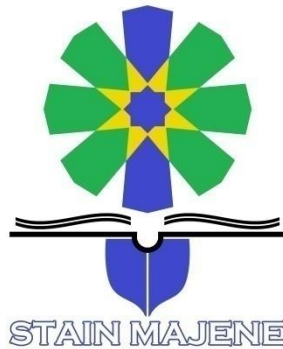


**AN ANALYSIS OF TEACHER'S ORAL CORRECTIVE FEEDBACK IN
EFL CLASSROOM INTERACTION AT STUDENTS
MAN 1 POLEWALI MANDAR**



A THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree
Of Sarjana Pendidikan (S.Pd) in English Education Study Program
Tarbiyah and Teaching Training Department
State Islamic College of Majene

By:

ACO MUH FAUSY FAHRY

Reg. Number: 10256120001

**ENGLISH EDUCATION STUDY PROGRAM
TARBIYAH AND TEACHING TRAINING
STATE ISLAMIC COLLEGE OF MAJENE**

2024



PENGESAHAN SKRIPSI

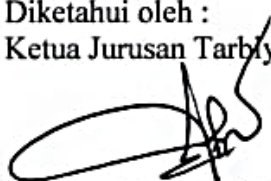
Skripsi yang berjudul “An Analysis of Tecaher’s Oral Corrective Feedback in EFL Classroom Interaction at Students MAN 1 Polewali Mandar” yang di Susun Oleh **Aco Muh Fausy Fahry NIM. 10256120001**, mahasiswa Program Studi Tadris Bahasa Inggris Fakultas Tarbiyah dan Keguruan STAIN Majene. Telah diuji dan dipertahankan dalam sidang Munaqasyah yang diselenggarakan pada hari kamis tanggal 22 Agustus 2024 Miladiyah, bertepatan dengan 17 Safar 1446 Hijriah, dinyatakan telah dapat diterima sebagai salah satu syarat untuk memperoleh Gelar Sarjana Pendidikan (S.Pd.) pada Program Studi Tadris Bahasa Inggris dengan beberapa perbaikan.

Majene, 6 September 2024 M.
2 Rabiul Awal 1446 H.

DEWAN PENGUJI

Ketua	:	Achmad Taqlidul Chair Fachruddin, S.Pd., M.Pd	(.....)
Sekretaris	:	Wahyuddin, S.Pd., M.Ed.	(.....)
Munaqisy I	:	Syamsinar, S.Pd., M.Pd.	(.....)
Munaqisy II	:	Nihla Afdaliah, S.Pd., M.Pd.	(.....)
Pembimbing I	:	Rina Marliana, S.S., M.Hum.	(.....)
Pembimbing II	:	Uswatunnisa, S.Pd., M.Hum.	(.....)

Diketahui oleh :
Ketua Jurusan Tarbiyah dan Keguruan


Dr. Hamzah S. Fathani, S. Ag, M. Th. I.
NIP. 197106232014111001

PERSETUJUAN PEMBIMBING

Pembimbing penulisan skripsi saudara ACO MUH FAUSY FAHRY, NIM: 10256120001 Mahasiswa Program Studi Tadris Bahasa Inggris (TBI) pada Jurusan Tarbiyah dan Keguruan STAIN Majene, setelah meneliti dan mengoreksi secara seksama skripsi yang berjudul "AN ANALYSIS OF TEACHER'S ORAL CORRECTIVE FEEDBACK IN EFL CLASSROOM INTERACTIONS AT STUDENTS MAN 1 POLMAN" memandang bahwa skripsi tersebut memenuhi syarat-syarat ilmiah dan dapat disetujui untuk diseminarkan.

Demikian persetujuan ini diberikan untuk proses lebih lanjut.

Majene, 12 Agustus 2024

Pembimbing I



Rina Marlina, S.S., M.Hum.
NIP. 199206122019032027

Pembimbing II



Uswatunnisa, S.Pd., M.Hum
NIP.199307272019032023

PERNYATAAN KEASLIAN SKRIPSI

Mahasiswa yang bertanda tangan dibawah ini

Nama : Aco Muh Fausy Fahry
Nim : 10256120001
Tempat, Tanggal Lahir : Mapilli Barat, 30 Januari 2002
Program Studi : Tadris Bahasa Inggris
Jurusan : Tarbiyah dan Keguruan
Alamat : Jl. Tosondeng, Desa Luyo, Kec. Luyo. Kabupaten
Polewali Mandar
Judul : An Analysis of Teacher's Oral Corrective Feedback In
EFL Classroom Interaction at Students MAN 1 POLMAN

Menyatakan dengan sesungguhnya dan penuh kesadaran bahwa skripsi ini benar adalah hasil karya sendiri. Jika dikemudian hari terbukti bahwa ia merupakan duplikat, tiruan, plagiat, atau dibuat oleh orang lain, sebagian atau seluruhnya, maka skripsi ini dan gelar yang diperoleh karenanya, batal demi hukum.

Majene, 6 September 2024
Penyusun,



Aco Muh Fausy Fahry
NIM: 10256120001

ACKNOWLEDGEMENTS

*Alhamdulillah*RabbilAlamin, first of all, the researcher thanks to God Allah SWT for his blessing and mercy, his help and guidance so that the writing of the thesis entitled “An Analysis of Teacher’s Oral Corrective Feedback in EFL Classroom Interaction at Students MAN 1 POLMAN” can be finished properly. Praise and salutation upon our prophet Muhammad SAW who brought us to the path of life from the darkness in this life.

The researcher experiences many obstacles and roadblocks while organizing this thesis. However, with the help of many people, those processes could be completed. The researcher also recognizes that there are several mistakes in this thesis, and that without the guidance and assistance of many people, this thesis could not be completed. As a result, the researcher would like to express heartfelt gratitude to his beloved family, particularly his parents **Muhlis** and **Masida**, who always pray for him, motivate, support and provide the best support to him while He was studying at STAIN Majene. The researcher would also like to express his heartfelt gratitude and appreciation to:

1. **Prof. Dr. Hj Wasilah Sahabuddin, ST., MT.,** The head of STAIN Majene.
2. **Dr. Hamzah S. Fathani, S.Ag., M.Th.I.** The head of the Tarbiyah and Teacher Training Department of STAIN Majene.
3. **Achmad Taqlidul Chair Fachruddin, S.Pd., M.Pd.** The head of English Education Study Program.

4. **Rina Marlina, S.S., M.Hum.** as his first supervisor who have provide a lot of support and help in completed this thesis.
5. **Uswatunnisa, S.Pd., M.Hum.** as his second supervisor that providing lots of suggestion to compliting this thesis.
6. **Syamsinar, S.Pd., M.Pd.** as his first examiner who have guided the researcher during writing this thesis.
7. **Nihla Afdaliah, S.Pd., M.Pd.** as his second examiner who have given lot of suggestion when researcher conducted proposal seminar.
8. All of the lecturers of the Tarbiyah and Teacher Training Department of STAIN Majene.
9. Research Participants of this research, Miss Asyrah Abdul Rahim, S.Pd., M.Hum. The researcher expresses gratitude for her available time for and attention that have been given. Thanks also for everyone involved in completing this thesis may Allah SWT bless us. Aamiin.
10. All his beloved classmates **Tadris Bahasa Inggris 2020**. It cannot bementioned one by one but thank you for always giving support and accompanying during finishing the thesis.
11. All the friends of KKN koparekraf desa Palatta 2023 and All the PPL team at SMAN 1 Majene. It cannot be mentioned one by one but overall thank you so much for the friendship, support and togetherness.
12. Everyone involved in this completion of this thesis which cannot be mentioned one by one. May we all always be in the protection of ALLAH SWT.

13. The last but not least for researcher. Thank you being strong, patience, and gratitude and always love his self. He has done great.

The researcher really realizes that this thesis is far from perfect. The error is the researcher's fault. Therefore, constructive criticism and suggestions will be highly appreciated. May all our efforts always be blessed by Allah SWT. *Aamiin ya Rabbal Alamin.*

Polewali Mandar, 15 Agustus 2024
Researcher,



Aco Muh Fausy Fahry
NIM.10256120001

TABLE OF CONTENTS

PENGESAHAN SKRIPSI	ii
PERSETUJUAN PEMBIMBING	iii
PERNYATAAN KEASLIAN SKRIPSI.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	viii
LIST OF TABLES	ix
LIST OF APPENDIXES	x
ABSTRACT.....	xi
CHAPTER I INTRODUCTION.....	1
A. Research Background.....	1
B. Research Question	4
C. Research Objective	4
D. Research Significance.....	4
E. Research Scope.....	5
CHAPTER II REVIEW RELATED LITERATURE.....	6
A. Previous Related Studies	6
B. Some Pertinent Ideas	9
CHAPTER III RESEARCH METHODOLOGY	19
A. Research Design	19
B. Population and Sample	19
C. Research Instrument	19
D. The Technique of Data Collection.....	20
E. The Technique of Data Analysis	20
CHAPTER IV FINDINGS AND DISCUSSION	22
A. Findings.....	22
B. Discussion	36
CHAPTER V CONCLUSION AND SUGGESTION	42
A. Conclusion	42
B. Suggestion	43
BIBLIOGRAPHY	44

LIST OF TABLES

Table 1. The First Observation.....	23
Table 2. The Second Observation	25
Table 3. The Third Observation.....	31
Table 4. The Fourth Observation	35

LIST OF APPENDIXES

Appendix 1: Research permit.....	46
Appendix 2: Result of Observation.....	47
Appendix 3: Documentations of Observations and Interview	72
CURRICULUM VITAE	75

ABSTRACT

Resarcher : Aco Muh Fausy Fahry
Reg Number : 10256120001
Title : An Analysis of Teacher's Oral Corrective Feedback In EFL
Classroom Interaction At Students MAN 1 Polewali Mandar

Provide oral corrective feedback is really help students to identify their mistakes area and through this way they can improve their English. This is a very positive way to develop students' English language skills. This research aims to determine the types of oral corrective feedback that used by the teacher in EFL classroom interaction. The method that used in this research is descriptive qualitative approach. Researcher used observation to examine teacher's classroom teaching practices and interview to know the reason why the teacher preferred to addressed those kinds of oral corrective feedback. Techniques of data analysis were collected through three techniques they are data reduction, data display and drawing conclusion. The result of this research showed that the researcher found twenty of oral corrective feedback that teacher addressed during the observation. Researcher found five from six types of oral corrective feedback consist of two explicit corrections, nine recast, six clarification request, two metalinguistic feedback and two repetition.

Keywords: Oral Corrective Feedback, Explicit Correction, Recast, Clarification Request, Class Interaction

Memberikan umpan balik korektif secara lisan sangat membantu siswa untuk mengidentifikasi area kesalahan mereka dan dengan cara ini mereka dapat meningkatkan kemampuan bahasa Inggris mereka. Ini adalah cara yang sangat positif untuk mengembangkan kemampuan bahasa Inggris siswa. Penelitian ini bertujuan untuk menentukan jenis umpan balik korektif lisan yang digunakan oleh guru dalam interaksi kelas bahasa Inggris sebagai bahasa asing. Metode yang digunakan dalam penelitian ini adalah pendekatan deskriptif kualitatif. Peneliti menggunakan observasi untuk memeriksa praktik pengajaran kelas guru dan wawancara untuk mengetahui alasan mengapa guru lebih memilih untuk menggunakan berbagai jenis umpan balik korektif lisan. Teknik analisis data dikumpulkan melalui tiga teknik yaitu data reduction, data display, dan drawing conclusion. Hasil penelitian ini menunjukkan bahwa peneliti menemukan dua puluh satu umpan balik koreksi lisan yang disampaikan oleh guru selama pengamatan. Peneliti menemukan lima dari enam jenis umpan balik korektif lisan terdiri dari dua koreksi eksplisit, Sembilan perbaikan, enam permintaan penjelasan, dua umpan kembali metalinguistik dan dua pengulangan.

KataKunci: Umpan Balik Korektif Lisan, Koreksi Eksplisit, Perbaikan, Permintaan Penjelasan, Interaksi Kelas.

CHAPTER I

INTRODUCTION

A. Background

Feedback is one of the methods used by teachers to remedy mistakes made by students. This is supported by Irawan & Saliya (2017) that states the feedback information can help students do well and reach their goals in English learning. Teacher oral feedback is required. The feedback content can help students do well and reach their goals in English learning.

However, some educators do not provide oral feedback on the mistakes made by students when doing their assignments. As a result, students will continue to repeat mistakes that they do not understand. Therefore, teachers need to increase their awareness and provide feedback on student assignments. This is also supported by Zacharias (2007), who states that students frequently complained that teacher input on topic was generic and sometimes opposed to their thoughts. It is also necessary to provide suggestions on their performance and identify areas for improvement.

There are still few research studies that focus to the application or effect of corrective feedback. Previous studies more focus on the student's perception without pay more attention for how many types of corrective feedback do lecturers use in EFL class. So teachers must be completely aware of the various types of oral feedback that can be provided to future learners, as well as the importance of fulfilling the student's needs.

Giving students constructive criticism can boost their motivation and enthusiasm (Suci, 2021). It means that teachers should always give feedback on the student's mistakes. Another example of providing feedback on student mistakes is oral corrective feedback. So that when student speak in English and there are some miss pronunciation, teacher can give oral corrective feedback instantly. However, teachers must also be cautious when providing oral feedback, as students may become hesitant to speak up again due to feelings of embarrassment.

According to Irawan & Salija (2017) There are some types of oral feedback which are evaluative feedback, corrective feedback, descriptive feedback, interactional feedback and motivational feedback. But in this research will focus on the oral corrective feedback. Lyster & Ranta (1997) investigated corrective feedback into six different types which are recast, explicit correction, clarification request, metalinguistic feedback, elicitation, and repetition. Corrective feedback is extremely helpful at improving the learning of new skills and tasks (Wisniewski et al., 2020).

Oral corrective feedback is also one of types that usually use by the educators to repair student's mistakes in the classroom especially in English class. It's because this kind of feedback is as this type of feedback is easier to use. Corrective feedback appears to be one of the most significant components of any foreign language acquisition because it gives important data regarding the learners' progress, faults, and other important language concerns (Klimova & Pikhart, 2022).

This research was conducted in third grade students on English class at MAN 1 POLMAN. So, the researcher wants to analyze the kinds of oral corrective feedback that the teacher addresses to students in improving foreign language production in third grade students. The researcher chose third grade because that last class in senior high school. When students are in third grade, the English lessons received will also be more difficult than before. In addition, this class has the lowest ability in English; this is evidenced by the low grades of the assignments and the laps of the English subject teacher in the class. The researcher wants to know what types of corrective feedback teacher use in correcting student errors.

As EFL students, they faced many difficulties especially when they speak, they make a lot of mistakes whether it's in pronunciation, grammar or intonation, it is in situations like this that oral corrective feedback appears a lot, the teacher immediately provides oral corrections.

In addition, Mahdi &Saadany (2013) stated that oral corrective feedback that students receive from their teacher helps to improve their English. Giving oral corrective feedback is really help students to identify their mistakes area and through this way they can improve their English. This is a very positive way to develop students' English language skills.

The absence of equivalent studies creates a knowledge gap. There has been no research that precisely examines the analysis of oral corrective feedback. As a result, the researcher intends to bridge this information gap by examining in depth

“An Analysis of Teacher’s Oral Corrective Feedback in EFL Classroom Interaction at Students MAN 1 POLMAN”.

B. Research Question

Based on the explanation in the research background, the researcher formulated the following question

What types of oral corrective feedback are used by the teacher in EFL classroom interactions of English students at MAN 1 POLMAN?

C. Research Objective

Based on the formulation of the question, this research aims as follows:

To find out the types of oral corrective feedback used by the teacher in EFL classroom interactions of English students at MAN 1 POLMAN.

D. Research Significances

The researcher provides theoretical and practical significance based on the research:

1. Theoretical Significance

The result of this research is hoped to be beneficial theoretically. The information about the types of oral corrective feedback that is used in EFL classroom interactions of English students at MAN 1 PolewaliMandar.

2. Practical Significance

Practically, this research is expected to be useful for teachers, students, and other researchers. This research will explain the result of analysis oral corrective feedback that is used in EFL classroom interactions of English students at MAN 1 PolewaliMandar.

E. Research Scope

This study focuses on the types of oral corrective feedback that is used by the teacher in classroom interaction. The observation was conducted by used audio recording device. The researcher observed one English teacher who teaches in third grade specifically in class social one, two, three and four at MAN 1 Polewali Mandar.

CHAPTER II

REVIEW RELATED LITERATURE

A. Previous Related Studies

There are several research that have been done by Hartono et al, with the title *The Impacts of Teacher's Oral Corrective Feedback to Students' Psychological Domain: A Study on EFL Speech Production* (Hartono et al., 2022). This study explored on the psychological issues that students face after getting oral corrective feedback from teachers and how these affect their speaking ability in English as a Foreign Language (EFL) classes. The data were gathered through questionnaires and interviews method. The study found that OCF might lead to psychological issues such as low self-efficacy, hostility, and fear of making mistakes in class.

Moreover, the research that conducted by Klimova and Pikhart, with title *Application of corrective feedback using emerging technologies among L2 university students* (Klimova & Pikhart, 2022). This paper presents a comprehensive overview of cutting-edge research on corrective feedback using new technologies for FLL at universities. This study used experimental study with delayed post-test to obtain statistically relevant, measurable, and replicable results. The analysis of the data shows Tutors may not fully understand the context of digital corrective feedback. Furthermore, from an objective standpoint, it appears that digital corrective feedback can be extremely effective if used correctly. The study summarizes new trends but emphasizes the need for a more methodical and analytical approach to the topic, which is often overlooked in existing studies.

Subsequently, the research that carried out by Van Ha et al, with the name Oral corrective feedback in English as a foreign language classrooms: A teaching and learning perspective (Van Ha et al., 2021). The current study expands this line of research by analyzing the extent to which Vietnamese English as a foreign language teachers' and students' attitudes about the importance, forms, and timing of feedback are aligned. This research used questionnaires and interviews method. The outcomes indicated a both similarities and differences in the beliefs of teachers and learners. Both teachers and students praised the effectiveness of feedback and were positive about explicit feedback types such as explicit corrections and metalinguistic feedback. Students appreciated instant feedback, but teachers were concerned about the impact on their emotional state and speech flow.

In Addition, the research that was conducted by Nurchalis et al, with title Pre-service EFL Teachers' Oral Corrective Feedback on Students' Foreign Language Production (Nurchalis et al., 2024). This study intended to examine the types of oral corrective feedback offered by pre-service EFL teachers. The researchers used recording and observation sheets to collect data on oral corrective feedback in classrooms and then the data were examined using descriptive analysis. This study examined two pre-service EFL teachers who had different preferences for spoken feedback. The first option is more diverse than the second, which remains limited.

According to findings of the previous studies above, researcher carry out that there are similarities and differences in these researches. First, research that

was conducted by Hartono et al (2022), focuses on how oral corrective feedback affects student speaking ability and what psychological issues that student face after received oral corrective feedback from teacher. Meanwhile, this research is more focus on what types of oral corrective feedback that teacher gives to student to repair their mistakes. But both have similarities that this research was conducted on English class where oral corrective feedback will be used by teachers to inform and correct the error areas that made by students.

Secondly, Klimova's and Pikhart's (2022) research focuses on how to apply oral corrective feedback using new technology on EFL universities and how to give oral corrective feedback correctly to students. While this research is focus on the types of corrective feedback that teacher use in the classroom, face to face without using technology. Despite from differences, the two investigations have similarities in that both concentrate on what the oral corrective feedback teachers gives in EFL School, which this research will conduct at one of school at west Sulawesi called MAN 1 Polewali Mandar.

Thirdly, the investigations that have been conducted by Van Ha et al (2021), focuses more on analyzing the extent to which Vietnamese English as a foreign language teachers' and students' attitudes about the importance, forms, and timing of feedback are aligned. Whereas, this study is only focus on the analysis of teacher oral corrective feedback on Indonesian students EFL classroom interaction. However, both studies have similarities in terms oral corrective feedback in EFL classroom interaction.

At last, the study that have been done by Nurchalis et al (2024), the subjects in that research are two pre-service EFL teacher at MAN 1 Majene. But both studies have some similarities which are this study is aimed to investigates the types of oral feedback that educators give to students same as previous study. And this study will also conduct in EFL classroom interactions with the same institution.

Based on the three previous studies above, researcher found the novelty of this research is more focus on the types of oral corrective feedback that is use by lecturer in EFL classroom interaction. Researcher believes that it is crucial to know the varieties of corrective feedback that teacher give to student English classroom at MAN 1 Polewali Mandar for improving student's mistakes when they are speaking in English. This research was conducted at MAN 1 Polewali Mandar especially on students' English classroom which is have specific content and different from previous studies that may be conducted in many different educational institutions. Through the consideration of this specific context, this research may be able to provide new insights into analysis of lecturer oral corrective feedback in EFL classroom interaction student English education study program at STAIN Majene.

B. Some Pertinent Ideas

1. Oral Feedback

Feedback is both an instructional tool and a social interaction between students and teachers in a courteous and trustworthy environment. It challenges pupils' ideas and helps them improve (Atkinson et al.,2022). Feedback is and

information on how people act towards the product, perform tasks, etc. It is used to make improvements. Feedback is a useful tool that plays an important role in personal and professional development. Feedback is a way of communication that informs people about behavior, performance, and areas that need improvement. Feedback can help improve skills, foster growth, and cultivate a culture of continuous learning.

Every human interaction we have in our professional and personal lives is informed by feedback (Jug et al., 2019). Feedback is commonly used in various contexts, such as education, the workplace, and personal relationships, to encourage progress, communication, and cooperation. It can come in many forms, such as informal conversations, written evaluations, or verbal comments.

Feedback is important for several reasons. First, feedback helps people identify their strengths and growth areas so they may improve their skills. People can do their jobs more effectively and improve their performance by understanding what is expected. Second, (Team, 2023) positive feedback can also increase motivation, make people feel valued, and encourage them to keep working together. Overall, feedback is crucial for personal and professional growth as it creates a positive and productive environment where everyone has the opportunity to improve.

According to Tim (2023), feedback methods can be grouped into different categories and directions, and each has a specific purpose to improve the overall communication process.

- a. Oral: Direct feedback and clarification may be provided through face-to-face conversations, phone calls, or video conferencing.
- b. Written: A more formal and structured way to provide feedback is through written evaluations, emails, or reports.
- c. Informal: Casual conversations or spontaneous conversations can provide advice and new knowledge.
- d. Formal: Feedback is given and received regularly through scheduled meetings, performance reviews, or structured feedback sessions.
- e. Descriptive: A focus on specific actions or behaviors helps recipients understand the context and impact of their actions.
- f. Evaluative: Evaluating a person's or group's overall performance provides a better understanding of strengths and areas for improvement.
- g. Co-workers: People working at the same level can share different insights and support each other to develop and grow.
- h. Self-assessment: Thinking about how you are doing and finding areas for improvement will help you grow and be accountable.

Oral feedback is very important as it helps students correct their speech errors making it easier to understand and remember correct language usage. Oral feedback also encourages students to think critically and correct their own mistakes, which can boost their own confidence. If given in a supportive way, oral feedback can boost students' confidence.

2. Oral Corrective Feedback

Oral corrective feedback is a correction delivered by a teacher to rectify students' incorrect statements (Siska et al., 2018). Nurchalis et al., (2024) said that feedback significantly improves student's language learning and achievement. This is support by Kartchava et al., (2020) that said oral corrective feedback helps learners identify differences between wrong and correct utterances. Referring to the statement above, students receive oral corrective feedback to help them correct their errors. In other words, it is given whenever a learner makes an error.

Oral corrective feedback refers to a teacher's support for students' spoken faults (Alkhamash & Gulnaz, 2019). In addition Jalal & Alahmed, (2022) also stated that corrective feedback is a tactic used to emphasize, encourage, and correct students' errors, in which the teacher reformulates any statements made throughout the class that may be erroneous. As can be known, the oral corrective feedback is one approach for teachers to overcome student faults is to tell them directly.

In Lyster & Ranta, (1997) seminal work, they identified six main feedback types in French immersion classrooms, namely explicit corrections, recasts, elicitation, repetition, clarification requests, and metalinguistic feedback.

Regarding the definition above, the researcher concludes that oral corrective feedback is teacher's support to student is class to identify their error area and correct it by teacher's instructions. Students are unaware that they are making errors when producing in a foreign language. This happens multiple times. It can be said that errors in the language acquisition process will always occur. If left

untreated, this can be lethal. Students become confused and unable to recognize between what is correct and incorrect.

As a result, students require feedback to solve their errors. Feedback is an important aspect of every kind of communication and learning, and it is a crucial component of a teacher's way to improve learning by educating the student. As final statement, the researcher concludes that the oral provision of guidance or correction to a person's behavior, actions, or speech to help them improve or correct their mistakes is called oral corrective feedback. This feedback is usually given orally, either in a one-on-one interaction or in a group setting, such as a classroom.

According to Lyster & Ranta, (1997), they divided oral corrective feedback into six types which are:

1) Explicit correction

Explicit correction denotes the explicit giving of the correct form. Explicit correction is a form where the teacher directly finds students' mistakes or errors and teaches them how to format their answers correctly (Ran & Danli, 2016). In addition Sheen & Ellis, (2011) state that two approaches to explicit feedback are explicit correction without explanation and explicit correction with metalinguistic explanation. Explicit correction with metalinguistic explanation is giving direct correction by giving the correct answer without giving further explanation, while explicit correction is giving direct correction by giving the correct answer without giving further explanation. When the teacher delivers the right form, they explicitly

explain that the student's previous statement was incorrect (e.g., "Oh, you mean," "You should say").

2) Recast

Recast involves teachers reformulates all or part of a student's statement, removing the error. Recast is a type of feedback where the student's mistake is corrected directly without an introductory sentence (Nurchalis et al., 2024). Recast feedback involves addressing learner's errors/mistakes without an opening statement. Recasts are often implicit, which means they are not introduced by terms such as "You mean" or "You Should say". Recast is more focus on one word only.

3) Clarification Request

This form of feedback addresses issues with comprehension, accuracy, or both. When the teacher does not understand what the student is saying or when some parts have to be repeated or reformulated, clarifying feedback is used (Maizola, 2016). So, whenever the teacher does not understand about student's statement or answer, this feedback can be providing to students in case for asking the clarification. Lyster and Ranta are classifying feedback as clarification requests for student errors. Clarification requests can include expressions like "Pardon me". It could also involve a recurrence of the Error, as in "What do you mean by X?".

4) Metalinguistic Feedback

Metalinguistic feedback provides comments, information, or questions on the well-formedness of a student's speech, but does not specify the precise

form. When the teacher asks questions, makes comments, or provides information about students' utterance constructions without using an appropriate format, this feedback occurs (Siska et al., 2018). Metalinguistic comments generally indicate that there is an error somewhere. (e.g., "Can you find your error?", "No, not X," or even just "No."). Metalinguistic questions, such as "Is it feminine?", aim to gather information from students while identifying the nature of the inaccuracy.

5) Elicitation

Rather than giving direct answers, teachers encourage students to pay attention and notice the knowledge being elicited (Maharsi, 2020). The teacher also can ask a question student, so that students will be encouraged to correct their answers by questions that the teacher provide. This feedback refers to at least three approaches that teachers utilize directly obtain the appropriate form from the student. First, educators ask students to complete their own expression. These "elicit completion" moves could be preceded by some metalinguistic comment, such as "No, not that." It's a.....". Second, teachers ask questions to elicit the correct forms (for example, "How do we say X in French?"). Third, teachers occasionally may ask learners to rephrase their words.

6) Repetition

Repetition refers to the teacher's isolation of the student's incorrect utterance. This correction is done by repeating the student's mistake by using a different intonation for the wrong word. This helps the student

understand where the mistake is placed (Fu & Nassaji, 2016). In addition, teachers typically modify their intonation to highlight errors. This is supported by Nurchalis et al., (2024) that stated repetition feedback is used to correct errors made by students while mentioning sentences or words. This correction is done by repeating the student's mistake using a different intonation for the wrong word so that the student can find out where the mistake was.

3. The Advantages of Oral Corrective Feedback

Dabboub (2019) in her dissertation found that corrective feedback improves students' grammatical and non-grammatical accuracy. Oral feedback actually can improve speaking because it involves verbal interaction. While receiving help to improve their pronunciation, grammar and vocabulary, learners have the opportunity to improve their speaking in a supportive environment. This implies that foreign language teachers should have good skills in providing feedback when students make mistakes in their foreign language production to encourage excellent language production.

Barzani et al., (2022) stated that oral corrective feedback is a useful tool for improving language learning performance. Oral feedback facilitates error correction because it addresses errors directly as they occur. This targeted method helps students identify and correct their errors to achieve learning objectives. To enhance their proficiency in foreign languages, students require the teacher to provide them with corrective feedback, this is supported by (Barzani et al., 2022)

that stated most students stated that they were more likely to accept correction from the teacher than correction from friends or self-correction.

Students also may be more motivated and more confident if they receive positive oral feedback. Encouraging words and constructive criticism can inspire students to keep trying and improve. One type of Oral feedback that is used to enhance student achievement is corrective feedback (Guinness et al., 2020). Learners can discover their mistakes and correct them. This will result in more effective and more motivated learning. Corrective feedback can also help students learn faster as they spend less time on wrong answers as a result of error correction.

Whether it's during a drill or after a more involved activity, providing feedback to students includes both correcting them and evaluating their performance (Harmer, 2000). Referring the benefits of oral corrective below it can be say that the advantages of oral corrective feedback are obvious, corrective feedback can improve student's mistakes and give student opportunity to identify their error area and improve and correct it according to teacher or lecturer instruction. In addition, Oral feedback allows for personalized interaction between teachers and students. Personalized attention can make students feel supported and engaged in their learning process.

Oral corrective feedback encourages active participation and self-correction, boosts confidence by showing that mistakes are part of learning, and helps students improve their language skills by addressing mistakes quickly, which

improves comprehension, and correct usage. In addition, this feedback keeps students engaged in interactive exercises that suit their needs.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study used a descriptive qualitative approach to examine teachers' classroom teaching practices. This study was conducted to understand the various types of oral corrective feedback teachers use. This research observes one English teacher who teach at MAN 1 Polewali Mandar.

B. Research Participant

This study used a descriptive qualitative approach to examine teachers' classroom teaching practices. This study was conducted to understand the various types of oral corrective feedback teachers use. This research observes one English teacher who teaches at MAN 1 Polewali Mandar.

C. Research Instrument

In collecting data, the researcher used the instrument to collect the necessary data. The research instrument used in this research was Observation. The researcher observed a teacher in a classroom using Audio Recording. Audio recording have become a standard method for producing transcripts of in-depth interviews and group discussions (Rutakumwa et al., 2020). The researcher entered the teacher's teaching practice classes for four different classes and placed the recording device while the teacher was teaching. Thus, there are four total teacher recordings.

D. The Technique of Data Collection

The data were collected by applying the following steps:

1. The researcher entered the teacher's class and put the recording device while the teacher teaching
2. After entering the class for one meeting each class, the data were analyzed the data from a recording by using the Miles and Huberman concept.
3. After that, the researcher classified it into an observation table based on Lyster and Ranta's theory.

E. The Technique of Data Analysis

The data from Observation using audio recording was analyzed by using Miles and Huberman (1994) concept, which consists of three steps, those are:

1. Data Reduction

According to Miles & Huberman, (1994) stated that data reduction refers to the process of selecting, focusing, simplifying, abstracting and transforming the data that appear in written up field notes or transcription. The interview data were transcribed and selected based on the relevancy of the research objective in this step.

2. Data Display

In this step, the data was presented on the tables, described and analyzed qualitatively concerning the lecturer's reason why they were choosing those types of oral corrective feedback.

3. Conclusion Drawing or Verification

As the last step, the researcher interpreted and elaborated the data that was presented on the table.

After analyzing the data, the researcher transcribed and classified the types of oral corrective feedback that are always used by the teacher in the classroom based on Lyster and Ranta's theory. They divided oral corrective feedback into six types, Explicit Correction, Recast, Clarification Request, Metalinguistic Feedback, Elicitation, and Repetition. Each kind will be completed in a table with a statement describing the students' errors and how the lecturer provided OCF. Beyond that, the researchers determined which type of OCF was applied by the teacher and which type was most commonly used.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and discusses the problems formulated in chapter one.

A. Research Findings

In the research process, the researcher conducted one stage which is observation and was analyzed using the Miles and Huberman Concept. First, the researcher observed four meetings in different classes. The researcher observed an English teacher during four meetings and analyzed the data from the recording using the Miles and Huberman concept. The Researcher has analyzed the data according to Lyster and Ranta's theory in the following table.

All feedback in the following table is given by the teacher during the learning process in the classroom. The researcher has observed four different classes and all of these classes have the same material. When in school, the teacher delivers the material using the lecture or dictation method. So, during the observation period, the researcher only observed the transfer of material given by the teacher by dictation and students listened while writing the material that was read by their teacher. The material that is explain by the teacher is Intrinsic Element of Poetry. So all these classes only have one context in common, namely receiving material by dictation.

The first observation was conducted on Wednesday, August 7, in class twelve social 4 from 14.40- 15.30, so the teacher only had fifty minutes to explain the material. In this first observation, the researcher followed the class and observed

when the teacher was teaching. On that day the teacher explained the material about the intrinsic elements of poetry.

Table 1. The First Observation

No	Kinds of Oral Corrective Feedback	The Statement
1.	Explicit Correction	<ul style="list-style-type: none"> - T: The next is diction S: diktion T: No, you should say “'dikSHən”, not “diktion”
2.	Recast	<ul style="list-style-type: none"> - T: So, the first element is Theme. S: yeah, tim. T: THēm, it's THēm. - T: Okay, number two, Mandate. S: mandat T: 'man ,dāt, yeah <i>mandat</i> but we pronounce it 'man ,dāt.
3.	Metalingustic Feedback	<ul style="list-style-type: none"> - T: So, what the best title for this poetry? S: Blue sky T: You need an indefinite article! S: The blue sky
Total		4 Feedbacks

Based on the findings above, we can see that there are four oral corrective feedbacks that researchers found which consist of one explicit correction, two recasts, and one metalinguistic feedback. The first is the explicit correction, which is feedback that directly identifies the error made by the student and provides the correct form of the correction. Before the teacher providing the correct form, the statement introduces by terms such as “You mean” or “No, you should say”. For example, the teacher writes in the whiteboard and said “the next is diction”, then one of the students read the word “Diction” but in wrong pronunciation, the students saying “Diktion”, as soon, the teacher alerting the learner the error and providing the correct form by saying “No, you should say “‘dikSHən” not “diktion”.

This type of oral corrective feedback is one the commonly used by the teacher. As explained in the previous chapter that a recast involves teachers reformulates all or part of a student’s statement, removing the error or even gives students the correct form without an opening statement. As we can see in the table, when the teacher explains about material, many students make mistakes when they are pronouncing an English word. For example, the teacher says theme, the students read and pronounce the word incorrectly by saying “tim”. Their teacher immediately corrected their mistake by saying “THēm” which the correct pronunciation.

The other recast in table above, the teacher said “The next is mandate”, then the students read and pronounce it incorrectly again. The teacher immediately corrects their mistakes by saying “‘man,dāt, its mandeit”. As we can see, when

students make mistakes, the teacher reformulates them immediately. This is ideal for correcting grammar and pronunciation issues.

This kind of oral corrective feedback provides comments, information, or question on the well formedness of a student’s speech, but does not specify the precise form. So, this type of feedback gives a hint about the error area. Metalinguistic comments generally indicate that there is an error somewhere. (e.g., “Can you find your error?”, “No, not X”, or even just “No”.

As illustrated in the table, the teacher asked the students what the best title for this poetry. “What the best title for this poetry?”, then the students answered, “Blue Sky”, as soon the teacher providing a metalinguistic comment with saying “You need an indefinite article!”, then the students immediately reformulating his answer by saying “The blue sky”.

The second observation was also conducted on Wednesday, August 7, but in class twelve social 3 from 15.50 to 16.40. The teacher only had 50 minutes to explain the material. In this second observation, the researcher followed the class and observed when the teacher was teaching. On that day the teacher also explained the material about the intrinsic elements of poetry.

Table 2. The second Observation

No	Kinds Of Oral Corrective Feedback	The Statement
1.	Explicit Correction	<p>- S: They now the truth.</p> <p>T: you mean know?</p> <p>S: oh yes know, sorry</p>

2.	Recast	<ul style="list-style-type: none"> - T: Next, we have imagery! S: imajer T: 'iməj(ə)rē!
3.	Clarification Request	<ul style="list-style-type: none"> - S: '<i>Kamumilikku</i>' T: what do you mean by "<i>milik</i>" S: from the word owe T: No, owe mean "<i>berhutang</i>", <i>'milik</i>' is own. - T: How to say this? (Whole) S: wole T: wole? Sorry? S: I don't know miss. T: It is "hōl". So there are several words in English where the letters W and H meet, so one of them must be silence, for example like this, the W is silenced so it is "hol" - S: Sincerity T: Sorry? Why Sincerity? S: Because the sun never says to the earth "you owe me". So the sun shines the earth without asking for

		<p>anything in return.</p> <ul style="list-style-type: none"> - T: What is tone? <p>S: “<i>warna</i>”</p> <p>T: What do you mean by “<i>warna</i>”?</p> <p>S: it’s just like skin tone, or “<i>warnakulit</i>”.</p> <p>T: Yes that is correct, but tone in this case is different because now we talk about intrinsic element of poetry. So the tone that is mean referred to this topic is “<i>nada</i>”.</p>
4.	Repetition	<ul style="list-style-type: none"> - S: ‘I owi you’ <p>T: Owi?</p> <p>S: <i>ō</i></p> <ul style="list-style-type: none"> - T: What is theme of this poetry? <p>S: Sun and earth</p> <p>T: Sun and earth? remember it is theme not title</p> <p>S: oh love and romance</p> <ul style="list-style-type: none"> - T: What is the good title for this poetry? <p>S: Sun earth</p> <p>T: Sun earth? I think it’s the sun</p>

		and the earth.
Total		9 Feedbacks

Based on the findings above, we can see that there are nine oral corrective feedbacks that researcher found which consist of one explicit correction, one recast, four clarification requests, and three repetitions. Compared to the first observation, in this second observation, researchers found more corrective feedback. The first is explicit corrections. Explicit Correction denotes the explicit giving the correct form. As we can see in the table, the teacher wrote a poem on the board and then the student read a verse of the poem that the teacher had written with the wrong pronunciation, the students said “They now the truth”, then the teacher immediately addressed feedback to correct the mistakes made by the student by said “You mean “know”, which is the right form. The students then said “oh, yes know, sorry miss”.

The next findings in this second observation is one recast, when providing material in the classroom, there is interaction between teachers and students, this interaction can be proven by the feedback given by the teacher as follows. The teacher said “Next we have imagery” and wrote it on the board, then one of the students read the word with the wrong pronunciation “imajer”, hearing the student who was incorrect in pronouncing the word, the teacher immediately gave the correct form by saying “iməj(ə)rē!” which is the correct form.

This type of oral corrective feedback that teacher often used when she providing feedback to student's errors. This form of feedback addresses issues with comprehension, and accuracy or asking for clarification about student's mistakes. Clarification request can include expressions like "Pardon me?" or teacher often using "Sorry?". As you see in the table above, one of students said "Sincerity", and then the teacher asked the students "Sorry? Why sincerity? so the students answer the question with a quite long answer "Because the sun never says to the earth "You owe me", so the sun shines the earth without asking for anything in return".

Next is Clarification Request. This kind of feedback, is asking for students' clarification about student's statement. When the teacher wants more answer about the statement or answer that student give, the teacher usually used this kind of oral corrective feedback. As illustrated in the table above, the teacher wrote a poem on the whiteboard "You owe me" and asked someone to translate it, one of the students translated a verse that said "*kamumilikku*", then the teacher provided response by saying "what do you mean by "*milik*?". The teacher answered "from the word owe", as soon the teacher addressed the feedback by saying "No, owe mean "*berhutang*", and "*milik*" is own.

Then, the next feedback appeared when the teacher asked the students to pronounce the word "whole", the one of students said "wole", the teacher give asking for students clarification by saying "wole? Sorry? then the student answered "I don't know miss", because the students didn't know the answer, the teacher provided an explain "It is "hōl". So, there are several words in English

where the letters W and H meet, so one of them must be silence, for example like this, the W is silenced so it is “hol”

The other feedback that researcher found is when the teacher asked the students “What is tone?”, a lot of students answering “*warna*”, then the teacher said “What do you mean by “*warna*”?”. So, in here, the teacher asked the students for clarification about his answer. Then students answered “it’s just like skin tone or *warnakulit*”. Then, to correct the student's answer, the teacher gave a brief explanation by saying “Yes that is correct, but tone in this case is different because now we talk about intrinsic element of poetry. So, the tone that is mean referred to this topic is “*nada*”. So, this kind of oral corrective feedback is providing when the teacher wants more statements from student’s response or students error.

The other type of oral corrective feedback that have been found in this observation is repetition. Repetition refers to the teacher’s isolation of the student’s incorrect utterance of statements. We can say that this kind of oral corrective feedback is given by repeating the wrong sentence or statements. As we can see in the table above the teacher asked the students “What is the good title for this poem?”, the students answered “Sun Earth”, then the teacher said “Sun earth? I think it’s the sun and the earth”. The other mistakes that made by students is the students said “I owi you”, then the teacher response by saying “Owi?”, then the students immediately know the error and correct it by saying “ō” which is the right pronunciation. The other repetition that found in this observation when the teacher asked the students “what is theme of this poetry?”, the teacher asked the

students about the theme of the poem she has written in the whiteboard. Then, one of students answered, “Sun and earth”, soon the teacher repeats the wrong statement from the students by saying “Sun and earth? remember it is theme not title. Hearing that, the students directly said “oh love and romance”.

The third observation was conducted on Thursday, August 8, but in class twelve social 2 from 14.40 - 15.30. The teacher only had fifty minutes to explain the material. In this first observation, the researcher followed the class and observed when the teacher was teaching. On that day the teacher also explained the material about the intrinsic elements of poetry.

Table 3. The Third Observation

No	Kinds of Feedbacks	The statement
1.	Recast	<ul style="list-style-type: none"> - T: Next is tone S: TONE T: tōn, not TONE. - T: Can you spell it? (Enjambement) S:Enjambemente T:in'jambmənt, pronounce it quickly - T: How to say this? (asked) S: asket T: ask, ed it silenced but still a little sound at the end of the word. - T: are there still words that are

		<p>difficult to pronounce?</p> <p>S: Resyen miss (Reason)</p> <p>T: 'rēz(ə)n</p>
2.	Clarification Request	<p>- T: How to say this? (Earth)</p> <p>S: ear</p> <p>T: ear? Pardon me?</p> <p>S: yes miss, it's ear</p> <p>T: It is ərTH , not ear.</p> <p>- T: what is the good title for this poem?</p> <p>S: photosynthesis</p> <p>T: What do you mean by photosynthesis?</p> <p>S: it's because there are sun and earth miss.</p>
3.	Metalinguistic Feedback	<p>- T: what is theme?</p> <p>S: title</p> <p>T: No, it is two different things; theme is the main idea that is author conveyed in his work, while the title is the name given to a work.</p>
Total		7 Feedbacks

As illustrated in the table above, there are seven feedback that researcher found in this observation. The researcher found four recast, two clarification requests and one metalingistic feedback. The first is recast, in the previous two observations, researcher also found recast. The researchers claimed that recast is the easiest type of oral corrective feedback to use because it only provides students with the correct form of the error that is made by students.

As showed in the table above, the teacher explains the material by dictation and wrote it on the whiteboard “The next element is tone”, as student read and said “Tone” which is the incorrect pronunciation, the teacher soon addressed the correct one with saying “tōn, not tone”. The other recast that have been carry out in this observation when the teacher asked the students word “Enjambment” and there were students who pronounce it wrong by saying “enjambement” then the teacher said “in' jambmənt, pronounce it quickly”.

The researcher believed that most teachers will provide recasts to correct students' pronunciation mistakes in the classroom. As with the words “asked” and “reason”, the teacher asked how to pronounce the word and addressed the correct form to students who do not know how to pronounce it. The researcher also found two recast, the teacher pointed a word that have been written on the white board asked the students “How to say this (Earth)?” one of students answered “ear” which the incorrect answer, the teacher then asked the clarification by saying “ear? Pardon me?”, then with the confident the students answered “yes miss, it's ear”, soon the teacher provided the correct form by saying “It is ərTH, not ear”,

and make sure the students received the feedback and improve their skill when pronounce a word.

The other clarification request that appeared in this observation when the teacher asked for the best title for the poem that have been written on the white board, then one of students answered “photosynthesis”, the teacher confused and asked the student why he answered photosynthesis by saying “what do you mean by photosynthesis?”. Then the students gave his clarification by saying “it is because there are sun and earth miss”. The last feedback that found is metalingistic feedback. The teacher asked the students “what is theme?” after explained the material, the teacher recall student’s knowledge with conducted questions and answers between students about the material that had been explained. Then, one of confused student said “title miss”, soon the teacher provided an explanation as feedback from student’s error. The teacher said “No, it is two different things; theme is the main idea that is author conveyed in his work, while the title is the name given to a work.”.

The fourth and last observation was carried out on Thursday, August 8, but in class twelve social 1 from 15.50 to 16.40. The teacher had only fifty minutes to explain the content. During this observation, the researcher followed the class and observed when the teacher was teaching. On that day, the teacher also covered the topic of the intrinsic elements of poetry.

Table 4. The Fourth Observation

No	Kind of Oral Corrective Feedback	The Statement
1.	Recast	<p>- T: How do you pronounce this? (The earth)</p> <p>S: de eart</p> <p>T: <u>TH</u>ēərTH</p> <p>If “the” meet a word that has vowel in front of it, “the” is read as “thi” not “the”.</p>
Total		1

Different from the three observations above, in this fourth observation, the researcher only found 1 type of oral corrective feedback, namely recast. the researcher claimed that the lack of feedback given by the teacher was caused by students who were less interactive in the classroom. Unlike the previous observation classes, this class had quiet students, even though the teacher gave them the opportunity to ask questions. However, when the teacher asked them about the material that had been explained, they understood and could answer questions from the teacher easily. Therefore, the researcher only found one feedback. The feedback that has been found is recast; the teacher pointed a phrase on the whiteboard “The earth” and asked the students how to pronounce it. One of

students answered by saying “de ear”, the teacher then addressed the correct form by saying “THē ərTH” and provided a bit of explanation about that phrase.

After conducting observations about oral corrective feedback that teachers addressed to students during the learning process, researchers found 21 oral corrective feedbacks in four observations. Researchers made observations at the beginning of the semester and less interactive students led to relatively few oral corrective feedbacks that the teacher provided during the learning process. The researcher claimed that, from the findings, most teachers addressed oral corrective feedback on students' mispronunciation of words. The oral corrective is suitable for improving students' pronunciation and grammar.

Thus, observations made by researcher during foreign language learning interactions in the classroom show that teachers give five types of oral corrective feedback to students, whether to correct mistakes in pronouncing words or to ask for clarity on statements or answers that students provide.

We can see that, the teacher addressed oral feedback to the students according to what kind of question or statement the students stated. At the initial observation, the teacher said that she did not know specifically what oral corrective feedback was and what types of oral corrective feedback was. The teacher does not know about the types of oral corrective feedback theoretically, but the teacher always gives her students positive feedback to enhance their performance in producing foreign language, especially English. Being a component of the learning process itself, feedback is something that teachers

should never separate from students as long as the process is ongoing. Rewarding students with comments helps them feel more valued and boosts their confidence.

B. Discussion

This section discusses the result of the analyzed of teachers' oral corrective feedback in EFL classroom interaction with twelfth-grade students at MAN 1 Polewali Mandar. The researcher used classroom observation and interview. This study aims to determine the types of oral corrective feedback that teacher addressed to students and the reason why the teacher provides that type of oral corrective feedback. Therefore, this study used Lyster and Ranta's (1997) theory of oral corrective feedback.

The results of this study show that the teacher who was observed used five of the six types of oral corrective feedback which are Explicit Correction, Recast, Clarification request, Metalinguistic Feedback, and Repetition. Recast and clarification request were the most frequently employed by the teacher.

Elicitation is one type of oral corrective feedback that the researcher did not encounter when analyzing the observation recordings. That is because elicitation is a form of oral feedback that is given by giving sentences or clues to students to find their mistakes and asking students to rephrase their sentences. This type of oral feedback is more suitable for use or will often appear in the practice of speaking English in class, compared to just receiving material and theory. Because it builds interaction between students and teachers, elicitation is considered to improve students' speaking skills (Nova, 2019). The researcher argued that elicitation was not discovered in the observations because the teacher solely gave

material by dictation, therefore there were no speaking practice assignments or interactions to stimulate the appearance of elicitation. Therefore, student involvement or participation in the classroom is required. In addition by asking students questions, the feedback can also be given (Sheen & Ellis, 2011).

Explicit correction, the analysis showed that during observations this type of oral corrective feedback only appears twice which are in the first and second observations. This is one of the famous types of oral corrective feedback because in giving this feedback, the teacher directly gives the correct form without giving clues to students' errors whether it is in the pronunciation of words or student grammar. However, providing this feedback is usually preceded by an opening sentence such as you should say or oh, you mean. In this research, the teacher used explicit correction only without metalinguistic explanation.

The next one is metalinguistic feedback, this feedback besides informing students of their mistakes, it allows them to critically consider sentence construction. This feedback provides comments, information, and even questions on the student's utterance. Thus, students can identify their mistakes based on the comments or clue information provided by the teacher. In the results of this study, this feedback appeared twice.

Next is Repetition. Result of analysis showed that repetition appear twice in during the observations. This is one type of feedback that is given by repeating the student's mistakes with different intonations to highlight the mistakes made by the student. This feedback is suitable for the grammatical learning process because

the teacher can immediately repeat the wrong student's speech and make the student think deeply about the mistake they made.

Then, Recast is a type of oral corrective feedback that is often used by teacher in the classroom, it provided nine times. Recast is used without an opening sentence or word. After analyzing the observed teachers often used recast to correct students' mistakes in word pronunciation. The teacher repeats the error with the correct form. Recast is the replaying of the student's utterance with appropriate changes (Sahyoni, 2018). Recast is given a lot because when the teacher dictates and writes on the board, students read many words or sentences that have been written incorrectly, and then the teacher immediately corrected and addressed the correct form to the students.

The last is clarification request. This type is also one of the most frequently used by the teacher in the classroom. This feedback is given when the teacher wants to ask for an explanation of an answer or statement that the student gave that was not very clear. In the observation results, this feedback appeared six times. In employing this feedback, the teacher provides an opening sentence. According to Rahmi, (2017), This form of feedback has numerous expressions utilized in giving corrections such as, sorry, pardon me, and what do you mean by. It can be said that this feedback is provides whenever the teacher is not understood what the student is saying.

The participant of this study was an English teacher who teaches twelfth-grade social students. The teacher knows that oral correction exists and believes that giving feedback is crucial to improving students' English-speaking skills. She

said that when in the learning process the teacher did not provide feedback or respond to a student's speech or question, it was like a meaningless class. Students won't get anything from learning when feedback is not addressed to students.

So, it is crucial to provide feedback to students to make lessons more meaningful. In addition, it is very crucial for teacher to give feedback to students when they make a mistake. According to Herra & Kulińska, (2018) feedback is crucial for effective student-teacher interactions in the classroom. From oral corrective feedback students will know their errors and they can correct their mistake by the instruction from the teacher. Giving oral corrective feedback in the foreign language learning process is very important. This is supported by Boggs that stated, the objective of corrective feedback is not only to supply the correct linguistic form but also to direct students' attention to it (Boggs, 2019).

The teacher does not know the types of oral corrective feedback in theory, the reason the teacher uses the feedback comes naturally in the classroom; there is no specific reason for using the types of oral corrective feedback. In Nurchalis et al., (2024) stated that corrective feedback may significantly enhance student's language development. That is why the teachers need to know what kind of feedback they should address to their students to improve and correct the mistakes that students make regarding pronunciation and grammar.

According to the findings of this study, teachers provided effective oral corrective feedback to students, although it is still a few. The researcher assumes that the reason behind the lack of feedback given by the teacher is that this is still the beginning of new learning, so there is no practice or assignment for students.

As with the term, oral corrective feedback will often appear in oral activities or practices. Unfortunately, this study observes classes that are still in the process of learning theory, there are no practices or activities given by teachers, thus limiting the emergence of oral corrective feedback.

Furthermore, although the oral feedback given is still few, the teacher gives a positive response to the mistakes made by students during the learning process by giving oral corrective feedback. In spite the provision of oral feedback is limited due to the short learning time; the researcher believes that the teacher has given good oral feedback on the needs of students. This oral corrective feedback does not only apply to students who make mistakes but the provision of corrective feedback applies to all students in the class.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Oral corrective feedback occurs when someone, such as a teacher, points out and helps correct speech errors, such as pronunciation, grammar, or vocabulary mistakes. In learning a new language, feedback is very important because it helps students realize and correct their mistakes, improve their understanding, and enhance their memory. This feedback ensures that students not only concentrate on delivering the message, but also speak correctly. Oral corrective feedback in the classroom keeps students engaged ensures they actively participate, and improves their language skills.

The researcher only found twenty of oral corrective feedback. After analyzed the researcher found five from six types of oral corrective feedback consisting of two explicit corrections, nine recast, six clarification requests, two metalinguistic feedbacks and two repetitions. The teacher addressed oral corrective feedback to students according to the error or even statement that students made in the classroom interaction. In addition, Oral feedback helps students become more articulate and more confident. Reinforcement and feedback increase students' confidence in their speaking ability and ability to convey their thoughts, corrective feedback can improve student's mistakes and give student opportunity to identify their error area and improve and correct it according to teacher or lecturer instruction. Lastly, Oral feedback allows for personalized interaction between

teachers and students. Personalized attention can make students feel supported and engaged in their learning process.

B. Suggestion

1. For the Students

Given that every student has an equal opportunity, speaking activities ought to be available to everyone. Even when they make an error, students should possess courage and confidence. In the process of teaching and learning, students are expected to engage more actively.

2. For the Teacher

The teacher must find out the right way of teaching. Provide positive feedback to learners to develop their foreign language skills. Provide diverse insights so that students can find out their mistakes without spending much time identifying themselves. Furthermore, teachers can also create closeness with their students so that students also feel they can be more open to their teachers when they want to carry out learning in the classroom.

3. Further Researchers

Researcher hoped that this research can be a reference for future researchers who wish to conduct research on the same topic. As well as future researchers can also overcome similar problems based on the results of the discussion that has been presented in this research.

BIBLIOGRAPHY

- Alkhamash, R., & Gulnaz, D. F. (2019). Oral corrective feedback techniques: An investigation of the EFL teachers' beliefs and practices at Taif university. *Arab World English Journal (AWEJ) Volume, 10*.
- Barzani, S. H., Aslam, M. Z., & Ali, H. F. (2022). Oral corrective feedback: Kurdish EFL students' preferences and attitudes. *Canadian Journal of Educational and Social Studies, 2*(5), 96–110.
- Boggs, J. A. (2019). Effects of teacher-scaffolded and self-scaffolded corrective feedback compared to direct corrective feedback on grammatical accuracy in English L2 writing. *Journal of Second Language Writing, 46*, 100671.
- Dabboub, A. E. (2019). *The effectiveness of comprehensive corrective feedback-direct and indirect-on EFL learners' language accuracy, structural complexity and lexical diversity*. Nottingham Trent University (United Kingdom).
- Fu, T., & Nassaji, H. (2016). Corrective Feedback, Learner Uptake, and Feedback Perception in a Chinese as a Foreign Language Classroom. *Studies in Second Language Learning and Teaching, 6*(1), 159–181.
- Guinness, K., Detrich, R., Keyworth, R., & States, J. (2020). Overview of Corrective Feedback. *Oakland, CA*.
- Hartono, D., Basthomi, Y., Widiastuti, O., & Prastiyowati, S. (2022). The impacts of teacher's oral corrective feedback to students' psychological domain: A study on EFL speech production. *Cogent Education, 9*(1), 2152619.
- Herra, A., & Kulińska, A. (2018). *The role of feedback in the process of learning English as a foreign language. 6*(1), 127–143.
- Irawan, E., & Salija, K. (2017). Teachers' oral feedback in EFL classroom interaction (a descriptive study of senior high school in Indonesia). *ELT Worldwide, 4*(2), 138–152.
- Jalal, B. R., & Alahmed, K. I. (2022). The effect of using recast and explicit corrective feedback on improving English pronunciation of Iraqi intermediate school students. *Journal of Positive School Psychology, 6*(10), 1264–1272.
- Jug, R., Jiang, X. "Sara," & Bean, S. M. (2019). Giving and receiving effective feedback: A review article and how-to guide. *Archives of Pathology & Laboratory Medicine, 143*(2), 244–250.
- Kartchava, E., Gatbonton, E., Ammar, A., & Trofimovich, P. (2020). Oral corrective feedback: Pre-service English as a second language teachers' beliefs and practices. *Language Teaching Research, 24*(2), 220–249.
- Klimova, B., & Pikhart, M. (2022). Application of corrective feedback using emerging technologies among L2 university students. *Cogent Education, 9*(1), 2132681. <https://doi.org/10.1080/2331186X.2022.2132681>
- Lyster, R., & Ranta, L. (1997). Corrective Feedback And Learner Uptake: Negotiation of Form in Communicative Classrooms. *Studies in Second Language Acquisition, 19*(1), 37–66. <https://doi.org/10.1017/S0272263197001034>

- Maharsi, I. (2020). *A Pre-Service Teacher's Oral Corrective Feedback Strategies In An EFL Vocational School: An Observational Study*.
- Maizola, S. (2016). Teachers' oral corrective feedback on students' dialogue performance at Senior High School PGRI 1 Padang. *Undergraduate Thesis, PGRI Sumarta Barat*.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. sage.
- Nova, F. (2019). An analysis of elicitation technique used by the English teacher in teaching speaking skill. *Research in English and Education Journal*, 4(3), 129–137.
- Nurchalis, N. F., Zamzam, N., Ali, H., & Aswad, M. (2024). Pre-service EFL Teachers' Oral Corrective Feedback on Students' Foreign Language Production. *Al-Lisan: Jurnal Bahasa (e-Journal)*, 9(1), 17–32.
- Rahmi, S. (2017). PES of Corrective Feedback Used By Four Lecturers On Students' Speaking Performance. *Inovish Journal*, 2(2), 79–95.
- Ran, Q., & Danli, L. (2016). Teachers' feedback on students' performance in a secondary EFL classroom. *Proceedings of ClaSIC*, 242–254.
- Sahyoni, S. (2018). Corrective feedback and classroom interaction at SMA 1 Payakumbuh Sumatera Barat. *Ta'dib*, 21(1), 9–20.
- Sheen, Y., & Ellis, R. (2011). Corrective feedback in language teaching. In *Handbook of research in second language teaching and learning* (pp. 593–610). Routledge.
- Siska, W., Mukhaiyar, M., & Ratmanida, R. (2018). English Teachers' Strategies in Giving Oral Corrective Feedback on Students' Speaking Performance. *Proceedings of ISELT FBS Universitas Negeri Padang*, 6, 158–168.
- Suci, G. T. (2021). *Student's Perceptions on The Effect of Teacher's Feedback in English Speaking Class*.
- Van Ha, X., Nguyen, L. T., & Hung, B. P. (2021). Oral corrective feedback in English as a foreign language classrooms: A teaching and learning perspective. *Heliyon*, 7(7).
- Wisniewski, B., Zierer, K., & Hattie, J. (2020). The power of feedback revisited: A meta-analysis of educational feedback research. *Frontiers in Psychology*, 10, 487662.
- Zacharias, N. T. (2007). Teacher and student attitudes toward teacher feedback. *RELC Journal*, 38(1), 38–52.
- Team, S. (2023, July 4 th tuesday). *Different Types of Feedback and How to Use Them*. Retrieved july tuesday, 2024, from <https://www.some.education/blog/different-types-of-feedback-and-how-to-use-them>

APPENDIX

Appendix 1: Research permit



PEMERINTAH KABUPATEN POLEWALI MANDAR
**DINAS PENANAMAN MODAL DAN
PELAYANAN TERPADU SATU PINTU**

Jalan Manunggal Nomor 11 Pekkabata Polewali, Kode Pos 91315
Website: dpmpstp.polmankab.go.id Email: dpmpstp@polmankab.go.id

IZIN PENELITIAN

NOMOR : 500.16.7.2 /0612/IPL/DPMPSTP/VIII/2024

- Dasar :
1. Peraturan Menteri Dalam Negeri Indonesia Nomor 7 Tahun 2014 atas perubahan Peraturan Menteri Dalam Negeri Republik Indonesia Nomor 64 Tahun 2011 tentang Pedoman Penerbitan Rekomendasi Penelitian;
 2. Peraturan Daerah Kabupaten Polewali Mandar Nomor 2 Tahun 2016 Tentang Perubahan atas Peraturan Daerah Nomor 9 Tahun 2009 tentang Organisasi dan Tata Kerja Inspektorat Bappeda dan Lembaga Teknis Daerah Kabupaten Polewali Mandar;
 3. Memperhatikan :
 - a. Surat permohonan sdr. ACO MUH FAUSY FAHRY
 - b. Surat rekomendasi dari Badan Kesatuan Bangsa dan Politik Nomor : B-0612/Kesbangpol/B.1/410.7/VIII/2024,Tgl 06-08-2024

MEMBERIKAN IZIN

Kepada : Nama : ACO MUH FAUSY FAHRY
NIM/NIDN/NIP/NPn : 10256120001
Asal Perguruan Tinggi : STAIN MAJENE
Fakultas : -
Jurusan : TARBIYAH DAN KEGURUAN
Alamat : LUYO KEC. LUYO
KAB. POLEWALI MANDAR

Untuk melakukan penelitian di MAN 1 Kabupaten Polewali Mandar yang dilaksanakan Pada bulan Agustus s/d September 2024 dengan proposal berjudul "AN ANALYSIS OF TEACHER'S ORAL CORRECTIVE FEEDBACK IN EFL CLASSROOM INTERACTION AT STUDENTS MAN 1 POLEWALI MANDAR"

Adapun izin penelitian ini dibuat dengan ketentuan sebagai berikut :

1. Sebelum dan sesudah melaksanakan kegiatan, harus melaporkan diri kepada Pemerintah setempat;
2. Penelitian tidak menyimpang dari izin yang diberikan;
3. Mentaati semua peraturan perundang-undangan yang berlaku dan mengindahkan adat istiadat setempat;
4. Menyerahkan 1 (satu) berkas copy hasil penelitian kepada Bupati Polewali Mandar up. Kepala Dinas Penanaman Modal dan Pelayanan Terpadu Satu Pintu;
5. Surat izin penelitian akan dicabut dan dinyatakan tidak berlaku apabila ternyata pemegang surat izin penelitian tidak mentaati ketentuan-ketentuan tersebut di atas.
6. Izin penelitian ini hanya berlaku 6 bulan sejak diterbitkan.

Demikian izin penelitian ini dikeluarkan untuk dipergunakan sebagaimana mestinya.



Ditetapkan di Polewali Mandar
Pada Tanggal, 06 Agustus 2024
KEPALA DINAS PENANAMAN MODAL DAN
PELAYANAN TERPADU SATU PINTU


NENGAH TRI SUMADANA, AP.M.Si
Pangkat : Pembina Utama Muda
NIP : 196760522 1994 12 1 001

Tembusan :

1. Unsur forkopin di tempat

Appendix 2: Result of Observation

First Observation (IPS 4)

T: Assalamualaikum warahmatullahi wabarakatuh and how are you today? Well Di samping saya Ini ada Perkenalkan diri dulu Perkenalkan misalnya Introduce Dia alumni tahun 2020 Dulu jurusan bahasa Siswaku juga Dan sekarang ini sudah di semester akhir Kuliah jurusan pendidikan bahasa inggris Di Stain Majene Dan lagi ada mengadakan penelitian Untuk skripsinya Jadi makanya masuk di kelas ini untuk Observasi, tapi biar lebih enak saja ya Can you please introduce yourself?

R: Okay, let me introduce myself My name is Aco Muhammad Fausy Fahri You can call me Aco I think that's all for me Yeah,

T: so just let him be He will just observe us Saya akan mengajak kayak biasa Kalian juga silakan berhati-hati seperti biasa Dan Kak Aco akan Ya, observasi saja Proses pembelajaran kita juga Berlangsungnya kayak bagaimana Okay, nah hari ini Seperti saya bilang minggu lalu ya Kita masih seputar Kuisi, ini agak Sebenarnya bisa dua tiga perteman saja Tapi because Waktu kita yang sangat Limit sekali, jadi harus Banyak pembagiannya gitu And today Ini kita baru mau masuk di unsur Intrinsic dan extrinsic, saya akan berusaha Untuk ringkas supaya tidak terlalu Mengambil waktu So, yeah You can write it down Kemarin apa ya? B besar ya? Ya, apa? What is the last The last note? The title The title B That's B? So, today Okay Intrinsic Silahkan Intrinsic Atau unsur intrinsic Kalau dalam bahasa Indonesia Intrinsic Sudah? **Okay, first element It's a theme Atau tema**

RA: tim

T: THem it's theme. Sometimes Sometimes THE you pronounce it D But sometimes you pronounce it T So for the theme, you pronounce it Theme, not tim Okay, atau tema ya Bahasa Indonesia nya Adalah Ide utama Dari puisi Adalah ide utama dari puisi Ide utama dari Sebuah puisi Ide utama dari Sebuah puisi Atau Disebut juga pokok pikiran Atau disebut juga Pokok pikiran Atau disebut juga Pokok pikiran Pokok pikiran Ide utama Atau pokok pikiran Bahasa utama Theme atau Ya Ya.

Okay, number two Mandate

IW: mandat

T: Mandait Ya, atau mandat But we pronounce it Mandate Atau Atau Bisa juga Intension ya Intension Apa? The meaning, Intension

S: isi

T: Okay boleh What else?

S: Inti

T: Inti Intensi tuh kayak maksud Atau tujuan Maksud Lebih tepatnya maksud Okay Adalah pesan Atau sesuatu yang disampaikan Melalui puisi Adalah Adalah pesan Atau sesuatu yang disampaikan Melalui puisi Adalah suatu pesan Atau sesuatu yang disampaikan Melalui puisi Melalui puisi Okay, mandat ya That's mandat Seperti saya katakan Bahwa di dalam puisi Tidak asal di tulis aja Sebenarnya tulisnya Sebaik puisi yang baik adalah Ada nilai atau ada makna, Shhh Apa urusan ini? Nah, pas dipergi sekolah Anda cek dulu pulpennya Bukunya Next, Tone Atau biasa disebut juga Nada Ya Tone Sudah? Sudah Okay Cara baca Puisi Cara baca puisi Kepada pendengar Itu saja, cara baca puisi Kepada pendengar atau Penontonnya Tone atau nada Okay Ada yang bisa memberikan saya contoh Seperti apa tone dalam puisi Tone Tone kan tadi saya bilang Artinya adalah Nada Apa nada dalam puisi biasanya? What is related to tone In this case, Ya, something like that Jadi ada emosi So it's like Feelingnya kalian Apakah puisi tersebut Memuat perasaan sedih kah? Memerlukan perasaan Marah kah? Apa, protes kah? Dan sebagainya Nanti akan ada contohnya sedikit Yang ini baru masuk ke Feeling Number four feeling, Perasaan Feeling, Perasaan Okay Ya, perasaan yang dituangkan Oleh penulis Kedalam tulisannya Perasaan Yang dituangkan oleh penulis Kedalam tulisannya Perasaan yang dituangkan Oleh penulis Kedalam Tulisannya Contoh Perasaan simpati Perasaan simpati Bahagia Sedih Kecewa Dan lain-lain Dan lain-lain Bahagia, Sedih, Kecewa, Dan lain-lain Okay, nomor lima Perasaan Perasaan Enjambment Ya, enjambment Pokoknya

namanya enjambment Enjambment Ini mirip rima Bagian dari rima Apakah ini pertama kali Anda mendengar Perasaan enjambment? It's a rare word you can only find it in literature. Jadi enjambment Adalah potongan kalimat Atau frasa Potongan kalimat Atau frasa Pada akhir Kalimat Atau Atau kata Pada akhir kalimat atau kata Kalimat Kalimat Sudah? Dengan awalan kalimat baru Dengan awalan kalimat baru Sudah? Sudah Tujuannya adalah untuk Memberikan penekanan pada beberapa Bagian tertentu Tujuannya adalah untuk Memberikan penekanan Tujuannya adalah untuk memberikan penekanan Penekanan pada beberapa Bagian tertentu titik Pada beberapa Bagian tertentu titik Penekanan pada beberapa Oke, selanjutnya, nomor enam **Oke, selanjutnya adalah Diction**

RA: Diction

T: No, Kita bilang dikSHen not diction. diction ya, atau dalam bahasa indonesianya diksi, pernah ya dengar kata diksi ya, adalah pemilihan kata yang digunakan untuk mengekspresikan frasa dalam puisi, mengekspresikan frasa dalam puisi titik dalam puisi titik kalau rima sudah ya kita tulis sebelumnya, jadi kalian sudah paham ya rima itu seperti apa, jadi tidak usah saya, jadi kita akan mulai, Oke terakhir nomer tujuh, number seven, imagery Adalah gambaran pemikiran atau gambaran fantasi penulis, adalah gambaran fantasi penulis, titik Oke, jadi unsur intrinsik, tau pengertiannya unsur intrinsik, what do you know about intrinsik teman-teman? Saya lupa tadi bahas mengenai pengertian unsur intrinsik itu sendiri, apa itu intrinsic?

S: struktur

T: struktur? Ya tentu bagian dari struktur, tapi apa? Masih butuh penjelasan lebih dalam lagi Intrinsik lawannya ekstrinsik, harusnya kalian pelajari juga ini dalam bahasa Indonesia, belajar? Belajar, memang ada bagian itu, kalau dalam bahasa Indonesia, kalau kalian belajar pada bagian sastranya, kan harusnya ada juga sih Ada lah pasti masuk ini, dibidang unsur intrinsik dan ekstrinsik, karena pasti selalu ada, mau kuis itu novel, film, semuanya punya dibidang unsur intrinsik dan ekstrinsik So what is intrinsic?

S: Karakteristiknya, sifatnya

T: Ya bisa dikatakan seperti itu, karakteristik, sifat, atau bisa dikatakan juga dia adalah unsur yang berasal dari dalam tulisan Ya, berasal dari dalam tulisan maksudnya apa? Ya kan, hello everybody Yang di dalam tulisan itu sendiri kan, di dalam menulis kita butuh yang namanya ada tema atau judul biasanya kan Kemudian dari judul itu, biasanya kita tahu kira-kira muatan apa yang akan dituliskan melalui judul ini, misalnya judulnya adalah cinta Love So in love, we can talk many things, right? Mungkin like falling in love, perasaan falling in love, or maybe broken heart, because it's related to love too Atau what else? Biasanya

S: Emptiness

T: Emptiness? Ya? Or something like that, ya itu yang dimaksud dengan tema, temanya mungkin cinta tapi judulnya bisa bermacam-macam Tapi relate to that, apakah tentang falling in love, apakah tentang broken heart, dan sebagainya Kemudian, setelah itu ada yang namanya mandat, karena dalam menulis tidak hanya menulis saja, tapi ada nilai yang harus kita sampaikan di dalam tulisan tersebut Tidak asal aku jatuh cinta kepadamu, aku menginginkan kau menjadi milikku, apa dan sebagainya, dan lain-lain Tentu harus ada mandat yang bisa diambil di dalamnya Mandatnya kira-kira kalau dalam kalimantan tadi apa? Ya orang tersebut lagi menyatakan cinta atau perasaan Ya kurang lebih kayak gitu Tone, tone itu kalau kita sudah masuk ke dalam ramah pembacaannya Kalau masih menulis sih tidak ya Tapi biasanya sih, biasanya, kalau yang pernah menulis, siapa yang pernah menulis di sini? Tidak ya, tidak pernah ada yang coba-coba menulis puisi ya Atau curhat ya di diaryi Atau curhat di status deh Tulis status galau deh, atau kutip-kutip quote, Minimal ketika kamu baca itu pasti ada nada dalam hati Nah itu maksudnya tone itu disitu Tapi ada yang tonenya dari dalam hati, ada yang tonenya juga kedengaran ya ketika disampaikan atau dibacakan So that's tone, tone ada And then feeling ya, feeling tadi sudah lah kita bahas ya Dan kalian sudah tau lah yang namanya feeling Perasaan Karena di dalam menuliskan sesuatu, apalagi tulisannya, kaitannya dengan sastra seperti ini

Sangat erat sekali kaitannya dengan Menuangkan perasaan Karena itu memang intinya puisi ya Menuangkan perasaan Entah itu gembira, entah itu sedih dan sebagainya Injan beman, Enjanbman itu adalah biasanya kalau kalian menulis Jadi kan satu-satu apa namanya itu? Satu larik ya Satu larik atau satu kalimat ke sana Biasanya di kata akhir itu dikutip kembali, ditaruh di awal kalimat yang baru dibawahnya Itu yang dimaksud dengan Enjanbman Jadi akhir dari kata di kalimat pertama Disambung kembali di kalimat dibawahnya untuk jadi awalan Itu yang dimaksud dengan Enjambeman Misalnya, aku mencintaimu Kamu bagaikan bulan di dalam kehidupanku Kehidupanku kurang tanpa adanya kamu Kayak gitu, jadi kayak berkait-kait terus, itu Enjanbman. ya Diksi pemilihan kata Pernah saya jelaskan di awal sekali pertemuan kita Bahwa yang namanya puisi sangat memperhatikan yang namanya estetika Hello, estetika kata-kata Kata-kata indah Biasanya kalau penulis puisinya agak hindi, kurangnya, atau terlalu idealis Dia akan pilih kata-kata sesusah-susah mungkin Dia cari gitu kata-kata sansekerta yang dikamus-kamus, yang jarang sekali orang pakai Misalnya kau atma di dalam kehidupanku Atma, aku itu atma Pasti kata yang tidak pernah, yang jarang sekali kita dengar Tapi ada, itu bagian dari bahasa sansa kerta, artinya adalah jiwa Itu kalau contohnya dalam bahasa Indonesia Dan yang terakhir, ya imagery, imagery tadi Ketika kamu berposisi sebagai seorang penulis Biasanya, pasti di dalam tulisan kamu ada penggambaran atau penetaan pemikiran tersendiri Yang cuma kamu yang paham Tapi biasanya hanya kamu paham ketika pada saat sedang menuliskan puisi tersebut Tapi kalau sudah, sudah lama kamu tulis, sudah kamu publish, apa dan sebagainya Kemudian kamu baca kembali, biasanya kamu harus mengingat-ingat Kenapa saya dulu tuliskan ini, kenapa dulu kalimatku, pemilihan kalimatku kayak gini Artinya, kamu jadi pembaca untuk penulisanmu sendiri Kamu jadi pembaca untuk tulisanmu sendiri Kalau kalian pernah coba-coba menulis, kalian akan paham maksudnya saya Yang mana yang dimaksud dengan fantasi atau penggambaran pemikiran dari penulis itu sendiri Which is, kita akan nanti ada latihannya But, not today

S: Next week?

T: Ya, maybe Eh, next week Sepertinya saya ada jadwal lain disini, mudah-mudahan Bisa Oke Contohnya, ini contohnya Ini contohnya, Oke Even after all this time The sun never say to the earth You owe me Look What happens with love like that It lights the whole sky Dan itu puisi singkat Oke, dari tema Kira-kira apa temanya?

S: Romance

T: Romance? Kalau kamu mau kasih judul, judul apa kira-kira? Hands up Yang mau kasih judul Apa? Tulisan di atas sini, belum ada judulnya **Kira-kira kalau kamu mau kasih judul, judul apa?**

AG: Blue sky

T: Lebih bagus kalau didepannya ditambahkan indefinite article The.

AG: The blue sky

T: Boleh Anyone else? Yang mungkin lebih Kan tadi kalian sepakat temanya adalah Romance Kira-kira apa judul yang bisa berkaitan dengan tema romance? Atau romantis? Romantis?

S: Love in the sky

T: Love in the sky Tadi ada blue sky Tadi ada blue sky And then now we have Apa?

S: Love in the sky

T: Love in the sky Ada lagi yang mau kasih judul? Ada lagi? Siapa lagi yang mau kasih judul? Siapa lagi yang mau kasih judul? Apa? Apalagi ya? Siapa lagi yang mau kasih judul? Siapa lagi yang mau kasih judul?

S: Skyful of love

T: Oke, langit yang penuh dengan cinta, Skyful of love. Boleh. Tau artinya keseluruhan ini? oke siapa yang tau? Translate it please. Oke mandate nya apa?

mandate tadi kayak pesan ya. One sentence, satu kalimat. Bahkan setelah sekian lama, matahari tidak pernah berkata kepada bumi kamu berhutang kepada saya dan lihatlah bagaimna cinta yang seperti itu menerangi seluruh bumi atau semesta. kalau dilihat dari segi feeling. Jadi mandate nya apa? masa kalian tidak tau, cumin satu kalimat saja, saya tidak minta panjang-panjang. Gampang sekali. So what is the mandate in your opinion. Mandatnya. Coba dari perempuannya dulu. Kalau cewek lebih peka harusnya. Tidak ada satupun? Seriously? oke saya bantu deh, kalau saya sendiri ya mandate dari puisi ini kira-kira, saya ingin menyampaikan kepada kamu bahwa cinta yang saya meiliki begitu tulus, saking tulusnya seolah-olah menerangi seluruh alam semesta, kurang lebih seperti itu. You understand?

S: yes

T: Oke mungkin seperti ini dulu, kedepannya mungkin kita akan lanjut analisis dari puisi lain dengan menggunakan urutan dari unsur intrinsic tadi ya.

The Second Observation (IPS 3)

T: Assalamualaikum warahmatullahi wabarakatuh Assalamualaikum warahmatullahi wabarakatuh Good afternoon, how are you today?

S: I'm good.

S: Not good,

T: why?

S: Because I'm hungry.

T: All of you? Or just you? Alright, today, harusnya sih masih ini ya, masih teori jadi Karena kemarin saya bilang ini masih panjang, jadi kita belum masuk di unsur intrinsic puisi. Tapi hari ini, saya ditemani sama salah satu mahasiswa Stain Majene, jurusan pendidikan bahasa Inggris Yang lagi ada penelitian untuk skripsinya dan mau observasi di kelasnya kita Untuk melihat bagaimana proses interaksi kita dalam belajar bahasa Inggris. Kemarin terakhir sampai gimana catatannya? Hyperbole? Okay, today we'll move to the intrinsic elements atau

unsur intrinsik. Ada kira-kira yang tau apa dibidang unsur intrinsik? What is intrinsic? Lawan katanya extrinsic.

S: I don't know.

T: Intrinsic elements. Oh ya boleh deh, karena ini belum isi tinta. Tintaku habis juga. Intrinsic elements. Okay, any of you yang punya jawaban mengenai intrinsic? What is intrinsic?

S: Tidak pernah dengar.

T: Tidak pernah dengar? Seriously? None of you? Kalau dibahasa Indonesia? Tidak pernah juga? Pernah? Okay, yang pertama dulu lah. Theme atau tema, Theme atau tema, adalah ide pokok dari sebuah puisi, adalah ide pokok dari sebuah puisi titik. Itu saja singkat padat dan ide pokok. Oke nomor 2 mandate or intention, oke what is intention, kalau theme tema, kalian tau lah tema, intention, what is intention?, intention atau mandate, kalau bahasa Indonesia mandat, so what is mandat?

S: Maksud

T: Maksud, oke. Bisa, tapi ada yang lebih spesifik artinya daripada itu. Oke, mandat adalah pesan yang disampaikan melalui puisi. Adalah pesan yang disampaikan melalui puisi. Adalah pesan yang disampaikan melalui puisi. Pesan yang disampaikan melalui puisi. Pesan yang disampaikan melalui puisi. Mandat, ya. Oke, tone. Selanjutnya tone, what is tone? Do you know **what is tone?**

AG: Warna

T: Warna? kenapa warna?

AG: Kayak skin tone bu, warna kulit

T: yeah betul, tapi tone disini konteksnya adalah unsur puisi yang berarti nada.

adalah Cara baca puisi, Nada atau cara baca puisi titik. Nada atau cara baca puisi titik. Ini saya tidak terlalu sesuai karena saya menerjemahkan langsung. Ini tulisannya bahasa Inggris. Nada atau cara baca puisi titik. Oke, nomor empat. We have feeling. Ya, what do you know about feeling?

S: Perasaan

T: Adalah perasaan yang disampaikan penulis di dalam tulisannya. Adalah perasaan yang disampaikan penulis di dalam tulisannya. Koma. Contoh titik 2 Sympati, bahagia, sedih, emosi, Bahagia, sedih, kecewa, dan lain-lain. Selanjutnya Enjambment, Potongan kalimat atau frasa pada akhir larik Potongan kalimat atau frasa pada akhir larik Yang dilanjutkan pada awal larik berikutnya. Tujuannya adalah untuk memberikan penekanan pada bagian tertentu titik. Next Diction, Diction adalah pemilihan kata, Diksi adalah pemilihan kata Pemilihan kata Pemilihan kata Untuk mengekspresikan frasa pada puisi titik Untuk mengekspresikan frasa pada puisi titik. **Next we have Imagery**

S: Imajer

T: 'iməj(ə)rē!

Ini beda dari imagery kemarin, adalah penggambaran pikiran, atau Gambaran fantasi penulis Titik. Oke kita masuk ke contoh, ada yang tau artinya? satu-satu. Raise your hand. Kalian **baca apa ini?**

AS: owi

T: Owi? not owi it's o , jadi E nya tidak dibaca.

T: apa artinya?

A: Kamu Milik ku

T: No, jadi owi itu artinya hutang atau berhutang, ini pake I owi, kalau milik itu pake N own. I owi you, saya berhutang pada kamu.

Nah kalau ini dibaca apa?

AS: Wol

T: wol? Sorry?

AS: Tidak tau bu

T: its hōl, oke gini beberapa kata dalam bahasa inggris yang tidak dibaca H nya, contohnya seperti ini.

Oke selanjutnya Coba baca ini

A: They now the truth

T: maksud kamu know?

A: oh iya bu, know

T: okey secara pengucapan kita sudah belajar sedikit, **kira-kira kalau kalian mau kasi tema, tema apa yang kalian pada puisi ini?**

AG: Sun and earth

T: Sun and Earth? Jadi ingat ya ingin teman ya bukan judul.

Kalau teman tema itukan artinya apa ya, payung besarnya, yah payung besarnya, kalau judul itu dibawahnya lagi yang agak lebih spesifik contohnya drakor deh, Drakor, genre romance and comedy, itu namanya tema. tapi judulnya apa? yah banyak macam-macam. Jadi ini payung besarnya apa?

S: Love

T: oke bisaa, maybe we can say romance. **Kalau judul kira-kira kasi judul apa?**

AG: Sun and Earth

T: Sun and Earth? mungkin lebih bagus The sun and The Earth ya

S: yes miss.

T: Apalagi, siapa lagi? yang mau menyumbangkan ide judul? Coba saya dulu yang terjemahkannya ya, Meskipun setelah sekian lama, matahari tidak pernah berkata kepada bumi, kamu berhutang kepada saya, lihatlah apa yang terjadi dengan cinta yang seperti itu menerangi seluruh jagat raya. Oke itu secara arti atau translation. Secara meaning, ada yang bisa mengambil apa maknanya gitu, menganalisis secara makna atau **siapa yang bisa menganalisis makna dari puisi ini?**

AG: Tanpa pamrih

T: Kenapa tanpa pamrih?

AG: Because the sun never say to the earth “ you owe me” jadi matahari menyinari bumi tanpa meminta imbalan.

T: Oke, nice interpretation galuh, yang lain? sedikit lagi. Ya gini saya tadi setuju interpretasinya Galuh ya yang mengatakan bahwa ini adalah perumpamaan, jadi ini dia pakai sebuah majas personifikasi bisa kita katakan, bahwa bagaimana sinar matahari itu terhadap bumi dari jaman dulu sekali, artinya matahari menyinari bumi tidak pernah hitung-hitungan, selalu seperti itu, setiap hari, berates-ratus tahun berjuta-juta tahun sudah seperti itu dan tidak pernah matahari menuntun untuk supaya bumi mengembalikan sinar kepadanya, sinar yang sudah dia berikan gitu. Oke karna waktunya sudah habis, jadi kita akhiri saja pertemuan kita pada hari ini. (Absen session)

The Third Observation (IPS 2)

T: Assalamualaikum warahmatullahi wabarakatuh How are you today? Guys, hari ini saya tidak sendirian, saya ditemani sama Kak Aco Jadi Kak Aco ini alumni man angkatan 2020 Dan saat ini lagi ada keperluan untuk meneliti karena dia sudah di semester akhir jurusan pendidikan Bahasa Inggris Jadi dia lagi observasi atau meneliti proses kegiatan belajar mengajar kita Saya harapkan kalian bisa lebih interaktif supaya dia juga banyak bahan untuk bisa observasi Kemarin aku terakhir materinya, coba dibuka dulu catatannya, B ya, bagian B. Intrinsic

elements atau unsur intrinsic Unsur intrinsic dari ini Theme atau tema, Theme, saya bilang tadi theme , tema Bahasa Inggrisnya themea, Tema pasti kalian sudah pernah dengar, **apa itu tema?**

IM: Judul

T: Eh beda dong, jodoh sama tema Adalah ide pokok dari sebuah puisi yang penulis gunakan dalam puisi, sedangkan judul itu nama yang diberikan pada karyanya. jadi tema Adalah ide pokok dari sebuah puisi titik Dari sebuah puisi titik. Nomor 2 Mandate atau mandate, atau bisa juga disebut intention Ada yang tau artinya intention?

S: tidak tau bu

T: Ya Allah Sangat bagus sekali responnya, Adalah pesan Adalah pesan Yang disampaikan melalui puisi titik. Selanjutnya ada Tone, Apa itu tone?

AM: TONE

T: tōn, bukan TONE, tone Ya ada yang tau artinya tone? Masa kalian tidak pernah lihat kata tone? Apa?

S:Nada

T: Ya, nacari di kamus, ya gak papa apa? Apa itu? Nada Ya, tone itu nada, Adalah nada atau cara baca puisi titik? Adalah nada atau cara baca puisi titik. Caranya kalian membaca puisi sebenarnya Karena kan menggunakan intonasi-intonasi tertentu atau nada-nada tertentu Adalah nada atau cara baca puisi titik? Suka-suka kau lah. Kalo feeling apa?

S: perasaan

T: Kalo feeling natau semua, Saya ada feeling Ya, semua orang punya sih Kecuali psikopat Adalah perasaan yang disampaikan penulis dalam tulisannya? Adalah perasaan yang disampaikan penulis dalam tulisannya titik. Perasaan yang disampaikan penulis dalam tulisannya titik, sambung, Contoh, Contoh rasa

simpati, Rasa simpati, Bahagia, sedih, kecewa, dan lain-lain titik. Kalo perasaan-perasaan yang tadi saya sebutkan tau semua artinya apa ya. Kalo simpati? Memiliki rasa belas kasih. Next, Enjambment

S: Injambemente

T: Enjambment, Coba disebutkan

AG: Injambemente

T: Enjambment, Cepat kesana Enjambment. Adalah potongan kalimat atau frasa. Adalah potongan kalimat atau frasa, Frasa atau frase, Frasa Frasa, Pada akhir larik? Larik Pada akhir larik yang kemudian dilanjutkan Yang kemudian dilanjutkan Yang kemudian dilanjutkan pada awal larik yang lain Yang dilanjutkan pada awal larik yang lain titik? Kalo istilah lirik itu lebih banyak di lagu Kalo larik itu lebih banyak istilahnya di musik atau panggung Oke selanjutnya ada Diktion, Diktion Untuk mengekspresikan rasa Untuk mengekspresikan rasa di dalam puisi Untuk mengekspresikan rasa di dalam puisi titik Oke, imagery. Ini beda dengan imagery yang kemarin. Imagery, Imagery. Image, dari kata image ya. adalah gambaran pemikiran, atau gambaran fantasi penulis. Atau gambaran fantasi penulis. Oke. Jadi, itulah kurang lebih ya, Jadi, itulah kurang lebih ya, Unsur intrinsik dari puisi. Sebenarnya banyak, Tapi saya potong-potong saja yang paling inti Atau yang paling penting. Nah, saya tanya dulu ke kalian, Apa yang dimaksud sebenarnya intrinsik Atau unsur intrinsik? Apa intrinsik itu? Lebih spesifik.

S: isi puisi

T: Ya, tentu ada hubungannya sama isi puisi, Tapi, apa pengertian yang lebih tepat untuk menggambarkan? Intrinsik ini, antonimnya adalah ekstrinsik. Jadi, ada in, ada ex. Nah, biasanya itu kalau in ada artinya, Dan ex juga ada artinya. Dan itu saling berkebalikan satu sama lain, Atau opposite. Kalau in biasa artinya apa? Di dalam, kan? Atau di dalam? Kalau ex, biasanya? Di luar. Di luar atau ke luar? Untuk unsur, Oke, disumbang dari jawaban Google. Ya, unsur yang berasal dari dalam puisi. Yang dimaksud dari dalam puisi sendiri adalah, Jadi dari tulisan puisi

tersebut, Apakah dari penentuan temanya, Apakah dari penentuan judul, Apa lagi, alurnya, Pemilihan katanya, Kemudian kira-kira ketika membaca puisi tersebut, Atau membuat puisi tersebut, Perasaan apa yang ingin disampaikan? Atau perasaan apa yang tersampaikan dari membaca puisi tersebut? Itu dianalisis semua. Nah, tadi juga saya notice, Bahwa ada beberapa diantara kalian yang menganggap, Bahwa tema dan judulnya itu sama. It's kinda different, ya? Jadi, ini kan tema ya? Atau... Ya kan? Ini tema. Kalau judul, itu namanya title. Sangat beda. Ini deh, pokoknya. Kalau judul? Judulnya? Kalau judul menggambarkan isinya. Berarti kalau tema, Kalau judul menurut kamu menggambarkan isinya, Berarti kalau tema adalah? Apanya? Konsep. Ya, boleh. Boleh dikatakan konsep.

Jadi, tema itu adalah, Payung besarnya. Atau ide besarnya. Misalnya, kamu mau bikin puisi dengan genre, Atau tema. Biasanya kalau dilakukan, kita bilang genre. Kalau di tulisan lebih akrab, disebut tema. Biasanya temanya, misalnya romance. Atau romantis. Tapi itu bukan judul. Itu cuma ide besarnya, Atau payung besarnya. Kalau mau dikasih judul, Lebih spesifik lagi, apakah judulnya tentang? Ya, misalnya itu. Itu judul namanya itu. Tapi temanya apakah secara garis besar? Romantis. Romantis. Nah, itu yang dimaksud. Jadi perbedaan. Karena tema dan judul hampir mirip, Tapi sebenarnya beda. Jadi kayak tema itu, payung besarnya, Payung lebih kecilnya di dalamnya adalah Judul. seperti saya sudah diblang diawal tadi kan. Nah, saya... Ada contoh puisi, saya mau coba, Menantang kalian untuk menganalisis.

S: Ya, bu.

S: Oke, yang di belakang lagi bergosip, hello. Apa artinya di atas? And when he asked me to give him, then single reason to say, I was not sure I wanted to give him. And when he asked me to give him, then single reason to say, I was not sure I wanted to give him. Oke, ada yang mau bacakan dulu? Puisi di atas? Coba angkat tangan yang mau bacakan puisi di atas. Baca saja, baca saja, gak usah terjemahin. Coba yang lain dengar dulu. Baca saja.

S: And when he asked me to give him, a single reason to stay, I was not even how to say I need him The same way the earth needs the sun.

T: Oke, bagus. Saya tadi dengar pronounciationnya dan semuanya benar. Semuanya benar. Ada lagi yang mau? Laki-laki ya? Boleh. Oke, berdiri. Stand up first.

S: And when he asked me to give him, a single reason to stay, I was not even how to say I need him The same way the earth needs the sun.

T: Thank you. Siapa tau ada yang mau lebih di atas lagi mencoba membacakan sambil berpuisi? Sambil nada puisi? Siapa? Coba silahkan tunjukkan bakarnya. Ada lagi? Ya, atau begini deh. Saya tanya. Dan sebelum kita menuju ke analisis satunya. Saya dulu mau koreksi di pengucapan. Kira-kira ada yang kalian tidak tahu cara bacanya kayak gimana? **ini dibaca apa**

MF: Asket.

T: Ini. Ini dibacanya bukan asket ya, tapi asked. Ini kata dasarnya adalah ask. artinya apa?

S: bertanya

T: ya bertanya, Kenapa ada ednya? ednya itu biasa penambahan. Berarti apakah dia adalah kata kerja kedua? Hello? Apakah dia kata kerja kedua? Atau kata kerja ketiga? Karena ask itu adalah kata kerja. Tapi gini. Di dalam beberapa pengucapan. Kalau ada tambahan Ed. Sebuah kata kerja mengalami sebuah penambahan Ed. Atau D di belakangnya. Tidak semuanya dibaca kesana ednya. Gitu. Ya. Misalnya kayak kata add. Add Add friend. Menambahkan. Nah, kalau kita mau bilang ditambahkan. Kan ditambahkan ed ya. Nah ini boleh kalian baca added. Ini tidak apa-apa dibaca semua kesana. Tapi kalau kasusnya kayak ini. Ask. Kalau kasusnya kayak ini. Bukan asket. Jadi. K nya ini. Apa namanya? Ed nya ini. Jadi seolah-olah disilent. Jadi askt, Tapi ada sedikit kayak. Bunyi meletup sedikit di akhir jadi. Gitu kayak. Askt. Askt. He asked me. Coba. He asked me.

S: He asked me.

T: Tapi lebih. Lebih apa aja. Lebih ditekankan lagi gitu. Jadi di akhir itu ada kayak. Iya gitu. Ada kayak. Apa yang sedikit kayak. Meletup lah. Gitu. Oke. asked ya. Jadi. Selanjutnya kalau menemukan tulisan kayak gini. Tidak semuanya dibaca kesana ednya. Tapi ada yang disilent. **Oke ada lagi kata yang sedikit untuk kalian sebutkan. Ini. Ini.**

IM: Reason.

T: Bukan raison ya. 'rēz(ə)n. Karena beberapa. Pengucapan huruf Dalam kosa kata bahasa Inggris, Kalau dia berada di tengah-tengah. Kadang-kadang. S nya itu dibaca kayak., Jadi agak tebal.

Ini?

NA: ear

T: Earth. Bukan ear ya. Tapi ərTH, Earth Tapi Coba. taruh semua lidahnya. Ujung lidahnya. Di gigi depan. Tapi keluarkan udara. Jadi. Ya. Jadi. Penempatan lidah. Cara penyebutan yang benar. Kalau ada. Itu adalah. Gini. Earth. Earth. Thank. Jadi bukan tank. Tapi Thank, Thank. Ini karena TH dan HA ketemu. Terus itu dari akhir. Tetap dibaca. Jadi. Earth. Nanti Mudah-mudahan. Di semester ini nanti dapat Apa namanya Pembelajaran fonetik simbol. Enggak apa-apa. Saya kasih tahu memang. Itu adalah cara. Untuk. Pronounce. Kata dengan benar. Dengan membaca dari simbol. Jadi ada simbol-simbol. Kalau kalian pernah buka kamus. Pernah buka kamus. Kamus yang kayak gimana. Inggris Indonesia. Yang mana. Yang tebal itu. Yang warna biru. Nah itu kalau kamu perhatikan, Di samping kosa kata bahasa Inggris Biasa ada garis, Kemudian ada simbol-simbol disini. Biasa terutamanya ada kayak gini. Ada kayak. Gini. Nah itu namanya simbol. Simbol fonetik. Simbol baca. Dan ada cara bacanya tersendiri Nanti mudah-mudahan kita dapat Apa namanya Kesempatan untuk belajar ini Oke ada lagi Ini tadi sudah bagus. Ada yang lain? Baik sekarang kita berbicara. Masalah arti atau makna Dari tulisan di atas sini Dan ketika dia meminta saya. Untuk

memberikan simbol-simbol disini Coba begini Satu-satu Yang mau memberikan artinya Angkat tangan Yang mau membacakan translationnya Silahkan angkat tangan Angkat tangan Oke bagus. Ada yang lain Lagi yang mau? Cowok mungkin. Ada yang laki-laki? Ini tujuh-tujuh terus namanya Dirinya sendiri dong Iya dong Oke. Tadi sudah lumayan betul artinya, Kalau sudah lumayan bagus juga, Ketika dia memintaku Untuk memberikannya Sebuah alasan untuk tetap tinggal. Aku bakal tidak mampu Untuk berkata Aku membutuhkanmu Seperti Bumi yang membutuhkan Matahari Kira-kira. Kalau kalian mau kasih tema. Terhadap puisi ini Tema apa yang cocok ?

S: Romance.

T: Tema romance ya. Tadi ada yang Bilang romance boleh. Ada yang berbeda mungkin?

S: Horror.

T: That's right. Apa lagi? Atau. Sudah cocok?

S: Sad Romance.

T: Sad Romance boleh. Oke saya rasa cukup ya. Kalau title judul? Kira-kira ada yang mau kasih judul apa? Terhadap puisi ini Karena puisi ini belum punya judul. Kira-kira judul apa yang cocok. Kalau kalian paham tadi artinya ya Cinta Angkat tangan bagi yang mau memberikan judul Silahkan Namanya tuh, Yang serius-serius. Kira-kira kalau kalian udah kasih judul, Terhadap puisi ini, Judul apa? Bisa satu kata dua kata

FR: Foto sintesis.

T: Foto sintesis kok, kenapa foto sintesis?

FR: karna ada matahari sama bumi bu.

T: oke, yang lain?

S: reason

T: oke boleh, Siapa tau ada yang mau pakai dua kata. Kan tadi sudah sama-sama dibacakan artinya

S: I need you

T: oke, apakah relate atau tidak? boleh apakah relate atau tidak. Baiklah ada yang lain? yang mau sumbang judul untuk puisi ini? apalagi satu lagi come on. Kadang-kadang orang yang cara menulisnya, tulisannya dulu baru terakhir dikasih judul, ada juga sebaliknya, judulnya dulu baru isinya. Secara makna, apa kira-kira makna atau analisis yang bisa kalian tangkap dari puisi ini, karna rata-rata sebenarnya semua katanya tidak terlalu sulit, tidak terlalu banyak perumpamaan. Jadi secara makna apa yang bisa kalian tangkap dari puisi ini, atau apa yang penulis ingin sampaikan dari puisi ini?

S: seorang yang ditinggalkan pasangannya

T: ada lagi mungkin yang lain, yang memiliki pemikiran yang berbeda, apakah ini bercerita tentang kesetiaan? atau kan mungkin seseorang yang memerlukan orang lain, atautan tentang fotosintesis. Kira-kira makna apa yang bisa kalian tangkap dari puisi, coba ayo kira-kira jika kamu sebagai penulis kenapa kalian menulis puisi ini? filosofi apa yang melatarbelakangi kalian menulis puisi ini.

S: orang yang ingin seseorang lain yang tetap tinggal disisinya, seperti matari dan bumi yang selalu menyinari

T: oh gitu? cukup dalam analisisnya, oke, tidak apa apa, siapa lagi? yang mau menyampaikan maknanya ayo, dari perempuan mungkin, biasanya perempuan lebih deep memaknai hal-hal seperti ini, karna perempuan biasanya pakai perasaan dalam memaknai hal-hal begini. ayo jangan takut salah, karna ini pemikiran kalian jadi saya tidak punya hak untuk menilai salah atau benarnya. Jadi gini, ada seseorang yang ingin menyampaikan bahwa, mungkin pasangannya ini atau laki-laki ini meminta alasan supaya dia tetap tinggal, supaya bisa tetap tinggal atau bersama dengan si cewek ini gitu, tapi si cewek ini tidak mampu untuk

mengatakan bahwa sebenarnya saya itu butuh kamu loh, seperti bumi yang membutuhkan matahari. Jadi kira-kira apa? saya sudah kasi gambaran begini

S: cinta sekali

T: cinta sekali sih mungkin yaa, Ayo ini sedikit lagi sudah mau waktu sholat, masa tidak ada yang bisa ini. Jadi pada dasarnya apabila kita ingin menganalisis, tulisan ini ingin menyampaikan bahwa seseorang yang tidak mampu mengungkapkan perasaannya sendiri terhadap pasangannya. tidak mampu mengungkapkan hal-hal menyampaikan hal tersebut. Dia menggambarkan perasaan tidak mempunya untuk mengungkapkan dengan perumpamaan bumi yang selalu membutuhkan matahari. Oke begitu ya (Absen Session).

The Fourth Observation (IPS 1)

T: Baiklah, kemarin-kemarin kita bahas mengenai Majas ya, jenis-jenis majas atau figuratif language ya. Hari ini kita mau masuk di pembahasan baru lagi, usul intrinsik. Tapi sebelumnya saya tanya dulu, kira-kira kali kalian ada yang pernah mendengar istilah intrinsik?

S: Intrinsik?

T: Intrinsik elements, Kalau element tau? Elements? Apa itu elements? Apa itu?

S: Elements air?

T: Ya itu, tapi apa itu? Gabungan? Elements itu bisa dibilang unsur. Kalau intrinsik? Tidak pernah dengar? Ya. Semua tulisan sebenarnya ada unsur, lagu pun begitu, intrinsik dan ekstrinsiknya. Jadi dia ada dua, jadi intrinsik dan ekstrinsik. Tapi untuk hari ini kita bahas. Ya, dan poin pertama adalah. Oke, saya sampaikan dulu ya, ini ada Kak Aco di samping saya. Dia adalah siswa dari Stain Majene, Jurusan Pendidikan Bahasa Inggris, yang lagi penelitian. Jadi dia mau observasi di kelas kita, jadi kalau kalian bisa lebih aktif lagi dalam pembelajaran ini, lebih banyak lagi yang bisa dia tulis dalam observasinya ya. Ya, aktifnya itu

maksudnya kalau saya bertanya, kemudian kalian kasih jawaban dan saya kasih feedback dan sebagainya. Oke? Oke, pertama silahkan tulis Theme. Apa artinya theme Tim?

S: Them?

T: Nah, Theme. Theme. Theme.

S: Tema.

T: Tema, iya. Tema. Adalah ide pokok. Adalah ide pokok. Adalah ide pokok dari sebuah tulisan. Ya, nomor 2 ada mandate atau intuition. Intuition. Mandate. Apa itu mandate? What is mandate? Itu mandat. Kalau intention? Intention, intention. What is your intention? Ada biasa kalimat seperti itu? ada attention. Attention, intuition, intention. Itu different semua, beda semua. Oke, adalah pesan untuk menyampaikan, yang disampaikan, sorry. Adalah pesan yang disampaikan.

S: Adalah pesan.

T: Adalah pesan yang disampaikan di dalam sebuah kulisi titik. Di dalam sebuah kulisi titik. Next, we have Tone.

Ya, Tone. Apa itu Tone?

S: Nada.

T: Ya, adalah nada atau cara baca puisi titik. Nada. Nada atau cara baca puisi titik. Cara membaca puisi titik Ya, jadi Tone ini hampir sama kayak, apalagi namanya intonasi ketika membacakan puisi. Karena kan kulisi tidak dibaca langsung-langsung saja ya, tidak seperti yang baca biasa. Jadi dia ada penekanan tertentu, ada, apa namanya, ada nada tertentu yang diperlukan untuk bisa menyampaikan eksidantisnya. Silahkan masuk. Oke, next, No. 4. Oke, we have feeling.

Ya, feeling. feel. Adalah rasa yang disampaikan penulis di dalam tulisannya titik. Adalah rasa yang disampaikan penulis di dalam tulisannya titik. Rasa yang disampaikan penulis di dalam tulisannya titik. Rasa yang disampaikan penulis di

dalam tulisannya titik. Contoh, Rasa simpati, Rasa simpati, Rasa simpati, Bahagia, Sedih, Kecewa, dan lain-lain titik. Kecewa dan lain-lain titik. Oke, we have next, enjambment, enjambment. Adalah potongan kalimat atau frasa pada akhir larik. Potongan kalimat atau frasa pada akhir larik. Pada akhir larik. Yang dilanjutkan pada awal larik yang lain. Yang dilanjutkan pada awal larik yang lain, titik. Tujuannya adalah untuk, Tujuannya adalah untuk, Memberikan penekanan pada bagian tertentu. Memberikan penekanan pada bagian tertentu dalam puisi titik. Jadi, injambaman itu biasanya kata yang saling bersambung. Kalau misalnya di akhir larik puisi, kemudian dia dilanjutkan lagi di awal puisi. Misalnya, Aku mencintaimu, itu kan satu kalimat kesalahan. Kamu adalah ini, ini, ini. Dilanjut lagi, jadi kamu adalah matahari bagiku. Karena kehadirannya, pokoknya dia bakal lanjut terus. Jadi akhir kamu, di akhir kamu lagi jadi awal di larik yang lain.

Oke, selanjutnya kita punya diction. Kalau diksin apa?

S: Diksi.

T: Ada yang tau diksi itu apa? Karena sering saya kayaknya sebut ini.

S: Diksi.

T: Ya, beberapa kali saya pernah sebutkan ini kalau menjelaskan di pertanyaan sebelumnya. what is diction? So basically diction is a word but what is that?

S: pilihan kata

T: Ya, right. that is true. Pilihan. Pilihan kata. Jadi adalah pemilihan kata yang digunakan untuk Pemilihan kata yang digunakan untuk Pemilihan kata yang digunakan untuk Mengekspresikan rasa di dalam puisi. Untuk mengekspresikan rasa Di dalam puisi titik. Last we have imagery, imagery, Bukan imagery yang kemarin, ini beda. Adalah penggambaran pikiran Atau penggambaran fantasi dari penulis. Penggambaran fantasi dari penulis. Penggambaran fantasi pemikiran penulis. Penggambaran fantasi pemikiran penulis. Jadi imagery yang dimaksud disini adalah Misalnya kalau kamu sebagai seorang penulis puisi, Bagaimana kamu, misalnya kamu ingin menuliskan Sebuah puisi yang mengungkapkan

Sebuah kesedihan, misalnya. Bagaimana cara kamu menggambarkan kesedihan itu Dalam puisinya kamu? Tentu dibantu dengan pemilihan atau diksi-diksi kata tertentu Yang kira-kira bisa membantu untuk mengeluarkan ekspresi sedih tersebut. Supaya sampai kepada pembacanya. Pertanyaan dari penulis. Oke ada pertanyaan sejauh ini. Apasih putar puisi secara umum? Pertanyaan dari penulis. Atau saya tanya kembali ke kalian, apa tadi itu intrinsik? Kan tadi saya sudah jawab, unsur, apa elemen itu adalah unsur, kalau intrinsik?

S: Unsur yang ada dalam puisi

T: Apa?

S: S: Unsur yang ada dalam puisi atau cerpen

T: Unsur yang berada dalam, ya, unsur yang berasal dari dalam. Jadi intrinsik adalah unsur yang berasal dari dalam sebuah tulisan, dan hal ini adalah puisi, kebalikannya ekstrinsik, ekstrinsik itu berasal dari luar. Jadi ini kayak internalnya, jadi bagian-bagian yang kalian tulis tadi, ada tema, mandat, ton, feeling, and then diction, dan imagery, itu semua adalah bagian dari unsur intrinsik yang berasal dari dalam tulisan puisinya kamu. Karena sebuah tulisan, tulisan pasti setidaknya menandung hal-hal yang berkaitan di atas ini. Kalau yang ekstrinsiknya, misalnya ekstrinsik itu berasal dari luar, apakah dari biografi penulis atau latar belakang penulisnya kayak latar? Misalnya kalau penulisnya adalah seseorang yang latar belakangnya tinggal di pegunungan, maka mungkin dia akan lebih banyak menuliskan insipusi, kalau pemilihan diksikatannya terlalu berkaitan dengan alam, apakah seperti senja, seperti pegunungan, kesejukan, dan sebagainya. Nah itu yang dimaksud dengan latar belakang dari penulis, karena itu biasa berpengaruh terhadap bagaimana gaya tulisannya dia. Atau kalau orangnya, latar belakangnya adalah seorang yang aktifis. Kalau dia aktifis atau dia punya jiwa-jiwa aktifis, biasanya tulisan-tulisan tulisannya juga agak-agak keras. Kayak tulis-tulisannya WS Renra, pernah baca? Tahu WS Remra?

S: No

T: Seriously? WS Renra? who is he? Oke, tapi itu informasinya bagi saya. Jadi, dia adalah seorang sastrawan besar, dan cukup berpengaruh di Indonesia. Salah satu puisinya yang cukup fenomenal, saya lupa tahun berapa, 70-an atau 80-an, itu Sajak Sebatang Lisong. Dan itu adalah puisi, sayangnya saya tidak punya teksnya di sini karena agak panjang, dia agak ada tiga lembar kalau nggak salah. Iya, puisi-puisi jaman dulu itu begitu. Apalagi puisi-puisi yang temanya adalah kayak protes atau kayak, ya pokoknya yang tema-tema protes tadi tuh ya, panjang-panjang. Karena dia betul-betul mengungkapkan kesehatan, dan cara membacanya itu betul-betul dengan amarah. Kalau pernah kalian video kata, coba nanti kalau punya data, silahkan cari-cari di Youtube, WS Renra Sajak Sebatang Lisong, itu sangat berapi-api sekali disampaikan. Dan, apa ya, pemilihan kata di dalam itu sangat... Ya, ada yang sudah dapat? WS Renra, silahkan cari Sajak Sebatang Lisong. Itu salah satu puisinya yang paling terkenal. Atau Sapardi Jokodanono? Tau?

S: Tauu

T: Nah, itu puisinya yang terkenal adalah hujan di bulan Juni. Tidak ada hujan yang lebih tabah daripada hujan di bulan Juni. Atau, aku ingin mencintaimu seperti, apa?

S: Dengan sederhana.

T: Iya, dengan sederhana. Dengan kata yang tak dapat disampaikan api kepada api yang menjadikannya tiada. Nah, itu adalah salah satu contoh dari puisi sastrawan terkenal. Harusnya saya kasih kalian teksnya. Mana? Sudah dapat? Sudah lihat? Nah, coba diperhatikan kata-katanya di situ. Kira-kira kalau secara diksi. Secara diksi, kata-kata yang dipilih kira-kira kalau bisa kalian lihat kayak gimana? Mana penghapusnya? Saya mau soal analisis.

How you pronounce this?

S: 'rēz(ə)n

T: This?

S: askd

T: oke, kalau ini?

CN: the erth

T: yeah earth, THērTH, karne coba perhatikan, attention please, coba perhatikan the earth kalau THE ketemu kata yang depannya huruf vocal, maka dibaca THE di. ada pertanyaan sejauh ini seputar pronunciation? boleh

S: miss, kan biasanya C biasa disebut K atau S itu bagaimana miss? Huru C dalam bahasa inggris miss

T: give me example

S: City

T: Oh yah, City, Kalau biasanya C-nya dilanjutkan dengan huruf I, C dan I yang biasanya ketemunya jadi dibaca S city, apalagi? Citrus? Apalagi? Citizen? Jadi ini sebenarnya tidak ada rumus tentunya tapi kita saja yang mengira-ngira Oh, kalau umumnya sih biasa kalau C ketemu I dibacanya C-C-C Kalau C-nya ketemu dengan huruf A biasanya K-K-K dibacanya K-K-K Kalau kayak gini Kalau ini Kalau ini dibacanya tetap C C-C-Cocolate Atau C-C-Cheese C-C-Cheese Ini kan bukan Kheese tapi jadinya Cheese Kayaknya ini karena dia mengikutnya dengan pengucapan Latin Kalau pengucapan Latin kalau kalian pernah belajar Biologi Pengucapan Latin itu biasanya ada istilah CA-CI-CU-CE tapi itu dibacanya K-A-S-I-K-U-S-E-K-O Jadi K-A-S-I-K-U-S-E-K-O. Jadi mungkin kalian pernah bingung baca C, ini C nya dibaca K atau S atau C, coba terapkan K-A-S-I-K-U-S-E-K-O ini, Oke ada lagi? seputar pronunciation?

S: tidak ada bu

T: oke kalau gitu kita move ke artinya, ada yang bisa mengartikan atau translate? Stand up please, siapa? Thank you very nice, yang lain? siapa lagi yang mau

coba? dari perempuan dulu deh. Oke secara makna, siapa yang bisa kasi saya apa makna dari puisi ini? Oke karna jamnya sudah, ini belum selesai saya bahasa yah, masih ada lanjutannya mudah mudahan minggu depan bisa. (Absen session).

Appendix 3: Documentations of Observations and Interview

First Observation (Twelve social 4)



Second Observation (Twelve social 3)



Third Observation (Twelve Social 2)



Fourth Observation (Twelve Social 1)



Interview Documentations



CURRICULUM VITAE



Aco Muh Fausy Fahry was born in Mapilli barat on January 30, 2002. He is the second child from four brothers in his family. He is son of Aco Muhlis and Masida. The author started his education at the elementary school level at the SDN 018 Bonra until the third grade and then moved and completed his elementary school level at SDN 019 Mambu in 2013.

Then returned to study at the junior high school level at the SMPN Luyo in 2017. After that, he completed his education at senior high school level at MAN 1 Polewali Mandar School in 2020 with Language major. After graduating, Aco Muh Fausy Fahry returned to study at STAIN Majene in 2020 and finished in 2024 with an English education study program.

While still in grade 11 of senior high school, the writer had joined the Mel-T organization, which is an organization engaged in the development of the English language because since school the writer had shown interest in English.

The author was also ranked 3rd among all language major who graduated at that time and also received an award as a disciplined student class of 2020 at MAN 1 Polman. At the end of his education at STAIN Majene campus, the author achieved a cum laude degree as a bachelor of education because he completed his education in under 4 years.