FRAMEWORK FOR INVESTING INDONESIAN EFL LISTENING MATERIALS WITH CHARACTER EDUCATION

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Abstract

This paper offers a solution to Indonesia's mission of investing EFL listening materials with character education in higher institutions. The character is seen as a dimension of content competence, namely attitude. Developed by using Content-Based Instruction approach, the alternative view is reflected through listening materials design to target strengthening moral values, principles, and attitudes. The framework argues that listening materials should accommodate the need to tailor materials for teaching, rather, than for assessment. It also responds to the ubiquity of English as a Lingua Franca. It argues that the investment of character education leads to learning targets that allow students to become concerned, informed, and involved in developing themselves as citizens, and to respond to 21st-century language competences, especially in the ability to embrace cross-cultural understanding and in the use of digital technology in classroom language learning. The proposed framework is offered as decisions made on the materials' resources, method of development, activities, and assessment.

Keywords: Listening; character education; folklore; intercultural understanding; 21st-century language competence

Abstrak

Artikel ini menawarkan solusi terhadap misi Indonesia untuk berinvestasi pendidikan karakter di dalam materi ajar Listening untuk pembelajaran di pendidikan tinggi (universitas). Karakter dimaknai sebagai kompetensi isi yaitu perilaku. Rancangan materi ini dikembangkan dengan menggunakan pendekatan berbasis isi (Content-Based Instruction). Kerangka rancangan alternatif ini bertujuan untuk menguatkan nilai-nilai moral, prinsip, dan perilaku. Dengan kerangka berfikir bahwa materi Listening seharusnya dibuat untuk tujuan belajar (learning) daripada untuk asesmen semata-mata, maka materi ajar harus mengakomodasi pola ini. Rancangan materi ini juga merespon kehadiran perspektif English as a Lingua Franca. Hal ini bermakna bahwa investasi pendidikan karakter hendaknya bermuara pada tujuan-tujuan pembelajaran yang menciptakan pembelajar menjadi pribadi yang perhatian, cakap pengetahuan, dan partisipatif dalam mengembangkan dirinya sebagai warga negara. Selain itu rancangan materi ini juga merespon pentingnya tercapainya kompetensi berbahasa abad ke -21 khususnya kemampuan pemahaman lintas budaya dan penggunaan teknologi digital untuk keperluan pembelajaran di dalam kelas. Kerangka rancangan materi ini tercermin pada pemilihan sumber materi, metode pengembangan materi, aktifitas, serta asesmen.

Kata kunci: *Listening; pendidikan karakter; folklore; pemahaman lintas budaya; kompetensi berbahasa abad ke 21*

Introduction

In Indonesia, Character Education (henceforth CE) has been the subject of growing interest in recent years (Djiwandono, 2016). Moreover, Indonesian Government has issued Decree no 87 year 2017 on character education enhancement (Penguatan Pendidikan Karakter) which was signed by President Joko Widodo in September 2017. CE is sometimes used interchangeably with moral education. (Lickona as cited in Qoyyimah, 2015). He describes it as "a wide tent, covering a variety of approaches to building good character". A good character can be defined as what makes a man good, qualities distinctive to an individual. CE is aimed at eliminating internal conflicts and corruption in order to create harmony and prosperity in the whole society (Qoyyimah, 2015).

Referring to its history, the implementation of CE in different nations is specific and distinctive. In United States contexts for example, some American higher educations became more secular though, and CE for college is not favored. Moreover, some scholars think characters are already set before learners step into college (Kuh & Umbach, 2004). However some national scandals of corruption and violent actions such as student fights accentuate opinions that CE which embraces moral education should develop in a continuum. Therefore CE is introduced to children, grown and sharpened through the teenage years, and attended through adult life. In Indonesia, CE is framed as an on going commitment for teachers to tap into the consensus of values and virtues to sustain communities, and furthermore a nation.

The Indonesian Ministry of Education and Culture (2010) states definition of character as the nature, temperament, morals and; personality someone has which results in the internalization of all virtues believed and used as a platform to perceive, to think, to comport, and

to act. Therefore the purposes of developing the virtues are to affirm human dignity, to promote the well-being and happiness of the individual, to serve the common good, to define one's rights and obligations, and to meet certain universal ethics (Lickona, 1991). Referring to this definition, a character is best posited as an attitude. Indonesian government strongly advocates the instillment of character, of good attitude (Dharmawan, 2014), as one of the more significant aspects of learning that Indonesian students of all levels must undertake to build up individual well-being along with the academic property.

Since the previous Indonesian president's (Susilo Bambang Yudoyono) speech on National Education day 2010 serving as an educational concern and the newly launched decree on CE enhancement, CE has invited many engaging thoughts on this issue, including how character is implemented in learning, including language, and manifested in tangible learning products or materials. Instructional materials, according to Richards (2001), generally serve as the basis of much of the language input that learners receive, informing the language practice that occurs in the classroom. This statement emphasizes the idea that the learning process, to some extent, relies on the instruction itself and the materials used to mediate tasks. A similar point is made by Tomlinson, Dat, Masuhara, and Rubdy (2001), and Masuhara, Hann, and Tomlinson (2008), in that both conclude that materials' emphasis in most course books is on providing explicit teaching and practice. It is true to say that the direction on what is learned and how it is learned is pivotal to the success of reaching language learning goal(s).

Though the cultivation of good characters is prevalent in both elementary and higher education, the implementation of CE in higher education is needed to preserve and strengthen the good characters (Novianti, 2017).

University is one of the educational frames that combines a mosaic of values, beliefs, ideas, and student experiences, and is therefore responsible for generating graduates who are honest and professional in doing their jobs. Obviously, there are some typical characters that students of universities, especially Indonesian, should develop in order to be able to do well in their societies. Those characters are basically developed from four psychological and sociocultural values, namely (1) intellectual development that encourages characteristics such as intelligence, criticality, creativity, innovation, curiosity, open-mindedness, productivity, and reflectivity; (2) spiritual and emotional development that includes characteristics such as honesty, religiosity, responsibility, being just, empathy, and being patriotic; (3) physical and kinesthetic development that includes values such as toughness, cleanliness, health, resilience, cooperation, and competitiveness, and (4) affective and creative values, such as caring, friendliness, respectfulness, tolerance, helpfulness, nationalism, selflessness, dynamism, and being hardworking (Indonesian Ministry of Education, 2010).

EFL listening classes and character education: the rationale

Listening is very crucial for the development of learners of second/foreign languages, not only at the beginning stages of language development, but also on the way learners grow into their use of the learned language. Most of the time, listening is understood within the areas of physiology and psychology, while somehow the sociological side of any listening activities is neglected. The sociological ways of interpreting listening activities cover an understanding that after the messages are encoded by a speaker, and a listener receives it through cognitive psychological processes, the listener should respond to it (Wovin, 2010). This is when listening is taken beyond receiving messages to communication. Mauriel-Troike (2006) affirms that listening belongs to interpersonal competence as it is required to be applied in face-to-face communication. Therefore listening skills are important because their usage can potentially build good personal relationships. When it is seen in this way, listening skills cannot be separated from other language skills. Listening skills are used together with other skills in communication. When speaking, an individual needs to listen to input that may come from their interlocutor. When reading or writing something, the idea may come from what the writer listens to. This is why listening cannot be separated from other language skills. In fact, listening is a social activity (author, et.al: 2016) as it is a dialogic activity between the hearer and the speaker. Therefore, it is used together with other language skills, meaning that their development should go hand in hand.

Further, the call for infusing CE into college learning, especially in Indonesia, is due to the challenges Indonesia now is facing in terms of preparing good characters to be enhanced within college students' life to build up good habits (Hasanah, 2013). Improving the potential of students to become good individuals for their society, to embrace multiculturalism (or intercultural interactions) and citizenship is one target of CE in all levels of education, including in higher institutions. When the learning of a foreign language like English, listening particularly, is purposively managed to enable learners to communicate with people, the urge to get along with them is sharpened. In communication, the language which is used represents who they are. In this view, teachers' efforts to mediate learning language, which students will use to represent who the are, must include having good characters as pivotal.

Challenges in teaching listening in the 21st century

Previously, it was outlined that Indonesia is facing challenges in investing CE in foreign language learning, especially in listening. Another challenge is 21st-century language competence, which has now become the buzz word in language learning. According to World Language Education (ACTFL 2011) and P21 (2011) (as cited in Cox, 2014) 21st-century skills include communication, collaboration, critical thinking and problem-solving, creativity and innovation, new literacies (media, information, technology), flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership, and responsibility. Cox (2014) further mentions that the aims of education are now shifting from traditional and single focus to inclusion of abilities that allow students to develop the interpersonal, intrapersonal, and cognitive skills that will allow them to best utilize said information.

Referring to the previous demands, listening must not be seen as an isolated skill, but rather focused upon as a set of skills essential to interpersonal, interpretive, and presentational modes. Therefore, tasks in instructional materials need to not only cover linguistic ability, such as understanding words, syntax, and pronunciation of the audio input, but also cover tasks that relate themselves to the world around the learners so that they sharpen their relation toward and interpretation of the world. Moreover, the tasks provided should also work on 'presentation', that is on the product showcase by which learners can exercise their interpersonal and intrapersonal abilities.

Proposed philosophy of investing character education into listening materials

Having learned about the position of listening activity in EFL context like Indonesia, the problems faced by students, and also the challenges to the efforts in investing character education in language skills like listening, we propose that a philosophy of World Englishes or English as a Lingua Franca (ELF) should guide material development.

Traditionally, an EFL teaching perspective sets a target of engendering a native proficiency in learners. However, this target is far fetched when in order to have native competence, EFL learners need to have a comprehension of the elements that constitute what English as a language is. This target, Kirkpatrick (2007: 187) says, is demotivating for learners. When studying English using this perspective, learners are exposed to the culture of the native speakers and are encouraged to see that culture as 'higher' than their own. This leaves learners feeling inferior (Brown & Salmani Nodoushan, 2015). English when seen to bear the name of 'foreign language' gives rise to several conflicting thoughts. It inflicts an issue of imbalance in the representation of native and non-native linguistics and culture. It automatically implies the existence of correct and incorrect of language uses. A foreign language learner is said to speak, to behave correctly or wrongly through the language when they are able to apply the culture of the language learned. From this perspective, the culture of the learners is framed as 'lower' than the native speakers' culture, therefore complicating the view of the learners toward their culture and their nation.

When it is seen in this way, the learning of a language is perceptibly unequal. Therefore ELF paradigm, manifested in learning strategies and instructional materials, taken as prescription (Jenkins, 2012), and instead should be more viewed as an invitation to re-evaluate ELT

practices toward the changing contexts in which English is spoken. Galloway and Rose (2014) say that such strategies are targeted to embrace diversity, expose students to current uses of English world wide, and to provide opportunities to use ELF as well as reflect on it. Arguably, diversity does not only refer to linguistic ways of using language, but also touches on cultural aspects such as literary works, ways of presenting ideas and thoughts, beliefs, norms, and other elements of social interaction. Of these two perspectives, materials that contain L1 culture, situations, texts, characters coming from L1 and international sources (not only Native speakers) and language use based on international usages rather than any particular native dialect, more acknowledgement and use of the learners' L1 is recommended (Ur, 2009). Materials should posit native speakers' culture in balance to L1 learners' culture. This is due to the fact that today the number of non-native English speakers surpasses the number of native speakers (McKay, 2003; Graddol, 2006), which indicates the importance of understanding the cultures of non-native English speakers instead of adjusting to one native speaker culture only. This is because the goal of L2 learning might not necessarily be to achieve a nativelike pragmatic competence. Perhaps L2 learners might only target becoming competent L2 users, while maintaining their cultural identity (Siegal, 1996; Hinkel, 1996; Ellis, 2008). In other words, they may learn an L2 as a tool for communication rather than as a language for identification (House, 2003).

When someone is getting in touch with another through interactions, they constantly shape and reshape their identity. Norton (1997, p.410) asserts that "… when exchanging information with interlocutors, L2 learners constantly organizing and reorganizing a sense of who they are and how they relate to social world". This identity relates to their being an individual, and part of a society, and furthermore a citizen. English in now spoken by almost everyone (Graddol, 2006). People who are interacting using English are often coming from places where English is a foreign language. This circumstance has modified people to see English to belong to the world, or following Seidlhofer (2004), English as a Lingua Franca. The ubiquity of English has many results. For example, Ur (2009) writes that because English is regarded as a lingua franca it is "able to represent and communicate a diversity of identities and cultures rather than imposing the identity or culture of an 'inner circle' community". Because of this, it is necessary for learners of English to develop intercultural competence: the sensitivity to other cultural norms and the ability to adapt and function appropriately when interacting with people from other cultures (Alptekin, 2002), therefore being capable of representing the best of themselves as individuals and citizens.

This proposed framework of investing CE using World Englishes or English as a Lingua Franca is designed to mediate the local resources of a specific nation (non-native sources), for example, Indonesian folklores, to be admitted into the teaching of English, such as in the providing of audio input. The use of competent non-native English speakers can give balance and proportion, incorporating the non-native English culture into English learning. The English accent used is Indonesian, and the characters in the audio texts are all Indonesian; this is one way to represent L2 users as successful communicators (Matsuda, 2002; Sherman, 2010). The materials designed using this framework will also work on encouraging learners to use English outside the classroom, either face-to-face or virtually, and some activities connected to the students' own culture, and thus related to localization, are taken into account as Tomlinson and Matsuhara suggest (p.

244). Additionally, to accommodate an EIL perspective, this framework suggests a focus on an intercultural understanding that places emphasis on learners' L1 home-culture in relation to other culture (Native speakers and Non-native speakers' culture).

A proposed material design framework

The proposed framework for investing CE into listening materials for Indonesian English classes is designed on the tenet of content-based language instruction (henceforth CBI). Characters are seen to fall into content competence, namely attitude. CBI is seen to suit the infusing of character because it makes the character become the topic/subject. By having this design, a character has places to be infused without neglecting the learning of the language itself. CBI also gives possibilities for students to benefit from texts they are familiar in their L1 to tackle problems in L2 listening activities. Besides, it also gives chances for students to develop very valuable thinking skills from reevaluating and restructuring, synthesizing information, in this particular case promoting intercultural citizenship through literary works, and making themselves able to put it in a tangible product. As Widodo (2015) argues, content, in CBI design, can trigger the actual use of language and lead to meaning making activity; it can enable knowledge to be created or constructed in and through language (p. 38). The design of the materials is also developed based on Stoller's (2002) suggestions on practices to guarantee CBI to work naturally and successfully. They are (1) Extended input, meaningful output, and feedback on language and grasp of content; (2) Information gathering, processing, and reporting; (3) Integrated skills (using reading, writing, speaking, and listening in natural classroom activities); (4) Task-based activities and project work, enhanced by cooperative learning principles; (5) Strategy training (to produce more metacognitively aware strategic learners); (6) Visual support (i.e., images, graphic organizers, language ladders); (7) Contextualized grammar instruction, and (8) culminating synthesis activities (knowledge is displayed in writing and orally).

Richards' (2005) pattern of developing materials for listening is adopted. The proposed framework is targeted to provide an alternative guide to the implementation of CE into material design for English classrooms, particularly in Indonesia, paying attention to today's demands for incorporating 21st-century language competence and literacy skill. It is assumed that such a material design will effectively promote language learners' linguistic and cognitive development, and at the same time infuse CE and intercultural citizenship. It follows from this thesis that for optimal learning to be accepted, all language skills need gearing through the design of the materials, reflected in the resources, messages, methods, activities, and assessment.

Listening resources; Folklores

Shabaan (2005) states that two most recommended resources to teach moral are history and literature as they give students insights into the hearts and minds and the joys and pains of human beings in different times and places. Literature such as folklores are potential sources of morality and CE and also of a nation's identity. Folklore comprises the sum total of traditionally derived and orally or imitatively transmitted literature, material culture, and customs of subcultures. It, therefore, marks folklore as such a potential media to teach citizenship as well.

Folklore is popularly understood as *dongeng* by Indonesians. It refers to *pantun*, legend, myth, and fables. Danandjaya (1995) defines:

folk in Indonesia means any group, native or immigrant, as long as they have lived in Indonesia for generations; urban as well as rural; literate or illiterate; noble or commoner, and lore is the part of Indonesian cultures that is disseminated through oral tradition. (p. 205)

Folklore is an important part of the oral literacy of Indonesians, especially among parents. Some of the folklores are *Banyuwangi, Menak Sopal, Sakerah, Roro Anteng and Joko Seger, Dewi Sri*, and many others.

Though folklores are often used to teach moral values for primary grades, as reported by Lee (2011) and Almerico (2014), the are not commonly used at higher levels. However, when the story is embedded in genres compatible with college levels, arguably folklore can serve good as media to infuse moral values in a college context. Using creative ways to tell folklore embedded in different genres avoids repeated and boring presentation. As an example, *Banyuwangi*, a story of a wife who is honest and trustful but receives slander and dies to prove her loyalty to her husband, when as a conversation between a TV host and an actress can meet the level of difficulty suited to college students. This spoken text is changed into an audio version with Indonesian L2 speakers as the voice-over artists. This utilization of Indonesian artists is one of the processes in representing different accents, culture, and identity of L1 learners in global English learning in general.

Message

The point where the material starts is the character itself. Commonly, folklores embody character or moral values within. Material writers could choose several distinctive folklores to allow various characters to be represented, for instance, characters such as *tolerance, loyalty, nationality, trust*. This character issue will then be the focus of the makeup of the material design. The

interpretation of the character is presented through the spoken texts originated and adapted in such a way as to vary the genre of the spoken texts (as outlined in the previous sub-unit).

To get the most use of the appointed folklore, the interpretation of the message of character should go beyond the literal meaning to enclose linguistic input, background and contextual knowledge (Widdowson, 1983; Rost, 1990; Buck, 1995, 2001 as cited in Chang, Wu & Pang, 2013). Ideally, it would be bound to real life events that lead to critical understanding of CE in the real world. From day one, learners learn language skills is to enable themselves to participate in a community, in a global world as citizens. As Kramsch writes:

If ... language is seen as social practice, culture becomes the very core of language teaching ... Culture in language teaching is not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them. (1)

Well chosen content for listening courses is essential to the process of learning. It helps learners to understand the world, to reflect based on human experience on what they see, feel, and to understand world events.

Method

Richards (2005) proposes three developing parts of a series of listening materials development. The parts of a developed material comprise identification, complexification, and stretched output. This particular model serves suitable points of developing listening materials

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to mediate infusing characters into learning situations.

Results and Discussion

Identification

In the first part of the material, identification works as a starter activity to engage learners with the target of the materials of enhancing CE. It also works to set the parameters of what is going to be discussed in the meeting using the materials. The identification part includes some activities and provoking texts such as advanced organizers in the form of pictures, wise words, and vocabularies, and also a problem-based activity in the form of audio input. These advanced organizers help the learner to build mental pictures of what they are expected to learn. An example of wise words is *"pretty words are not always true, and true words are not always pretty"*. This example of the advanced organizer is meant to elicit learners' interpretation of a character, namely honesty.

In the identification phase, activities are also geared toward the comprehension of the given texts. Learners are facilitated to understand the audio texts created on the basis of folklore literature. The understanding of the information presented leads to the comprehension of the issue of character used in the texts. Therefore, besides underlining the message or information, learners will also work on their technical listening skills.

Complexification

This part of the materials is targeted to tackle EFL learners' listening difficulties. The idea is that while trying to infuse CE through materials, learners also work on their linguistic weaknesses during listening activities. The notion that Schmitt (1990, cited by Richards, 2005) introduces about input and intake is

manifested through activities. To mediate acquisition to occur, learners need to notice their learning. Therefore, selecting one aspect of linguistic input in a particular text and turns it into the intake is considered important. The choice of which selected input is highlighted and developed for complexification is based on the taxonomy of learning and linguistic development. Richards (2005) provides this skills' taxonomy of developing listening materials.

Teachers could select the sequences of the skills to match the complexification phase so that it operates at the same time with the CE. For example, the skill taxonomy of conjunctions. This skill might be served in an activity of retelling the chosen folklore developed for a meeting/ book unit that learners listen to in the classroom. After listening to the given text learners are asked to rewrite the story in the hope of comprehension of both content and the given linguistic resources. The stories which were written by learners are asked to be modified to apply the use of conjunctions. By doing this, learners are facilitated to comprehend the listening input and redo it, recreate it with their own linguistic repertoire, while at the same time practicing language skills, listening and writing, and speaking when they are asked to read and retell their works.

Stretched output

This phase is developed to target the infusion of characters. When incorporating language skills and content-competence, namely attitude, in language learning, one of the best ways to do it is arguably by asking learners to go beyond the literal meaning of character and connect it to real life. One of ways to do this is by recollection oflearners' experiences and translation of the experiences into a piece of creative work, such as producing their own story using the selected and appointed character. In

doing this, digital technology can be incorporated through the use of digital storytelling applications. Incorporating technology sharpens their literacy on how to use technology for learning, enhances creativity, develops a sense of productivity, and provides options for network, thus encouraging social interaction with other digital users. The use digital storytelling in for listening for CE will be elaborated upon in the tasks section below.

Activities/Tasks

Tomlinson (2011) defines "activities in which the learners are asked to use the target language in order to achieve a particular outcome within a particular context (e.g. solving a problem; planning a meeting; selecting candidates for an interview)". In the context of listening materials which encompass the necessities of materializing 21st century language competence, tasks should make learners feel like they are learning, not like they are being tested (Field, 2010) as the kinds of tasks affect L2 learners' communicative and linguistic competence (Luchini & Arguello, 2009). Some of proposed tasks are:

Extensive listening

Extensive listening is an approach that allows students to get abundant language input (Renandya & Farrel, 2011) in a manner which is comprehensible and enjoyable. According to Renandya and Farrel:

Extensive listening is defined here to mean all types of listening activities that allow learners to receive a lot of comprehensible and enjoyable listening input. These activities can be teacher-directed dictations or read-alouds or self-directed listening for pleasure that can be done outside the classroom. The key consideration here is that learners get to do a lot of meaningful listening practice. We believe that just like reading, listening is best learnt through listening. We

believe that extensive listening might just be the kind of approach that may help EFL students deal with their listening problems" (2011,pp.52-59)

Some of the benefits of extensive listening are providing a cognitive map for learners, enhancing listening speed rate, developing listening vocabulary, and enhancing word recognition skill. In materials writing for CE, given tasks take the form of a similar genre of the materials, specifically folklore. It is significant to build learners' background knowledge and improve both vocabularies and linguistic capacities. Extensive listening also has the potential to mediate learners' exposure to world Englishes, for instance by using YouTube. Learners are told to find different folklores performed by native/non-native speakers. This task will potentially result in the development of vocabulary and word recognition, as well as awareness of various English accents.

This type of activity is exemplified in the following instruction:

C. STRETCHED OUTPUT

Task 8

1. What moral lesson do you get from the story of Minak Jinggo? What values can you get from the story?

2. Find one story that teaches you similar moral lesson. Retell the stories using your own words.

3. Find similarities and differences of that story with the story of Joko Budeg.

Similarities	Differences

Figure 1. Task for extensive listening.
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The instruction in the above task requires students to compare folklores which carry similar message. This exemplifies how students are compelled to search for listening input from other sources. The students will engage themselves with the process of selecting the right audio sources fit to the topic and appropriate language input (e.g. a storytelling from Japan) for them for example from Youtube, and Podcast.

Mixing listening with reading

Another proposed task or activity that can be used in listening materials to maximize comprehensible input is mixing listening and reading (Stephens, 2011) as this will provide EFL learners with both audio and visual linguistic input. It also facilitates comprehension toward the texts presented. In practice, learners can be asked to listen to audio input concerning with a selected folklore with a specific character as its aim. Afterward, learners are given instruction to read the written version of the folklore. This activity can potentially improve understanding of the content of the folklore, vocabulary recognition, and a feeling that listening activities in class assist them to really learn something and develop themselves linguistically. Besides, this listening task can inform learners that listening can be integrated with another language skill(s) and importantly, it is a social activity. It also sends a message that listening activity is not meant to test students (by entirely giving them questions and learners must fill in the answers for the overall class hour) yet is meant to help them learn to listen. An activity of reading while listening is considered significant to improve comprehension. Woodall (2010) concludes that assisted fluency facilitates comprehension.

The following task 2 in figure 2, is the example how teacher uses audio input and the written source at the same time for the students.

While listening to the audio version, students can comfortably read along the written version of the narrative which has been prepared by the teachers. The implementation of this activity can reduce students' anxiety when listening and improve words recognition when the sound and the writing are not treated as two isolated sources. This will potentially lead to better comprehension.

Task 2

You are going to listen to the talk again. Read the text in appendix 1 while you are listening to it. Summarize the talk with your own words.

Figure 2. Task for mixing listening with reading. Reprinted from Listening for Character Education (p.3), by Author, et.al. 2017. Yogyakarta: Diandra Pustaka Indonesia. Reprinted with permission

Listing familiar and unfamiliar words

Listing familiar words learners heard while listening to the audio input will enhance vocabulary retention and content learning. Meanwhile listing unfamiliar words from the audio input enable learners to work with their difficulties in distinguishing words. Learners problems in comprehending the contents come from their inability to recognize what words are pronounced by the speakers in the given material. By recognizing how words sound to their ears, and later matching the sounds with the correctly pronounced words will enable learners to work out their problems. This can engage learners with vocabulary development activities. Besides, repetition such as listening to the materials more than once contributes to leveling up in comprehension (Chang, Wu & Pang, 2013). This activity is best exemplified by the following task 1 in figure 3.

In this task, teachers ask students to group the words that they listen from the audio based on their familiarity or unfamiliarity to the words.

Teacher should persuade the students to write the words they do not know according to the sound that they hear. This activity helps students to exercise their ability in distinguishing sounds in English.

Task 1
You are going to listen to an interview with two well-known traditional dancers. Listen to the conversation and identify the familiar and unfamiliar words on the basis of how you hear them. Write those words on the given table below

Familiar words	Unfamiliar words

Figure 3. Task for listing the familiar and unfamiliar words. Reprinted from Listening for Character Education (p.30), by Author, et.al. 2017. Yogyakarta: Diandra Pustaka Indonesia. Reprinted with permission

Digital storytelling

Digital storytelling is a technology application that allows computer users to become creative storytellers through the traditional processes of selecting a topic, conducting some research, writing a script, and developing an interesting story (Robin, 2008). The material is combined with computer-based graphics, music, voice over, computer-generated text, and photographs, and can be played on a computer, android, uploaded in web or burned onto DVD. Pedagogically speaking, digital storytelling is a promising tool to improve students' academic achievement (listening, reading, writing), creative thinking, and learning motivation (Yang & Wu, 2012). Besides, in the process of creating a digital story, learners learn how to put what they believe (such as about characters) into a real practice and product. Their knowledge of the social world is transmitted. This is what Fosnot (1996) and

Prawat (1996, as cited in Yang & Wu, 2012) say: that digital storytelling as a construct actively builds knowledge for learners through their interactions with their physical, social, and technological environment.

There are some ways teachers can make the most use of digital storytelling for listening. For example, the teacher could ask learners to create their own story inspired by the character learned. Alternately, they could put together a task of comparing and contrasting one folklore from one country to another folklore from a different country. These tasks may target on intercultural understanding and citizenship (author, et.all; 2016). The digital storytelling task helps learners to connect character, enhanced linguistic resources to their understanding to the world through product presentations. This activity is best executed after students are going through a series of tasks which cultivate their understanding towards the targeted character and linguistic skills. The following instruction exemplifies how students should deal with this activity:

Task 8

Create a story on the basis of the moral value that you get from the two stories. Use digital story application to make your story alive.

Figure 4. Task for extensive listening. Reprinted from Listening for Character Education (p.5), by Author, et.al. 2017. Yogyakarta: Diandra pustaka Indonesia. Reprinted with permission

The task suggests that the creation of the digital story require the students already fathom the moral that has become the goal of the exercises. The final product will reflect not only how the students understand the message, but also how they choose to posit themselves among issues faced as citizens.

Looking and listening-in strategy

Goodfellow (2012) suggests a looking and listening-in strategy as a way to make sense of our world through being open to seeing, feeling, gathering insights, and reflecting on our experience. In relation to the language skills courses, listening particularly, finding the message of the infused characters and making meaning of them is therefore, essential, not only to ensure that learners are capable of making use of linguistic input but also to encourage learners to reflect and solve problems dealing with characters in order to make meaning of the world around them. In practice, learners are given a situation concerning CE that requires them to think about its solution. They could start with a problem from the audio input and then be asked to react and respond to it by exploring their own experiences similar to the situation depicted. In addition to reflecting on their own experiences, they can be asked to broaden their observation to their close neighborhood where they live, sense the complexities of the problem and later offer a solution. By having this task, learners are sharpening their understanding of the world around them and are invited to contribute to its problem-solving necessities.

To put this activity in practice, teachers can come up with audio narrative of a situation which centralizes on an issue which calls for right moral conduct. For example see figure 4, on the audio you hear.

Teacher can lead a class discussion on the above issue and give students chances to voice the actions they deem to be right. The teacher can further elaborate the reasons, similar or different reactions in the class, and have the students exchange opinion with friends. The situation above induces reactions and judgments and is good to exercise their knowledge and experience which makes them reckon the values they need to cultivate.

Pre-listening

You are sitting in a bus, and there are only few passengers in that bus. In front of you is a woman with her two bags, one on her lap and one on her side. She seems very sleepy. Then you notice that a man sitting next to her is suspiciously screening the belongings that the woman have inside the bag. He is silently stretching his hand to her bag. What will you do?

Figure 4. Task for Looking and listening-in strategy. Reprinted from Listening for Character Education (p.42), by Author, et.al. 2017. Yogyakarta: Diandra Pustaka Indonesia. Reprinted with permission

Assessment

Assessment and test are two terms that are usually used interchangeably. Brown (2004), in the explanation of distinguishing assessment from test, says:

Tests are prepared administrative procedure that occur at identifiable times in a curriculum when learners muster all their faculties to offer peak performance, knowing that their responses are being measured and evaluated. Assessment, on the other hand, is an ongoing process that encompasses a much wider domain. Whenever a student responds to a question, offers a comment, or tries out a new word or structure, the teacher subconsciously makes an assessment of the student's performance. (4)

Assessment, therefore, can be meant as a process of gathering information on student learning. It covers a portrait of learners' activities and abilities to perform their learning of a specific target(s) in a period. Handoyo Puji Widodo (personal communication, 15 January 2016) confirms that assessment reflects process and evolution. Brown (2014) recommends some points to note concerning with assessments in the context of English as Lingua Franca. One of his recommendations is to vary the form of test

items, to assess learners' English abilities by asking the (linguistic) items interact with the complexity of language (such as in task-based items, portfolio, conferences) but also paying attention to the multidimensional nature of language. What should be understood is that, practically for teachers concerning with character education, assessment should be done through informal and formal assessment.

Formal assessment covers ways teachers gather information specifically designed to tap into skills and knowledge. For listening tasks, on the basis of the activities proposed previously, the assessments can gear more on listening repertoire. The assessment can vary between evaluating the product of a project (for example, a digital story based on a certain character) to noting a student's frequency of linguistic participation in relation to listening activities. On the other hand, informal assessment covers ways teacher gather information on students' learning through its process. Progress on students working on a project can be observed and noted as an informal assessment. For example: learners are assigned to work on a digital storytelling project by creating their own digital story. Each week of progress they make is observed by teachers and their attitude toward the task is noted; whether they are enthusiastic, devoted and persistent in the strategies learners use to tackle problems with the assigned project, on their attention to task and their independence of working through the process, on their ability to interact with peers to benefit from the interaction and to improve their work.

In Indonesia, the Ministry of National Education (2010) issues Desain Induk Pendidikan Karakter (the blueprint of CE, henceforth DIPK, for character configurations together with Panduan Pelaksanaan Pendidikan Karakter (Guidelines for Implementing Character Education, 2011) as manuals for character education implementation in Indonesia. DIPK (2010) has provided some indicators for assessing students' processes of character building through observations and anecdotal notes on students' behavior, assignments, and reports. However, Mambu (2015) claims that apart from the applicability of this assessment toward the myriad of possible behaviors, there are no concrete examples for this to be applied in ELT context. Therefore he tries to provide examples of assessment for character education for the synthesis of critical ELT, communicative competence, and DIPK. Referring to this work, teachers can model how character education is assessed in ELT context.

Conclusion

The proposed framework for investing character education into listening materials for EFL learners aims at learning to listen which at the same time strengthening nation's character, and promoting intercultural understanding. Folklore works as sources of characters when it is managed and transformed into texts of genres suitable for college students. It has potential to infuse characters not only as media but also as stretched output that touches upon society's real life issues. Ideally, learners would gain an ability to function as citizens of a nation, and also grow identity as a self too. The framework calls for the development of research-oriented, critical thinking approaches and attitudes to deal with inculcating skills in another language to go together as a whole package of language learning in the context of nation's character and intercultural understanding.

making the most benefits of folklores in East Java, Indonesia.

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