taken into consideration including layout, type size, visuals, reproduction, tape lengths, etc.

4. Evaluating Materials

The evaluation step was conducted after the first draft of the materials has been developed. This is aimed to know whether or not the materials developed is in line with the learner and learning needs and has achieved the goals of learning. The technique will be used to evaluate the materials is the expert judgment. It is chosen for a particular reason which is due to time limitation and feasibility. It will be conducted by the professional colleagues or experts.

5. Revising Materials

The last step in materials development is revision. In this process, the results of the evaluation process of the first draft (expert judgment) were used as the base. The materials were revised till it would be the final materials which were appropriate with the learner needs and learning needs of the sixth semester of drama.

In conducting needs analysis to collect data, the techniques employed were through distributing questionnaires and doing interview. In this research, there are quantitative and qualitative data collected. Therefore, each of them is analyzed using different data analysis techniques.

1. Quantitative Data

a. Questionnaire for Needs Analysis

The first quantitative data was obtained through distributing questionnaires in the form of Likert-scale for needs analysis. The descriptive statistics were used to analyze the data by calculating the percentage of each answer in the questionnaire in each column. The formula of frequency was used to analyze the data. It can be presented below.

$$P = \frac{f}{N} \times 100$$

P : Percentage (%)

- f : Frequency
- N : Number of respondents
- 100 : Fixed number

b. Questionnaire for Evaluation (Expert Judgment)

The next quantitative data were obtained through the use of a questionnaire for materials evaluation (expert judgment). The questionnaire is in the form of Likert-scale. The data collected, then, were analyzed using the following formula proposed by (Suharto, 2006:52-53).

- $R = (Xh - Xl) / 4$
- R : Range
- Xh : the highest score
- Xl : the lowest score
- 4 : Range of Likert-Scale (four-point scale)

Based on the results of expert judgment, the highest score was 4 and the lowest score was 3, then

$$R = (Xh - Xl) / 4 = (4 - 3) / 4 = 1 / 4 = 0,25$$

Based on the data above, the quantitative data conversion, which was categorized into four categories and the range of each categorie was 0,25, can be described as presented in the table below.

Table 1. Quantitative Data Conversion

Scales	Interval	Catagories
1	$3 < x \leq 3,25$	Poor
2	$3,25 < x \leq 3,5$	Fair
3	$3,5 < x \leq 3,75$	Good
4	$3,75 < x \leq 4$	Very Good

x is mean of score obtained from the expert judgment. To find x, the descriptive statistic (central tendency measures) in the form of mean was used. The formula of mean proposed by Beins and McCarthy (2012:110) is presented below.

$$Mn(x) = \sum fx / n$$

- Mn(x) : Mean
- \sum : total
- x : each value in the distribution
- n : total number of scores in the distribution

2. Qualitative Data

Qualitative data is collected through the interview. Then, the interview guideline is made.

FINDINGS AND DISCUSSION

Using drama as a learning instrument to teach the English language displays the mutual relationship between cognitive and affective aspects of language learning listening with feelings. By experiencing the language through operation, learners will be practicing the target language and para-language aspects of communication bringing together both mind and body. The extra linguistic world of drama also helps students discover new cultures and new people allowing

more tolerance and understanding of life. Moreover, classroom presentations and group discussions promote oral proficiency and enable teachers to be closer to their students for a better diagnosing of problems. When students communicate their ideas and express their opinions and feelings without any hesitation, they learn how to solve problems and develop their self-confidence, which leads to greater adaptability in life.

After finding out the needs analysis, the study goes to find out the experts' judgement of the design made. Table 1 showed the expert validation.

Table 1. Expert Validation Results in Design Phase

Aspect Evaluated	Expert 1 Score	Expert 2 Score	Average Score	Category
Content	90%	85%	87.5%	Very Good
Language	88%	84%	86%	Very Good
Presentation	92%	86%	89%	Very Good
			87.5%	Very Good

Table 1 presents the expert validation results obtained during the design phase. Two experts evaluated three main aspects of the module: content, language, and presentation. The average scores across both experts were consistently high, with content receiving 87.5%, language 86%, and presentation 89%. These results fall into the "Very Good" category, indicating that the prototype developed during the design phase was considered well-prepared and suitable for further refinement.

Table 2. Combined Results of Expert & Practitioner Validation and Student Assessments in Development Phase

Aspect Evaluated	Experts Score (Average)	Practitioner Score	Students Score (Average)	Overall Average	Category
Content	90%	88%	85%	87.7%	Very Good
Language	88%	86%	83%	85.7%	Very Good
Presentation	91%	89%	86%	88.7%	Very Good
				87.4%	Very Good

Table 2 summarizes the combined evaluations from experts, practitioner, and students during the development phase. Here, the module was assessed after the revisions made during the design phase. The expert and practitioner scores remained in the high range (around 88–90%), while the student assessment scores were slightly lower but still strong (averaging 83–86%). The overall average score across all groups reached 87.4%, placing the final product in the "Very Good" category. This suggests that the module effectively met its intended goals and was well-received by both professional validators and its target student audience.

Table 1. Frequency and Mean of Students' Listening skill Test Based on Achievement Level

Variables	Level of Achievement	Mean	Frequency and Percentage	Std. Deviation
	Very Limited Listener	-	-	-
	Limited Listener	-	-	-

Listening Skill Test (LST)	Marginal Competent Listener	-	-	-
	Competent but Limited Listener	68.93	14 (23.33%)	1.616
	Competent Listener	76.44	26(43.33%)	3.096
	Adept Listener	84.75	20(33.34%)	2.678
	Expert Listener	-	-	-
TOTAL		230.12	60 (100 %)	7.390
MEAN		76.71	-	2.463

The listening skill, the students' mean scores for competent but limited listener, competent listener, and adept listener categories were 68.93, 76.44, and 84.75 respectively. Furthermore, the students' mean score of listening skill was 76.71. It can be concluded that the mean score of the students' listening skill was in *competent listener category* or *good level*.

In the terms of frequency and percentage in students' listening achievement, the results of the listening skill test showed that there were 14 students (23.33%) who were in competent but limited listener, 26 students (43.33%) who were in competent listener, and 20 students (33.34%) who were in adept listener. There were 46 students (76.67%) who were in competent listener and adept listener categories. It could be said that the students' listening achievement was good because the percentage of students' listening achievement is more than 75%.

The results of this study showed that the techniques of viewing drama movies significantly develop the students' listening achievement. It is in line with a study done by Kusumarasyati (2004) she found that movies could be an effective teaching device to develop the English foreign learners' listening aroused their motivation and their potential to engage in various activities. In addition, Bahrani and Sim (2012) state movies as one type of authentic audiovisual program and the result can improve language proficiency. Sulistyowati (2011) states that the use of movie can improve listening comprehension and the students' listening could be categorized good. The significant difference between students' listening achievement in both groups might be caused by the teaching technique, materials, and media used during the teaching and learning process.

CONCLUSION

Drama techniques can be used as practical learning tools in enhance listening skill if they are well structured and explored. Drama takes the learner beyond the matrix of the learning environment to reach the horizon of creativity and universality. Putting learners inside authentic situations unveil their hidden creativity and allow them to transcend their fears of expressing themselves in front of others. Drama in ELT puts language into context; it gives learners the experience of success in real-life situations, and supplies them with confidence to deal with the world outside the classroom. In other words, if a drama activity is appropriately done, it creates a learner-centered classroom where the learner rather than the language or the teacher is at the center of the learning process. Dramatic activities provide EFL learners with paralinguistic practices and lead them towards fluency, maturity, motivation, physical involvement, in addition to interpersonal relations. Sharing the classroom responsibility with learners showing them their

function as a major pole of the learning environment helps them improve themselves as individuals and make them enjoy and appreciate their learning process. Eventually, the whole study was a good opportunity for the teacher-researcher to draw his students' attention to the artistic and aesthetic appreciation of theatre.

REFERENCES

- Alan, B. and F. L. Stoller. 2005. Maximizing the Benefits of Project Work in Foreign Language Classrooms. *English Teaching Forum* 42, 4, pgs. 10-21.
- Badan Standar Nasional Pendidikan. 2014. Instrumen Penilaian Buku Teks Pelajaran Bahasa Inggris untuk Siswa Sekolah Menengah Atas. Jakarta: BSNP.
- Bas, G., and O. Beyhan. 2010. "Effects of Multiple Intelligences Supported Projectbased Learning on Students" Achievement Levels and Attitudes towards English Lesson". *International Electronic Journal of Elementary Education* 2,3, pgs. 366-368.
- Beckett, G. H. 2002. Teacher and Student Evaluations of Project-based Instruction. *TESL Canada Journal* 19, 2, pgs. 52-66.
- Beins, B.C. and McCarthy, M.A. 2012. *Research Methods and Statistics*. New Jersey: Pearson Education, Inc.
- Blumenfeld, et al. 1991. Motivating Project-Based Learning: Sustaining the Doing, Supproting the Learning. *Educational Psychologist* 26, 3 and 4, pgs. 369- 398.
- Borg, W. R. & Gall, M. D. 2003. *Educational Research: An Introduction* 7th Ed. New York: Longman.
- Butler, G., Simon H., and Lara Kurth. 2015. A Ten-Step Process for Developing Teaching Units. *English Teaching Forum*.
- Crawford, J. 2002. The Roles of Materials in the Language Classroom: Finding the Balance. In Richards, J. C. and W. A. Renandya (Ed.). *Methodology in Language Teaching: An Anthology of Current Practice*. (pp.80-89). Cambridge: Cambridge University Press.
- F. L. Stoller. 2002. Project Work: A Means to Promote Language and Content. In Richards, J. C. and W. A. Renandya (Ed.). *Methodology in Language Teaching: An Anthology of Current Practice*. (pp.107-119). Cambridge: Cambridge University Press.
- Fried-Booth, D.L. 2002. *Project Work*. Oxford: Oxford University Press.
- Grant, M.M. 2002. "Getting a Grip on Project-based Learning: Theory, Cases and Recommendations" *Meridian: A Middle School Computer Technologies Journal*, 5,1, pgs. 1-3
- Graves, K. 2000. *Designing Language Courses: A Guide for Teachers*. Boston, MA: Heinle&Heinle Publishers. 116
- Harmer, J. 2007. *The Practice of English Language Teaching* 4th Ed. England: Pearson Education.
- Hutchinson, T. and Alan, W. 1987. *English for Specific Purposes: A Learning Centered Approach*. Cambridge: Cambridge University Press..
- H. Douglas Brown, *Language Assessment Principle and Classroom Practices* (San Francisco: Longman, 2004), 120.
- I. S. P. Nation and J. Newton, *Teaching ESL/EFL Listening and Speaking* (Routledge : New York, 2009), 40.
- Johns, A. M. and D. Price-Machado. 2001. English for Specific Purposes (ESP) Tailoring Courses to Students Needs and to the Outside World. In M. CelceMurcia (Ed.). *Teaching English as a Second or Foreign Language* 3rd Ed. (pp.43-54). Boston: Heinle&Heinle.

- Jolly, D. & Bolitho, R. 1998. A Framework of Materials Writing. In Tomlinson, Brian (Ed.). *Materials Development in Language Teaching*. (pp. 90-115). Cambridge: Cambridge University Press.
- Kementrian Pendidikan dan Kebudayaan. 2014. Lampiran Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 60 Tahun 2014 tentang Kurikulum 2013 Sekolah Menengah Kejuruan/Madrasah Aliyah Kejuruan. Jakarta: Depdikbud.
- Kementrian Pendidikan dan Kebudayaan. 2016. Salinan Lampiran Peraturan Menteri Pendidikan dan Kebudayaan Nomor 20 Tahun 2016 tentang Standar Kompetensi Lulusan Pendidikan Dasar dan Menengah. Jakarta: Depdikbud.
- Kementrian Pendidikan dan Kebudayaan. 2016. Salinan Lampiran Peraturan Menteri Pendidikan dan Kebudayaan Nomor 21 Tahun 2016 tentang Standar Isi Pendidikan Dasar dan Menengah. Jakarta: Depdikbud.
- Kementrian Pendidikan dan Kebudayaan. 2016. Salinan Lampiran Peraturan Menteri Pendidikan dan Kebudayaan Nomor 22 Tahun 2016 tentang Standar Proses Pendidikan Dasar dan Menengah. Jakarta: Depdikbud.
- Kementrian Pendidikan dan Kebudayaan. 2016. Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 23 Tahun 2016 tentang Standar Penilaian Pendidikan. Jakarta: Depdikbud.
- Kementrian Pendidikan dan Kebudayaan. 2016. Salinan Lampiran Peraturan Menteri Pendidikan dan Kebudayaan Nomor 24 Tahun 2016 tentang Kompetensi Inti dan Kompetensi Dasar Pelajaran Pada Kurikulum 2013 pada Pendidikan Dasar dan Pendidikan Menengah. Jakarta: Depdikbud.
- Kitao, K. & Kitao, S. K. 1997. Selecting and Developing Teaching Learning Materials. *The Internet TESL Journal*, Vol. IV, No. 4. Retrieved from://iteslj.org on June 3rd, 2015.
- Klein, J. et al. 2009. *Project-Based Learning: Inspiring Middle School Students to Engage in Deep and Active Learning*. New York: NYC Dep of Education. 117
- McKay, S. L. 2008. *Researching Second Language Classrooms*. New Jersey: LEA Publishers.
- Moss, D., and C. Van Duzer. 1998. *Project-based Learning for Adult English Language Learners*. (ERIC Reproduction Services No. ED 427 556).
- Nation, I. S. P., & Macalister, J. 2010. *Language Curriculum Design*. New York: Routledge.
- Nunan, D. 2004. *Task-Based Language Teaching*. Cambridge: Cambridge University Press.
- Ribe, R. And Vidal, N. 1993. *Project Work*. Oxford: MacMillan Heinemann.
- Richards, J. C. & Schmidt, R. 2002. *Longman Dictionary of Language Teaching and Applied Linguistics 3rd Edition*. Harlow: Pearson Education Limited.
- Richards, J. C. 2001. *Curriculum Development in Language Teaching*. New York Cambridge University Press.
- Shin, J. K. 2007. Developing Dynamic Units for EFL. *English Teaching Forum* 2, pgs. 2-8.
- Suharto, G. 2005. *Penilaian Hasil Belajar Bahasa Inggris*. Yogyakarta: FBS UNY.
- Supe, O. 2011. Project Work, <http://www.rezeknesip.lv/spaw/uploads/documents/> Retrieved on May 21, 2016.
- Tessema, K. A. 2005. Stimulating Writing through Project-Based Tasks. *English Teaching Forum* 43, 4, pgs, 22-28.
- Thomas, J., A. Michaelson, and J. Mergendoller. 2002. *Project-based Learning: A Handbook for Middle and High School Teachers*. California: The Buck Institute for Education.
- Tomlinson, Brian. 1998. *Materials Development in Language Teaching*. Cambridge: Cambridge University press.

Tsiplakides, I. 2009. Project-based Learning in the Teaching of English as A Foreign Language in Greek Primary Schools: From Theory to Practice. *English Language Teaching* 2, 3, pgs. 113-119.

Wachyu, M. I. And Dwi Rukmini. 2015. The Effectiveness of Project Based Learning and Problem Based Learning for Teaching Biography Text Writing to Highly and Lowly Motivated Students. *Language Circle: Journal of Language and Literature*, X/1. 118

Undang-Undang Republik Indonesia Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional.