Promoting intercultural citizenship in EFL listening materials through digital storytelling

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Abstract: Intercultural citizenship has been around the corner since the globalization era and the paradigm of English as an international language emerges. The reasons of international posture of a nation along with other and self-nation appreciation are two among some important points to note in all English language learning classes, like listening. However the nature of materials for listening classes in Indonesian contexts is more to assessing listening than teaching listening. It certainly diminishes the potentials of gauging learners to benefit more on the tenet of intercultural citizenship. To fill this gap, a strategy of developing materials for teaching listening by incorporating digital storytelling applications and the use of folklores is proposed. The article highlights the use of literary works as materials' sources to promote intercultural citizenship. It further explores the how to use digital storytelling to maximize the outcome of the learning of listening skills.

Keywords: intercultural citizenship, folklore, digital storytelling

One of goals of listening classrooms at a college level is to help students listen to audio input, respond to people. This goal suggests that students need to be facilitated to be able to interact with all people who come from many different parts of the world who share similar means of communication, English. This is significant as students make contacts with these people so easily with the unprecedented expansion and growth of technology and the internet that pushes nation border to diminish easily, that the border feels to no longer exist. To mediate good interactions, people in general need to feel that they are interlinked, that they have no feeling of "otherness" and being "othered". It is shed light on the idea that these students are necessary to feel that they are part of a global community, to sense that they live interconnectedly to contribute to common good. In response to this need, intercultural citizenship should be taught in college listening classes because listening is (1) a social activity – there is a dialogic interaction between the audio input provider (speaker) with the listener, which later they take turns to respond each other in a series of conversation, therefore listening should be brought into a dimension where listening will not only focus on the ability to grasp messages from the audio input or overcoming difficulties of audio messages, but (2) a situated practice – students are able to produce responses to achieve particular purposes like achieving intercultural understanding and maintaining identity as a nation citizen.

In EFL listening classrooms, intercultural citizenship is rarely catered because we argue teachers emphasize teaching listening to assess or test students. Cahyono and Widiati (2009) do reviews on 10 research reports of Indonesian teachers' design of activities for listening. These Indonesian teachers, in fact, think that listening materials aim at solely developing or sharpening language proficiency. From the reviews, it can be concluded that these teachers concern more on the activities to exercise comprehension and retaining messages. This is possible might be because of the available materials that have been becoming models to frame language skill learning, like listening activities in classroom, are created to feel like the materials test or assess students' comprehension on the given audio input (H.P Widodo, personal communication, 14 August 2015), rather than teach students on how to do something upon what they listen/ hear. When materials are designed on the way they accomodate or mediate comprehension on the given input only, they diminish chances of students to develop as an individual, and a part of community. This is arguably what set students into limited ranges of possible meaning making of the listening activities. It is to lead students to think that they learn listening for the skill not for the repertoire. Furthermore this posits listening as a separate skill from the other language skills, for in fact listening should be seen as more a continous skill that has very close relations to other skills and it is termed to target the ability to respond or to interact with people, their fellow Indonesians and non-Indonesians.

Moreover, although intercultural citizenship has been an issue for education in general, and language teaching in particular, in the context of Indonesia, it is still underrepresented. The goal of this article is therefore to address how intercultural citizenship is potentially implemented or taught in EFL listening classroom. In this respect, we contend that listening materials should be grounded on students' native culture to enable them to self-pride as citizens and prepare them to be not just Indonesian learners, but multilingual Indonesian learners. Moreover, the materials should be able to help learners to identify what correlate them as an individual and a nation citizen with other people posessing different nationalities. Overall, this article is structured into four key discussion issues on (1) intercultural citizenship in listening materials ; (2) digital storytelling derived from folklore to shape intercultural citizenship ; (3) tasks of promoting intercultural citizenship in listening materials through folklores; and (4) possible challenges of implementing the tasks

Intercultural citizenship in EFL listening materials

As Byram (2008) describes, in the late of 19th century the educational policy and aim was acquiring a foreign language for purposes of understanding the high culture of a great civilizations, however nowdays in 21st century, the aim and policy change into being able to use a language for daily communication and interaction with people from another country. The shift of focus is backdropped from some happenings such as growth and diversity of (Indonesian) students' working opportunities and eagerness to join intra-national internship. At the same time increasing interest of people and students from overseas to join degree or academic exhange is sealed with agreements of the institutions and goverments. Besides, children nowadays seems to learn another language successfully from non-formal educational setting though exposures of media (Byram, 2008) and easiness to make contacts with other speakers speaking English.

These two put accentuations on the substantial marking of intercultural citizenship to be reflected in the instructional materials, like listening. This statement is possibly strong because materials like course books hold significant roles in language learning process. They are considered a given in most classroom contexts and are usually perceived by teachers' to provide structure and content for learning activities, to organize curriculum, and to frame (more or less questionable) classroom ideologies, among many other roles' (Guerrettaz & Johnston, 2013, p. 781 as cited in Tsagari and Sifakis, 2014). Generally speaking for language learning materials, there have been researches done to analize the representation of source language's (native language, L1) culture, pragmatic competence in the target language (L2) textbooks (Ahmed and Narcy-Combes, 2011; Nguyen, 2011; Aliakbari and Jamalvandi, 2012). The analysis lead to a conclusion that L1 culture and pragmatic are underrepresented in those analized textbooks. In the context of intercultural matters, the affair renders standpoints unavoidedly to consider what is in materials to best guarantee the achieved targets; to sharpen capacity of individuals to be aware of the differences that exist between their own system of beliefs and values and that of their interlocutors and the capacity to negotiate these differences so that common understanding is achieved and solidarity is established (Nguyen, 2011).

Citizenship is the qualities that a person is expected to have as a responsible member of a community (Merriam-webster dictionary). This term is getting a more serious attention from around 40 participating countries (Western states, Latin America, and Asia) to take part in Civic Education Study (Hosack, 2011). The aim is at helping young people to develop values, knowledge to be able to respond and interact as a responsible citizen. In the context of globalization and vast growing technology, state border becomes blurred to now push the term to enter into a new territory, a territory of multinations. In this context, then, responsible citizens mean citizens who are able to live in harmony among differences because they are committed as a (world or global) community. Hosack (2011) mentions that global citizenship (world, global, cosmopolitan citizenship) education concerns with developing feeling of a shared humanity, that they belong to a wider global community, understanding of the responsibilities that entail, acting with those responsibilities in mind as a global citizens. Byram (2011) says,

> " intercultural citizenship is not a matter of creating identifications with state or any other entity. It is, rather, the development of competences to engage with others in political activity across linguistic and cultural boundaries both within and across state frontiers. International "bonds" –and the reduction of prejudice – are the intended outcomes, and cosmopolitan aspirations may well evolve at the same time"

In this article intercultural citizenship is exercised by helping students to orient themselves as a person with multiple citizenships by realizing that they share commonalities in nature with others through some global issues embodied in folklores. The following description will discuss about foklore and ways to use it as a promotion to intercultural understanding through digital storytelling.

Digital storytelling derived from folklore to shape intercultural citizenship

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 graphic, music, voice over, computer-generated text, photographs that can be played on computer, android, uploaded in web or burned in DVD. For classroom use, digital storytelling helps students voice identity (Lambert, 2003 as cited in Ganley, 2013), creative and critical thinking, communication, connection and class-engagement (Ganley, 2013; Brenner, 2014). Lambert et.all (2010) provides seven steps of creating digital storytelling; (1) owing your insights, (2) owing your emotions, (3) finding your moment, (4) seeing your story, (5) hearing your story, (6) assembling your story, (7) sharing your story. These steps can be a manual for teachers to tap into the production of a good digital storytelling (Robin, 2008). Lambert has been working on the project of digital storytelling since more than a decade in 1994 establishing a non-profit arts and education organization namely Center for Digital Storytelling (formerly the San Fransisco Digital Media Center). The center provides workshops,and the website (www.storycenter.org) gives examples of digital stortelling produced by people. Lambert'seven steps of digital storytelling creation will be adapted in the tasks of promoting intercultural citizenship.

Folklore is popularly understood as "dongeng" by Indonesians, and classified into three groups: (1) verbal folklore; (2) partly-verbal folklore; and (3) non-verbal folklore (Bascom, 1965). It refers to pantun, legend, myth, and fables. It can cover speech dialect, riddles, traditional poetry, aphorism, rhymed quatrains, and folksong. Danandjaya (1972) defines folklore as the part of collective culture that is distributed and inherited from a generation to the next generation, traditionally in verbal form or examples followed by physical gestures and memory tool supports. Indonesia, like other nations, has 'dongeng' . To name a few, there are *Sangkuriang, Legenda Batu Belah, Malin Kundang, Legenda Tengger, Joko Budeg, Reog ponorogo, Banyuwangi*, and many more.

Folklore has several functions (see Bascom, 1954). According to Dananjaya (1972) one of its functions of folklore is an education tool for teenagers and children based on their community's beliefs. Dundes adds folklore's functions, one of which is to emphasize collective solidarity (as cited in Sibarani, 2013). Inside folklores, people can dig out moral values that are shared within the community. This moral values touch upon people lives, appreciated by community as they are rooted from community belief. It infers that people today, no matter how modern our life is now somehow, there is something traditional that is passed on from generation to generation as local genius, local wisdom. In line with this, we see folklore to have potentials to mediate nation's identity, and moreover a potential tool to act as media to promote citizenship.

Not only nation citizenship, folklores in general have potentials to mediate intercultural citizenship. The idea of intercultural citizenship is to make people (students) feel that they are citizens of the world where responsibility, duties are shouldered to reach world's aim. It is possible to reach by making reflection on the people (students) themselves that they can do someting for the world. This is channelled by making students aware that they are part of the world; that they are similar though there lie differences; that they can work together over a problem. These targets are achieved by sharing and creating stories that

is grounded on (a) global issue(s) and purposes at universal merit. We believe that people can move other's heart by story. It can be manifested through folklore. It starts with an idea that every nation has their own, signature folklores.

Apparently, after searching and reading folklores around nations, it can be drawn into a conclusion that these trans-nations folklores share similar values, and ideas on tangible and intangible things respected by the community (Setiarini, Kusumaningputri, Khazanah, 2015). These moral values contained in the stories are global issues. Although Hosack (2011) opinionates that what is considered global issue is an issue that impacts on the lives of people living in different countries and regions, and because it bears problems that nations can not take alone, therefore it needs global response, but we argue that from similarities, we can also bring a feeling of togetherness. It is in line with Jackson's argument (2011) that intercultural speakers become aware of how they and other fellow citizens conceptualize, understand, and experience their own national identities and how this may impact on relations with others. It thus builds on respect of others and willingness to cross contact with different cultures and a feeling that they are under one similar big umbrella, human beings.

Tasks of promoting intercultural citizenship in listening materials through folklores

To many listening classrooms, listening materials and tasks are meant to see, weigh students' performance on their input comprehension. However, the target of comprehending messages and linguistic resource from audio input, should not be made a single sole target of learning listening. Some tasks to handle these two fold targets are (1) audio input comprehension, (2) similarities and differences mapping, (3) digital storytelling.

1. **Audio input comprehension**

    At the first step, teachers need folklores to select. The selected story is then transformed into audio recording. The artists who voice over the audio input can be persons who are fully-competent ELF (English as a Lingua Franca) users (Ur, 2010). If these persons are not easily met due to the experiences or other reasons, teachers can use students or the (Indonesian) natives speaking English with trainings. Using non-native speakers for the audio input is to shed light on the underlined reality that diverse linguistic encounters and cultural background must be responded. This argument of making use of Indonesian speakers speaking English to voice over the audio is in line with the existence of the paradigm of seeing English as an international language (EIL) or World englishes (WE) referring to Jenkins (2006), Seidlhofer (2004) or English as a Lingua Franca (ELF). Matsuda (2003) for example invites and argues on promotion of WE perspective in materials design to respond to this occurence. The perspective actually gives a strong background and mediates the idea for the students to see that multicultural society exists therefore intercultural competence should be there to be achieved.

    Which folklores to select can be based on their messages that becomes a global or world issue such as tolerance, peace, human rights, and other. For example is a folklore from East Java namely *Joko Kendil*. It tells about a man who had always been rejected and despised by other people due to his physical deformity. The message of the story is to accept differences, to admit that differences are there to

live side be side so as to be tolerant. To suit the genre of folklore to students of college or higher education, *Jaka Kendil* story is presented with different genre like in classroom discussion between teacher and students, or in a TV show in which it is telling about the art performance based on the story. Creative ways of which the story is presented is necessary because usually folklores are used to mediate children learn moral values. By presenting folklores as audio materials with different genre suited for college students, students will feel interested, and feel that materials are pitched at their right level. Below is the example of the folklore that is designed in classroom discussion genre.

Example:

> Listen to a teacher telling the story of Joko Kendil in the class. Fill the missing words as you listen to the conversation.
>
> Teacher : Good morning, students. On the basis of the schedule you got at the first meeting, what is the focus of todays' discussion?
> Students : Discussing one of the most popular (1)................................ in Java, Joko Kendil, Sir.
> Teacher : Fine. First, let me tell you the life of Joko Kendil. The story of Joko Kendil is (2) ....from Central and East Java. It is a story about a mature man, named Joko Kendil. Its name, Joko is referring to a Javanese word, meaning a man, unmarried man. The name kendil refers to the body (3) ....of the man which is like cauldron, a big pot made of clay.

After listening to the whole audio text, students are directed to comprehend the messages of the story of the folklore, *Joko Kendil*. The tasks' ultimate purpose is to test comprehension of the students and aimed at tackling listening problems students usually have. Renandya and Farrel (2011) and Goh (2000) find and list students' problems when doing listening in classroom. From these problems teachers offer ways to solve them by designing tasks. Some of tasks may vary to target linguistic input to be comprehended. The tasks that assess students' ability to understand audio input are various, from question-answer type of questions, filling gaps resemble to cloze test, dictation on the given audio stretched of utterances, mixing listening and reading (Stephens, 2011) and some others.

2. Similarities and differences mapping

Following the tasks of helping and assessing students to comprehend the story, focus of materials for intercultural citizenship is mediated. The target of this phase is to let students feel and see that they are under a similar umbrella, *human being*. It is by showing them that Indonesian folklores in fact have values similar to folklores from other country(ies). First, students are given a task to identify what message(s) is embodied in the story. By doing this students are set to find a global issue that later will be a topic of discussion and insight(s) to develop in their digital storytelling. After finding the message(s) of the story students are given anotther story to read. This story

should share things in common especially the global issue that teachers want students to learn. For *Joko Kendil* story, for example, we find another story that shares a similar issue. It is "*Beauty and the Beast*" from France (www.wikipedia.com). Students are induced to find commonalities of the message between these two stories. To lead students to recognize this commonalities along with the purpose of making them aware of 'other' and how they relate to other, some questions below will be useful:

1. Do you know from which country is *Beauty and the Beast* originated?
2. What do French people look like? (teachers focus on not only appearance, but also living, housing, neighbourhood, etc.)
3. What do Indonesian people look like?
4. What value does *Joko Kendil* have? And what value does *Beauty and the Beast* have?

These questions are preparative to the third phase of creating digital storytelling. By having questions that ask them to compare French people and Indonesians, students get knowledge about societal facts of the two countries and have skills of relating and comparing two documents containing one value presented with different form of stories. Students' idea about what similarity(ies) do Indonesians and French have may still result in surface level understanding; like about performance, dresses, housing, jobs, what (Indonesians and French) people do for living. However they can result on a finding of common value that the two stories share. It is *tolerance* for example. After answering the questions, students are told that they will work on a digital storytelling project. This will be discussed in the following.

3. Digital Storytelling

There are many free available digital storytelling applications in the Internet, for example *Bublr, Comic Strip it, Comic life, Zooburst*, and many other. They are available with one click in *Google Play*, or some websites providers such *as http://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students*, and *http://www.techlearning.com/default.aspx?tabid=100&entryid=5656* to name two. These apps are created differently for PC, Android, iPad. Besides, both teachers and students do not need to feel worry on how to make use of a specific application because the app also provides manual of how to work with it to produce digital storytelling. Besides, *Youtube* can be another resource to learn on how to make use of a specific application.

The steps into creating a digital storytelling adapt seven steps of making a digital story by Lambert et.all (2010).

a. Owning your insight

In this phase students are asked about their expeiences related to *difference*. This question can be very hard for them because they seek for moment(s) in their live when they witness and get an impression of tolerance. Afterward they are asked "what is the story that you want to tell?" which is then followed by "what do you think your story mean?" It is really what the story is about. It is to lead them to tell what is between the lines to make it a good story. These questions are then followed

by another question "how do you relate your story with your presence in the world of multicultural world?". This last question is to encapsulate experience to promote intercultural citizenship.

For example, " This is a story about my uncle...but really it is about sacrificing for a bigger virtue" Yet, students might find that their experience is not about themselves but about they and their friends or relatives, or strangers. Some questions to go between lines with this story are what Lambert, et all suggest are questions like "how does the story show who you are?", "how does the story show why you are who you are" and then add it with – in relation to who you are among people?"

b. Owning your emotion.

Students are told to think back about the emotion they had when they lived the story, and whether they want to share exactly the emotion that they feel or they want to go with another feeling. Do they want to disclose information about that moment, or they go make it implicitly. When they want to write it implicity, teachers need to respect this as this might be privacy to them.

c. Finding your moment

After students are clear about the meaning of their story, students are asked to find a single moment they can use to illustrate insight. Moment here means time when a thing(s) changes or the change itself. Some series of questions that help are "what was the moment when things changed?" "can you describe the moment in detail?". The story will be shaped by showing "This is what has happenned", and "This is what I have learned".

d. Seeing, hearing, and assembling your story

The project of digital storytelling is in the form of video, thus it is meant to be watched. However, not only what can be seen, but students should cater what can be heard/ listened too. It is to say that students need to choose which music, voice suitable for what effect of the story. They need to think about the pace the visual media (for example photographs) change from one slide to another to create an espected result. Silvester and Greenidge (2009) provide list of websites to browse to find web resources for music, sound effect, and graphic.

e. Sharing your story.

After the digital story is ready, it is then for the last step of the entire tasks, sharing your story. In this step teachers choose what channel will the students' story be shared. We recommend public. The reason is that the story is meant to be a tool to move people about a global issue that leads to a notion on intercultural citizenship. Students and teachers can work together to socialize this to other digital storyteller writers, friends in school and neighbourhood. The desimination can be held in classroom, school art building, school exhibition, or in digital format like in the Internet through blogs, Instagram, Facebook and other social media. By doing this, students serve people to be inspired about a global issue that the digital storywriters feel. At the end,the stories will create a better understanding on who they are, what roles they play for intercultural interaction.

Possible challenges of implementing the tasks

In implementing the tasks as previously discussed, teachers of listening may encounter some of challenges. First, regarding the nature of listening classroom, students may feel that they are not learning listening but learning writing and speaking (Setiarini, Kusumaningputri, Khazanah, 2015). It is due to the fact that usually what they have in listening classes is listening audio input and get asessed during classroom learning. While through the series of tasks we design here, students are given a big portoin to respond to what they listen, not on comprehending the messages of the audio input only. We would like to respond it as a consequence of having another target of learning to implement and the nature of content-based language instruction. To overcome this, we offer a solution of giving more than one audio input on Indonesian folklore (for example *Joko Kendil, Ande-Ande Lumut, Legend of Tengger*) just before teachers tap into the third phase of creating digital storytelling.

Second, in terms of creating digital storytelling, students may need to see a model of a digital story so that they can feel and see that they are going in the right path. Conferences between teacher-student while project assignment will shape students' understanding on some missing elements of their producing a digital story. For example challenges on selecting which photograph to use, which music should become a better sound tract for shaping the story, and most importantly feedback on the lingusitic production when they are doing voice over for the story. It is undeniably very necessary for teachers to work on this issue as students are learning English as a foreign language.

Third, as regards the addition of having a real feeling to cross contact with other (culture) so as to mediate the experience of having a real experience of what it is like to interact with other, teachers may direct students to join ESL/EFL darings that allow students to chat, show their digital story, receive comments on a given issue, and give responses to the comments gained. When having this, an experience to have 'other' see what they are doing will give a sort of confidence that they indeed can talk about a thing that invites similar concerns as a citizen of the world.

Conclusion

This paper has discussed how intercultural citizenship can be promoted in listening material trough some steps having folklore as the basis, and incorporating digital storytelling. These tasks reflected on the listening materials will dwelve students' identity as Indonesians and promote experience toward students' realization that they are also citizen of the world. Teaching intercultural citizenship in foreign language classroom is probably not popular yet in Indonesia. Besides it needs an ongoing process , time, efforts, and need cooperation with other language skills classes to result best. This implies that the notion of having a competence of becoming 'multicultural' and having realizing that they are part of a bigger community serves worth competence to work with in classrooms and materials design.

Acknowledgement

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