Learning to Write Descriptive Texts Based on Batik Culture of BIPA Students at the Indonesian Embassy in London

Yulianeta, Dewi P. Amandangi *

Universitas Pendidikan Indonesia. Bandung, Indonesia

A B S T R A C T

Learning Indonesian as a Foreign Language (BIPA) is carried out along with culture introduction to learners. Apart from language learning, the introduction of culture can also provide a more concrete picture of Indonesian identity. This article focuses on the study of writing skills, in particular, on writing descriptive texts. The learning to write is based on Indonesian culture, especially batik culture. The research was conducted using the quantitative method for approximately in the period of October 2019. The data of this study were the ability to write descriptive texts of BIPA students at the Indonesian Embassy in London and the posttest result. The research subjects were 9 BIPA students at the Indonesian Embassy in London. The result shows that the ability to write descriptive texts of BIPA students at the Indonesian Embassy in London shows positive results by five steps of writing. They are the pra-writing, writing, revising, editing, and publishing stage. The descriptive text is used as an alternative approach in learning to write for BIPA because it makes it easier for the students to learn vocabulary and culture.

A R T I C L E   I N F O

1. Introduction

Learning Indonesian for Foreign Speakers (BIPA) is in demand by more than forty-five countries in the world, including the British Commonwealth which is one of the most famous cities in London. Indonesia has collaborated with the UK both from socio-economics and education. This is evidenced by the existence of government programs that provide opportunities for both Indonesian and British educators to collaborate in educational fields. Of the many programs implemented, there is an Indonesian language learning program for foreign speakers carried out at the Indonesian Embassy in London, England. The students are citizens of the UK or countries other than England who have an interest in learning Indonesian.

One of the materials provided to BIPA students is descriptive texts. This is adjusted to the syllabus for intermediate-level BIPA students. As in general, language learning has four linguistic components, namely, listening, speaking, reading, and writing. Writing, in particular, is a skill that cannot be obtained naturally but through a learning process. Writing is very important to master because it can support success in other learning. According to Morsey (Tarigan, 2008), writing is used in reporting, informing, and influencing. Such purposes and objectives can only be achieved properly by people who can compose their thoughts and express them clearly; this clarity depends on the mind, organization, use of words, and sentence structure. Meidiyah (2017) stated that writing descriptive text is a part of learning in the form of writing that can describe a story in detail or in-depth. This is also adapted to the purpose of writing descriptive texts, namely to be able to provide an overview, an understanding, and also a feeling for things that are written down such as objects, people, moods, activities, and so on.

According to Gani (2003), one of the ultimate goals of teaching BIPA is for the students to be skillful in using Indonesian properly and correctly. Meanwhile, according to Nurlina and Israhayu (2014)

E-mail addresses: yaneta@upi.edu. (Yulianeta); dewiamandandi@upi.edu (Amandangi)

and Putri (2017), expressing thoughts in good and correct written Indonesian is not an easy job for foreign speakers. This is because writing is a complex skill. BIPA students should be able to master descriptive essays to be able to properly describe something whether it is a person, an object, or a place. Therefore, appropriate methods, models, and media are needed in learning to write, especially writing descriptive texts to increase the learning motivation of foreign speakers. No less important is the factor within the learners themselves, namely to increase students' interest in writing lessons. This factor, according to Sutarma and Adnyana (2014), is related to the reading interest of students.

To facilitate the process of understanding the provided material, teachers also need to provide a context for Indonesian culture. In addition to introducing Indonesian culture, several cultural elements can be used to facilitate understanding Indonesia itself in a more comprehensive manner. This in turn can increase mutual understanding and respect to further enhance friendship and cooperation between nations. In addition, Sabilah et al. (2018) stated that language and culture cannot be separated from language users. Language and culture are bound in unity so that English learning activities will depend on how deeply the culture has been integrated into the learning activity.

Based on this, a BIPA student is expected to be able to introduce various Indonesian cultural values more easily to foreign students, both physically and non-physically. According to several researchers, some examples of physical culture that can be taught in BIPA learning include tourist attractions, Indonesian cultural sites, and art products such as batik (Junaidi et al., 2017; Mussaif, 2017; Pramitasari, 2019). The intention of including these examples in the learning is to provide knowledge about the diversity of cultural products and tourist destinations in Indonesia. Meanwhile, non-physical culture can be in the form of songs or songs, folklore, customs, and community traditions which can provide a spirit of tenderness, harmony, and uniqueness that touches the psychological side.

One of the cultural assets possessed by Indonesia is batik (Hasanah et al., 2018; Lusianti & Sari, 2012). The word Batik comes from the Javanese language *amba* meaning writing and *nitik* meaning point. Batik is a term used to refer to a patterned cloth made with a resist technique using wax. Batik has been recognized by UNESCO as the Representative List of the Intangible Cultural Heritage of Humanity. The rich cultural treasures of the Indonesian people have encouraged the birth of various styles and types of traditional batik with their specific characteristics according to the local culture of the batik craftsmen. The text of knowledge about batik has also been listed in the Ministry of Education and Culture's BIPA teaching materials entitled "*Sahabatku Indonesia*". This material is an example of a text based on Indonesian culture used by teachers, in general, to introduce batik to foreign students. Meanwhile, in the learning process of writing, batik can be used as a concrete medium to facilitate learners in the observation process as a material for writing descriptive texts.

Andriyanto (2017) in his article entitled *"Directed Listening Activity: Pengenalan Kebudayaan Dalam Pengajaran BIPA"* [Directed Listening Activity: Introduction to Culture in BIPA Teaching] uses batik as a medium in listening learning. According to him, the use of the directed listening activity method is considered very appropriate to be applied to the cultural introduction course. The DLA process which consists of the preparation, implementation, and post-listening stages is oriented towards interactive activities so that students can freely communicate with anyone to develop language and theory understanding. This method also varied with performance practices to check the students' understanding of the batik process. In addition to the unique and distinctive process of Indonesian culture, batik was chosen because the students were very enthusiastic about the process. The value of local wisdom and intelligence of the community in the manufacturing process makes batik a work worthy of being preserved and promoted.

In contrast to this research, this article focuses on the study of writing, in particular, on writing descriptive texts in which the learning is culture-based. Language learning cannot be separated from the introduction of culture. Fahrurrozi (2017) stated that culture-based learning brings local culture which has not always had a place in the curriculum. This allows learning to be carried outside by side with the introduction of culture to BIPA students. The focus and aim of this article are to find out the learning to write descriptive texts of BIPA students at the Indonesian Embassy in London, and how batik culture-based learning is applied.

Language skills are no longer just for knowledge, but for students to master. Language skills have four components that influence each other, namely listening, speaking, reading, and writing skills. All these skills are important in Indonesian for Foreign Speakers (BIPA) learning. One of the language skills that needs serious attention is writing skill because it does not come naturally but through regular

practice instead (Temple et. all., 1998; Alwasilah, 2007; Tarigan, 2008). In addition, writing is an aspect of language skills that are categorized as difficult because it is not only a product but also a process of developing ideas, insight, images as well as someone's opinion which is expressed through the media in the form of writing (Hendrawan & Indihadi, 2019).

The writing teaching strategy that is to be used should be based on the approach that best supports the nature and objectives of teaching the Indonesian language and literature. The purpose of teaching writing is none other than for the BIPA students to gain writing experience and knowledge. Efforts towards the students' skills in responding to learning to write certainly require stimuli in the teaching and learning process. Writing is an experience, not information, thus learners must be involved in it and not just looking from the sideline. The learning process is carried out in the form of practice. Alwasilah (2007) elaborated that writing is a person's ability, skill, and expertise in conveying an idea into a discourse so that it can be accepted by heterogeneous readers, both intellectually and socially. The writing will not be separated from the conveyed meaning as part of an outpouring of writing ideas. Tarigan (2008: 3) argued that "writing is one of the productive and expressive language skills to communicate indirectly, not face to face with other people".

This is in line with the learning to write descriptive texts which is the material in BIPA learning at the Indonesian Embassy in London. The choice of descriptive texts is based on the fact that the students in the field are quicker to grasp information through the practice of mentioning the characteristics of a predetermined object. According to Dalman (2011), descriptive texts are texts that describe something clearly and in detail. This type of text aims to describe or provide a picture of something as clearly as possible so that the reader seems to be able to see, hear, read, or feel what is described.

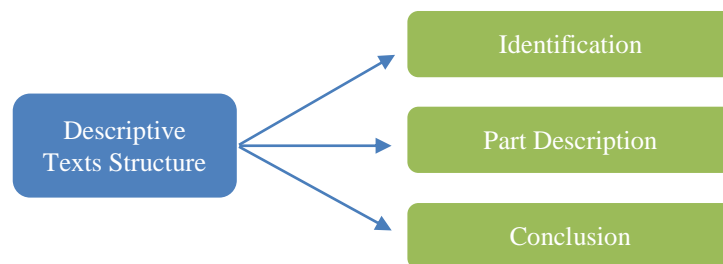Descriptive texts consist of the following structural parts.

Figure 1. Descriptive Text Structure
(Source: Ministry of Education and Culture, 2016: 20)

The structure of descriptive texts is as follows.
1. Identification of general description. Contains the name of the described object, its location, its birth history, the meaning of the name, and/or a general statement about the object.
2. Part description. Contains details of parts of the object but is detailed based on the author's subjective opinion. Details can contain what is seen (the parts, the composition of the colors, how the object is seen according to the impression of the author). Details can also contain details of what was heard (sounds, what the voices were like, or what the author compared them to). Details can also contain what the writer felt by observing the object.
3. Conclusion or impression. Contains overall conclusions on the writing that has been described (Kemendikbud, 2016)

Culture-Based Learning Process

Culture-Based Learning is a strategy for creating a learning environment and designing learning experiences that integrate culture as part of the learning process. Culture-based learning is based on the recognition of culture as a fundamental part of education which is the expression and communication of ideas as well as the development of knowledge. In culture-based learning, culture becomes a medium for students to transform their observations into creative forms and principles about nature. Through culture-based learning, students do not just imitate and/or accept the conveyed information, but they

also create meaning, understanding, and interpretation from the information they get. Transformation is the key to creating meaning and developing knowledge. Therefore, the culture-based learning process is not just transferring or conveying culture and cultural manifestations, but using culture to make students able to create meaning. Breaking through the boundaries of imagination and creativity to achieve a deep understanding of the subjects they are learning.

Culture-Based Learning

Culture-based learning is one of the ways that is perceived to be: 1) Making learning meaningful and contextual. The learning is closely related to the cultural community in which a field of knowledge is studied and will be applied, as well as with the cultural community from which students come; and 2) Making learning interesting and fun. Learning conditions that allow the creation of meaning contextually based on the students' initial experiences as a member of a cultural society is one of the basic principles of constructivism theory.

Constructivism theory in education mainly developed from the thinking of Vygotsky (Social and Emancipatory Constructivism) which concluded that the students' knowledge construction or meaning creation is a result of thinking and interacting in a social context. Constructivism, also developed by Piaget (Piagetian Psychological Constructivism), means that each individual creates new meanings based on the interaction between what they have, know, or believe and new phenomena, ideas, or information that is learned.

Vygotsky stated that the learning process cannot be separated from action (activity) and interaction because perception and activity go hand in hand in a dialogical manner. Learning is a process of creating meaning as a result of individual thinking and through interaction in a social context. In this case, no manifestation of reality could be considered better or true. Vygotsky believed that multiple manifestations of reality were used for different purposes in different contexts. Knowledge is inseparable from the activities in which it is constructed, and where meaning is created, as well as from cultural communities where knowledge is disseminated and applied. Through these social interaction activities, the creation of meaning occurs (Fahrurrozi, 2017).

2. Methods

The researcher used a quantitative approach with the experimental method of One Shot Case Study design.

X O
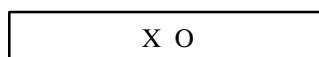
Notes:
X: treatment (independent variable)
O: observation (dependent variable)

The population of this research were BIPA students at the Indonesian Embassy in London. The research used a saturated sampling technique which, according to Sugiyono (2012), is used when all members of the population are used as samples. This research was conducted for approximately three months in the period of October 2019. There was a total of 9 students and all of them are the samples of this research. This is due to the criteria and consideration of the researchers in leveraging the data. The determined criteria (considerations) are as follows: (1) students attending and participating in the learning as a whole, both during the treatment and posttest, and (2) the illegibility of the students' writing.

The instrument in this study was an assignment sheet to write a descriptive text with a batik theme, and the assessment would be assisted by a rubric. In the assessment rubric, there are criteria for writing descriptive text about batik. The aim is to see the students' descriptive writing skills. The implementation consists of two stages, namely treatment and posttest. The data collection was done using assignment sheets and documentation. The data analysis was done using descriptive analysis and simple statistical analysis. Qualitative descriptive research seeks to describe all existing symptoms or conditions, namely those according to what they were at the time of the research. One of the characteristics of this type of research is that data collection is carried out by directly interacting with

participants at the research site (McMillan & Schumacher, 2001). Simple statistics was used to describe the posttest results of BIPA students according to the results obtained during the study.

3. Results and Discussion

The curriculum used in BIPA learning at the Indonesian Embassy uses the BIPA PPSDK curriculum of the Agency for Language Development and Books, the Ministry of Education and Culture of the Republic of Indonesia, with various adjustments based on the conditions and needs of the students. The level of BIPA students at the Indonesian Embassy is BIPA 1 with a competency standard of being able to understand and use expressions in the context of self-introduction as well as fulfilling daily routine in a simple way to communicate with speech partners. In addition, in this BIPA class, cultures such as traditional clothing, angklung, Indonesian songs, and Indonesian culinary are also introduced and taught. To support the learning activities, a teaching material used in the BIPA learning process is a textbook compiled by the Ministry of Education of the Republic of Indonesia entitled *"Sahabatku Indonesia".* This teaching material has a fairly complete content and has been adjusted to the BIPA curriculum that is applicable throughout the world. Next, The approach used in BIPA learning at the Indonesian Embassy is a text-based and communicative approach. Through this approach, the students can learn and master language skills by using the language directly in communicating both orally and in writing. One of the texts introduced to and should be mastered by BIPA students is descriptive text.

Indonesian culture-based learning in teaching BIPA at the Indonesian Embassy in London is integrated learning which is expected to be able to provide experience to BIPA students regarding integrated abilities by paying attention to language competencies, they are listening, speaking, reading, and writing. The descriptive texts in BIPA learning is tailored to the needs of BIPA students. In line with that, batik, which is a part of Indonesia's native culture, can be introduced through learning descriptive texts to BIPA students at the Indonesian Embassy in London.

The researcher uses the theory of Tompkins to implement the writing process in this learning. Tompkins (1994) elaborated the writing process into five stages identified through a series of studies, including pre-writing, drafting, revising, editing, and publishing. Thus, writing process is also used to implement the writing process in the learning steps. In the core learning activities, students are trained to write descriptive texts using the batik as media provided by the teacher.

1) Prewriting Stage

In this first stage, students are first introduced to batik as a medium or as a material to be used as writing content. Students are guided by a teacher to observe batik in various activities. They are introduced to not only its history but also its story relevant to batik motives. The following are some of the prewriting stages carried out in the learning process.
 a. The BIPA students entered a room in which there were already examples of batik with various motives already displayed.
 b. The students build the context of Indonesian culture in the classroom with the definition, introduction to batik, and its history by watching videos of batik making and various kinds of batik motives in Indonesia. In addition, students are also introduced to knowledge about batik that has been officially recognized by UNESCO.
 c. The students are given a text about batik which is distributed to each one to be read carefully.
 d. The students are allowed to touch and wear the displayed batik in order to physically observe. Students are allowed to look, touch, and smell the batik for them to be more familiar.
 e. Students are instructed to make a text description framework of batik.

The following is a picture of the introduction of learning to write using batik as media at the Indonesian Embassy in London.

Figure 2. Teachers Introducing Batik

2) Writing Stage

In the learning activities, students try to draft a description of the batik text by the drafting of the framework that they have previously made. In this stage, the students are given the task of writing descriptive texts, which should describe batik based on the experiences they have had at that time. The draft that students make is rough writing, which they will revise in terms of content (revision), errors in using capital letters, as well as the use of punctuation (editing). In this stage, students can write down all the experiences they obtained during the prewriting stage. Students can provide an overview of batik according to what they see and also hear.

3) Revising Stage

In this stage, students are instructed to read the text they have made in the writing stage. After that, students are instructed to complete each paragraph. If students feel that there is something incomplete or even the text is too wordy, then they are instructed to improve the content of the text.

4) Editing Stage

After students improve the content of their text, the correct mechanical errors. Namely, errors in using capital letters at the beginning of sentences as well as capital letters in people's names and also errors in using punctuation marks. In this stage, students are also required to be tidier in writing descriptive text that has been designed beforehand so that it becomes a complete description text.

5) Publishing Stage

In the publishing stage, it is done with the students finishing and giving their assignments to the teacher.

Implementing the writing process in learning requires a lot of time, however, students can better understand that writing is not just writing or text (product). Students also learn about exploring information necessary for text material, making essay frameworks, determining writing objectives according to the type of text or genre, improving text content as well as fixing mechanical errors so that students can learn and try to make text (products) properly and intact. These values are obtained by first assessing the results of the student's writing which refers to the following assessment criteria.

Table 1. Evaluation Criteria for Writing Descriptive Text

No.	Assessment Criteria	Score
1	Content	20
2	Content Organization	20
3	Grammar	20
4	Spelling and Writing	20
5	Text Strucure	20
	Total Marks	100

The final results based on the assessment criteria are obtained after evaluating the students' writing results. The biggest point in the assessment criteria is 20 points (table 1). The condition for this point is that all writing indicators are achieved perfectly. However, if some indicator points are not achieved, the score can be readjusted. The following is a breakdown of the descriptive text author's assessment grid based on the assessment criteria previously mentioned (Juliyanti & Suryani, 2018).

Table 2. Descriptive Text Assessment Grid

No.	Assement Criteria	Indicator	Score
1	Content	1. Suitable title, careful development of ideas, plentiful supporting facts, conformity with the topic of the essay.	16-20
		2. Suitable title, limited development of ideas, extensive knowledge of subject, conformity with the topic albeit with less details.	11-15
		3. Less suitable title, limited development of ideas, limited knowledge of subject, inadequate development of topic.	6-10
		4. Unsuitable title, lacking knowledge of subject/topic, no supporting data.	0-5
2	Content Organization	1. Conformity to the main idea, clear sentence structure, logical order, high cohesion.	16-20
		2. Conformity to the main idea, albeit with less details, clear sentence structure, incomplete logical order, adequate cohesion.	11-15
		3. Less conformity to the main idea, confusing sentence structure/incohesive, inadequate order and logic.	6-10
		4. Non-conformity to the main idea, non-communicative, illogical order.	0-5
3	Grammar	1. Complex and effective grammar.	16-20
		2. Complex grammar and only minor errors.	11-15
		3. Fuzzy grammar and many errors.	6-10
		4. Non-communicative grammar and many errors.	0-5
4	Spelling and Writing	1. Masterful EYD (Enhanced Indonesian Spelling System), masterful punctuation, masterful rules of writing.	16-20
		2. Adequate spelling and minor errors, no blurred meanings.	11-15
		3. Many spelling errors, some blurred meanings.	6-10
		4. Many spelling errors, a lot of meanings are out of order.	0-5
5	Text Structure	1. Complete text structure; consisting of identification, part description, and conclution.	16-20
		2. Incomplete text structure.	11-15
		3. Incomplete text structure and a bit disorganized.	6-10
		4. Unclear or haphazard structure.	0-5

After the score is obtained, it is then converted into letters. The score is then adjusted to the rating scale. The rating scale used is a scale of five adapted from Nurgiyantoro (2013) as follows.

Table 3. Value of Five Scale Change

Mastery Level Presentation Intervals	Change Value Scale Five		Information
	1-5	A-E	
86 - 100	5	A	Very Good
76-85	4	B	Good
56-74	3	C	Sufficient
36-55	2	D	Poor
10-35	1	E	Very poor

Meanwhile, the final results of the students' posttest in writing descriptive texts about batik with the implementation of the writing process are as follows. These results have been adjusted to the descriptive text assessment grid that has been mentioned in the previous table (Tables 1 and 2).

Table 4. Grades in Writing Descriptive Texts of BIPA Students at the Indonesian Embassy in London

No.	Subject	Assessment Criteria for Writing Descriptive Text					Final Score	Value
		1	2	3	4	5		
1	A	19	19	18	19	18	93	(A) Very Good
2	B	13	13	15	14	13	68	(C) Sufficient
3	C	14	13	13	14	13	67	(C) Sufficient
4	D	14	14	14	15	13	70	(C) Sufficient
5	E	15	14	15	15	13	72	(C) Sufficient
6	F	10	10	10	13	12	55	(D) Poor
7	G	19	17	16	19	18	89	(A) Very Good
8	H	12	12	10	13	10	57	(D) Sufficient
9	I	17	17	15	19	16	84	(B) Good
	Total	133	129	126	141	126		
						Total	655	
						Average	72,78	
						Max Score	93	
						Min Score	55	

Based on these data, it can be seen that most of the writing skills of the BIPA students at the Indonesian Embassy in London obtained a sufficient minimum score according to the assessment criteria in table 1 and table 3. At the end of data collection, two students got A (Very Good), one student B (Good), five students got C (Sufficient). And one student got D (Poor). This assessment is carried out after all students have collected their written results and are given a score according to the assessment rubric. Based on this assessment, it can also be seen that the grammar and structure obtain the lowest scores. This can be used as an evaluation of teachers and students in the learning process of writing descriptive texts for BIPA students at the Indonesian Embassy in London at subsequent meetings. To make it easier to read the last results, the data is presented in figure 3.
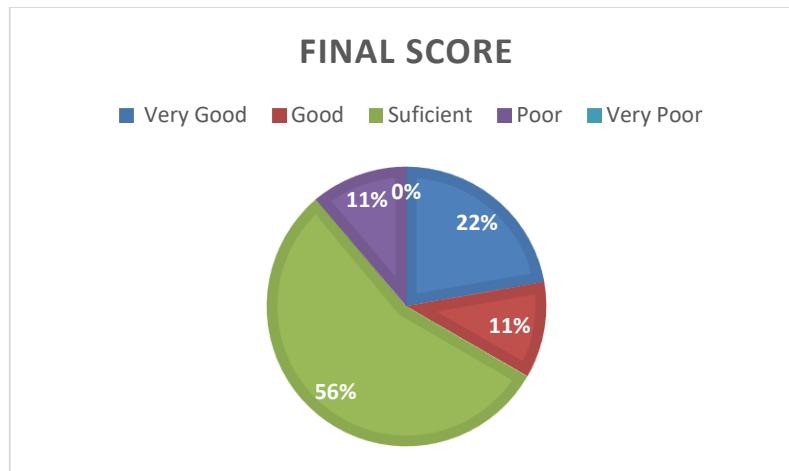
Figure 3. Final Score of Descriptive Writing of BIPA Students at the Indonesian Embassy in London

The average score of the experimental class was 72.77. Thus, it can be seen that the average value of the experimental class is more than the minimum value determined by the researcher, which is 70. This means that the implementation of the writing process in writing descriptive text skills about batik has reached and passed the target. The results of the students' posttests in writing skills of fictional characters descriptive text by implementing the writing process have shown that the learning indicators formulated by the previous researcher have been achieved. Therefore, it can be concluded that the implementation of the writing process on writing descriptive text using batik for BIPA students at the Indonesian Embassy in London can develop students' writing skills.

Referring to the findings, a text-based approach can be implemented in teaching writing to the BIPA students at the Indonesian Embassy in London. Although it seems that the student's mastery of diction and vocabulary is still very minimal, it is evidence that the results of their writing have included the elements of descriptive texts. With these results, strengthening still needs to be done to maintain the abilities of these learners. In learning to write descriptive texts using batik as media, the BIPA students learn about Indonesian culture and customs related to batik. Therefore, the students obtained quite a lot of national insight in addition to gaining insights about diction, sentences, and sentence structure in descriptive text. Of course, this is in line with the mandate of Law No. 24 of 2009 in the efforts to internationalize the Indonesian language, which is one way through the introduction of national culture.

Apart from the class average, the hypothesis testing in this research used the right-tailed test, namely with the minimum hypothesized value of (70). After carrying out the normality test, it can be seen that the posttest scores of the experimental class are normally distributed, thus hypothesis testing can be done using the following steps:

1) Determining Hypothesis

   H0: The average skill of writing descriptive text with batik media is less than 70 (minimum score), which was proven after implementing the writing process for BIPA students at the Indonesian Embassy in London.

   Hα: The average skill of writing descriptive text with batik media is more than or equal to 70 (minimum score), which was proven after implementing the writing process for BIPA students at the Indonesian Embassy in London.

2) Determining Statistical Test Value
   The following formula is used to determine the statistical test value.

$$t_{hitung} = \frac{x - \mu 0}{s/\sqrt{n}}$$

Notes:

x = average
$\mu 0$ = hypothesized value
s = standard deviation
n = number of samples

Therefore:

x = 72,78
$\mu 0$ = 70
s = 13,36
n = 9

$$t_{hitung} = \frac{x - \mu 0}{s/\sqrt{n}} = \frac{72,78 - 70}{13,36/\sqrt{9}} = \frac{2,78}{4,45}$$

$$= 0,62$$

3) Determining Critical Value
The following formula is used to determine the critical value.

$$t_{tabel} = t_{(\alpha . dk)}$$

Notes:
α = level of significance
dk = degrees of freedom (dk = n-1)

Therefore:
α = 0,05
dk = 9 − 1 = 8
The t_{tabel} value for one party test at a significance level of 5% and n = 9 is:
$t_{tabel} = t_{(0,05.8)} = 0,4$

4) Determining Conclusion
The values of $t_{hitung} < t_{tabel}$, thus H_{α} is accepted. At 95% significance level, the statement that the average skill of writing descriptive text with batik as media is more than or equal to 70 (minimum value), it is proven after implementing the writing process for BIPA students at the Indonesian Embassy in London.

4. Conclusions

Based on the discussion, it can be concluded that the ability to write descriptive texts of BIPA students at the Indonesian Embassy in London shows positive results. The average score was greater than the value targeted by the teacher, which was 72.78. In addition, according to the T-test that has been carried out, it is concluded that at the 95% significance level, the statement that the average skill of writing descriptive text with batik as media is more than or equal to 70 (minimum value), it is proven after implementing the writing process in BIPA students in Indonesian Embassy in London. The students show enthusiasm for the material and media that is brought as shown by the results of writing descriptive texts. The use of cultural elements by the students, in this case, batik, makes for various writing results. Descriptive texts are used as an alternative approach in the learning to write for BIPA. This is because it makes it easier for students to learn vocabulary as well as culture. This has been shown through the writing process, namely the pre-writing stage, the writing stage, the revising stage, the editing stage, and the publication stage. It is hoped that the learning to write a descriptive text based on culture can also be used in other lessons such as speaking. This research can also be developed in large classes with an experimental method to quantitatively determine the effectiveness of a culture-based descriptive text approach. This research implies that the development of BIPA learning tools

needs to be done. Such tools include media, teaching materials, and other learning tools that can stimulate the creativity of BIPA students in producing vocabulary and also adds to their cultural insight.

References

Alwasilah, C. (2007). *Pokoknya menulis*. Bandung: PT. Kiblat Buku Utama.

Andriyanto, O. D. (2017). Directed listening activity: Pengenalan kebudayaan dalam pengajaran BIPA. *FKIP e-PROCEEDING*, 117-124.

Dalman. (2011). *Menulis karya ilmiah*. Jakarta: PT. Raja Grafindo Persada.

Fahrurrozi. (2017). Dakwah akomodatif: Solusi dakwah aplikatif fungsional pada masyarakat multikultural. *Lombok: Tasamuh, 15*(1), 1-18.

Gani, E. (2003). *Efektivitas pengajaran menulis bahasa indonesia bagi penutur asing: studi kasus pada seorang pelajar dari belanda*. [online]. Retrieved from www.ialf.edu/bipa/jan2003/efektivitaspengajaranmenulis.html

Hasanah, S. K. (2018). Muatan Kearifan Lokal Dalam Buku Ajar Bipa "Sahabatku Indonesia". *Paper presented in Seminar Nasional SAGA# 2 (Sastra, Pedagogik, dan Bahasa)* (pp. 170-178).

Hendrawan, D. N. & Indihadi, D. (2019). Implementasi Proses Menulis pada Keterampilan Menulis Teks Deskripsi Tokoh Cerita Fiksi. *Pedadidaktika: Jurnal Ilmiah Pendidikan Guru Sekolah Dasar Vol. 6, No. 1 (2019) 47-57.*

Juliyanti, R., & Suryani, L. (2018). Pembelajaran menulis teks deskripsi dengan menggunakan metode discovery learning pada siswa kelas x. *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia), 1*(6), 977-988. Doi: http://dx.doi.org/10.22460/p.v1i6p977-988.1798.

Junaidi, F., Raisya, A., & Mustopa E. (2017). Implementasi Pembelajaran BIPA Berbasis Budaya Sebagai Strategi Menghadapi MEA. *The 1st Education and Language International Conference Proceedings Center for International Language Development of Unissula* (pp. 317-324).

Lusianti, L. P., & Rani, F. (2012). Model diplomasi indonesia terhadap UNESCO dalam mematenkan batik sebagai warisan budaya Indonesia tahun 2009. *Jurnal Transnasional, 3*(02).

McMillan, J. H., & Schumacher, S. (2001). *Research in education*. New York: Longman, Inc.

Meidiyah, G. N. (2017). *Penerapan metode langsung dengan media animasi Motion Tween bertema permainan tradisional dalam pembelajaran menulis teks deskripsi bagi pemelajar* [Unpublished bachelor thesis]. Bandung, Universitas Pendidikan Indonesia.

Mussaif, M. M. (2017). Keanekaragaman Budaya Menjadi Basis Pembelajaran BIPA. *Nusa: Jurnal Ilmu Bahasa dan Sastra, 12*(4), 164-172. https://doi.org/10.14710/nusa.12.4.164-172.

Nurgiyantoro, B. (2013). *Penilaian pembelajaran berbahasa berbasis kompetensi*. Yogyakarta: BPFE.

Nurlina, L., & Israhayu, E. S. (2014). BIPA learning material development for empowering Thailand students' writing competence. *Educare, 7*(1). Doi: https://doi.org/10.2121/edu-ijes.v7i1.307.

Pramitasari, A. (2019). Pengembangan materi ajar BIPA bermuatan kearifan budaya lokal kota Pekalongan. *In National Seminar of PBI* (English Language Education) (pp. 49-53).

Putri, K. E. (2017). *Penerapan model induktif kata bergambar berbasis kearifan lokal dalam pembelajaran menulis teks deskripsi bagi pemelajar BIPA*. [Unpublished bachelor thesis]. Bandung, Universitas Pendidikan Indonesia.

Sabilaha, F., Beratha, N. L. S., Budiarsa, I. M., & Yadnya, I. B. P. (2018). Cultural meaningfulness on intercultural perspective of English learning materials for elementary school. *Aksara, 30*(1), 149-164. Doi: http://dx.doi.org/10.29255/aksara.v30i1.209.149-164

Sugiyono. (2012). *Metode penelitian kuantitatif kualitatif dan R&D*. Bandung: Alfabeta.

Sutarma, I., & Adnyana, I. B. A. (2014). Pembelajaran Menulis Kreatif Berbasis Metode Quantum Writing pada Mahasiswa Program Studi D-4 (S-1 Terapan) Manajemen Bisnis Pariwisata, Jurusan Pariwisata, Politeknik Negeri Bali. Aksara, 26(1), 75-85.

Tarigan, H. G. (2008). *Menulis sebagai suatu keterampilan berbahasa*. Bandung: Angkasa.

Temple, C. Nathan, R., Burris, N. and Temple, F. 1998. *The Beginning of Writing*. Massachusetts: Allyan and Bacon, Inc.

Tomkins, G. E. (1994). *Teaching witing: balancing process and product*. New York: Macmillan.

The Ministry of Education and Culture. (2016). *Buku Guru Bahasa Indonesia SMP/MTs Kelas VII Edisi Revisi*. Jakarta: Kementrian Pendidikan dan Kebudayaan.