

Using Project-Based Learning (PBL) to Students' Creativity and Support Understanding of Japanese Literature

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Abstract—This study aims to determine the influence of using Project-Based Learning (PBL) on students' creativity in making videos about the Noh and understanding of Japanese literature. Noh is a Japanese theatrical art form that has been handed down through generations and been labeled one of the world oldest performing arts. Noh is a total art form comprised of drama, music and dance elements. This is a qualitative research study with the following stages: (1) determining the project, (2) project steps planning, (3) schedule preparation, (4) the monitoring, and (5) Reports Preparation and Presentation. The sample of this research including 20 Japanese students in Universitas Pendidikan Indonesia. The instrument chosen for research included interviews and class observations. The results demonstrated using PBL can support students' understanding regarding Japanese literature in particular NOH drama and student creativity in the use of computer technology and problem solving when made Noh drama videos. In addition, by implementing PBL can increase student motivation when learning Japanese Literature courses are fun. It is highly expected that the study contributes knowledge about literature, learning models at the University, especially learning Japanese literature.

Keywords—multimedia; Project-Based Learning (PBL); sense of language; students' creativity; understanding Japanese literature; video Noh drama

I. INTRODUCTION

Literature and language are closely related and this is a fact none can deny. Literature is constituted by language and it represents one of the most recurrent uses of language [1,2]. Some people view literature as supplementary material for entertainment and motivation, some as central material because 'literature is language' [3]. Some people use it for close linguistic analysis, and some as a starting point for creative activities [4]. On the contrary, the opinion about literature is a separate material from language learning does not only exist among language teachers in Indonesia [5]. Edmonson in Tehan, stated some scholars argue that studying literature may not even help the development of second language competency and proficiency [6].

Literary works are chosen as alternative learning material in language classes, considering that one of the important contributions to the use of literature in language learning is that literature presents language in discourse so that it can improve the sense of language for learners [6]. For Japanese language learners in the Department of Japanese Education in Indonesia University of Education, learning Japanese literature (Nihon Bungaku) is an elective course only held in one semester. It is not easy for teachers to teach all material about Japanese literature such as the distribution of Japanese literary times and types of literature, Japanese literary history, famous Japanese writers, Japanese legends, Japanese children's stories, drama (Kabuki, Noh, and Bunraku) and Japanese films in a short period of time. Eclectic teaching methods are used in this course so that learning Japanese literature is not monotonous, one of which is by appreciating Japanese literature in the form of novels or short stories that have been translated into Indonesian [7]. This activity gave positive results, namely the students' creativity in appreciating literary works in the form of plays, songs, videos, and puppet shows. To the author's knowledge, there has been no research about the use of Project-Based Learning in Japanese literature learning which focuses on the sense of language and student creativity in applying multimedia so that it can help understanding Japanese literature. Some research on Japanese literature learning at the university discuss motivation, but to the knowledge of researchers, there is no research that discusses students' creativity in using multimedia that produces a product and improve the sense of language for learners thus helping understanding Japanese literature. Therefore the use of Project-Based Learning by making Noh drama videos in Indonesian can be used as a solution in solving these problems.

II. METHOD

The study was carried out in the Japanese Language Education Department of Universitas Pendidikan Indonesia. The qualitative approach was used to determine the effect of PBL on improving the comprehension of 7th-semester students (20 persons) in the Department of the Japanese Language Education FPBS UPI towards their NOH drama and their creativity in remaking NOH videos in the Nihon Bungaku

course. This is a qualitative case study inquiry, a specific interpretation of generic or basic qualitative research [8]. The instrument chosen for research included interviews and class observations. The interview has consisted of the following eight questions are as follows: (1) What is the name of the project you will be working on?, (2) How long will it take to complete this project?, (3) How to prepare for this project so it can run smoothly?, (4) What about the difficulty level of the project you have to do?, (5) What are the benefits of this project?, (6) What materials are needed?, (7) What tools or computer applications are needed?, and (8) What references that can be used as references for this project? While the stages of PBL use in this study which is developed by which is developed by Hosnan are as follows: (1) determining project, the students determine NOH as the topic of the project based on project tasks given by the teacher [9]. As for the project at the end of the learning process is NOH videos that are remade in Indonesian, (2) project steps planning. The activities in this step contain rules in the implementation of project tasks, election activities that can support the work of the project. Students and teacher collect the materials needed to make the project. There the items needed include laptop, WiFi access and some websites for video's materials, (3) Schedule preparation. In this step is explained about how long the project should be completed stage by stage. Making this project was made for approximately 2 months which consisted of 8 meetings, (4) the monitoring, teacher responsible for monitoring the activities of students in the conduct of the project, through the process until the completion of the project. In monitoring activities, teacher creates rubrics that will be able to record the activity of students in completing project tasks, (5) Reports Preparation and Presentation. In this stage, students compile reports/products that have been made. After that students appear in front of the class to present their work. In this study, students present the video that will be recreated and narrated in Indonesian and will be included in the video, (6) evaluation of the project. In the evaluation phase, students are given the opportunity to bring their experience during the complete project tasks. At this stage, also carried feedback on processes and products that have been produced. At this stage, the teacher can give some questions for students to measure students' understanding.

III. FINDINGS AND DISCUSSION

A. Findings

Video can also be used repeatedly and video can be used for a long period of time in the learning process as long as the content of the video media is still relevant to the material [10]. The PBL results are four NOH videos containing history, stage, masks, actors, and music (question 1). Literature study through multimedia is a new technique, which is more interesting than learning through books therefore in this study learners obtain information in English and Japanese from various sources from the websites [11]. In this video about Noh drama's history explains roots, ascent to greatness, a thriving and classical theatre form, and towards to new area. This video is made from a compilation of images and videos obtained from YouTube (see figure 1) while the data that supports the creation of narratives obtained from <http://www.thenoh.com/>,

<http://www2.ntj.jac.go.jp>, and <https://web-japan.org/kidsweb/ja/meet/noh/noh01.html>. (question 8). In this video, besides inserting audio in the form of music and narration (figure 2) in some parts there are subtitles about the history of NOH. Video is made using the software videoPad (question 7).

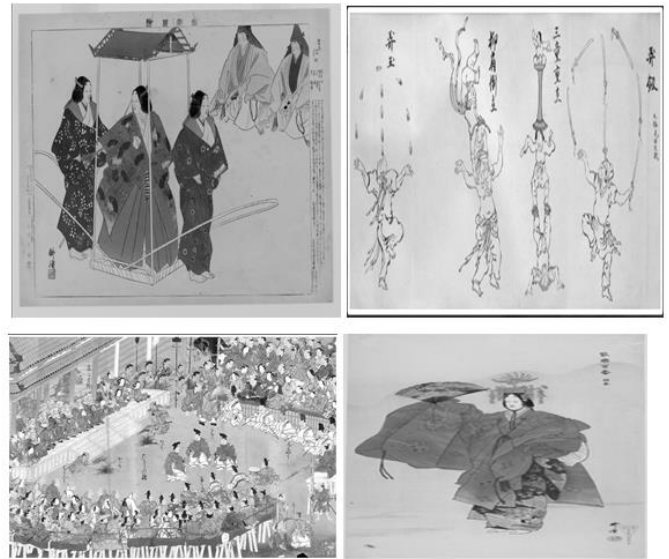


Fig. 1. Video about the history of NOH.

And the following narrative fragments are part of a video about Noh drama's definition and history:

Noh atau No (Jepang: 能) adalah bentuk utama drama musik Jepang klasik yang telah dipertunjukkan sejak abad ke-14. Noh tersusun atas tarian (mai), musik (hayashi) dan lirik (utai).

(potongan video noh 1)

Pelakonya terdiri dari laki-laki yang menggunakan topeng dan menari secara lambat.

Pada periode edo noh dilanjutkan menjadi seni para bangsawan yang didukung oleh shogun, para daimyou, dan juga masyarakat kaya dan terpelajar. (ceritakan lagi)

Noh menuntut untuk menjaga standar dan kekhasan sejarahnya tetap tinggi, dan dibiarkan tidak berubah sepanjang jaman. Untuk memperoleh nilai keindahan dari penampilan yang diberikan oleh ahli noh, dalam setiap detail gerakan dan posisi yang dilakukan oleh orang lain, biasanya menghasilkan gerakan dan tempo upacara yang melambat seiring berjalannya waktu.

Dan seterusnya....

Noh or No (Japan: 能) is the main form of classical Japanese musical drama that has been performed since the 14th century. Noh is composed of dance (mai), music (hayashi) and lyrics (utai).

(snippet of noh 1 video)

The actors consist of men who use masks and dance slowly.

In the Edo period, Noh continued to become the art of the nobles supported by the shogun, the daimyou, and also the rich and educated people. (Story goes on)

Noh demanded to keep its historical standards and peculiarities high, and left unchanged throughout the ages. To obtain the value of beauty from the appearance given by noh expert, in every detail of the movements and positions performed by other people, it usually results in the movement and tempo of the ceremony which slows down over time...and so on

In the video about Noh drama's stage is explaining the feature of the Noh stage, about the pine tree on stage, and the design of the NOH stage. This video is a compilation video from several websites, for example, <https://www.youtube.com/watch?v=gsa2GpIWKKQ> <https://www.youtube.com/watch?v=IB16FGVuFQo> etc. (see figure 2). As for the narrative data obtained from <http://www2.ntj.jac.go.jp/unesco/noh/jp/stage/>, <http://www.the-noh.com/jp/sekai/stage.html>, etc. (question 8). In this video, besides inserting audio in the form of music and narration in some parts there are subtitles about this NOH stage. Videos are made using the software: movie maker and videoPad (question 7).



Fig. 2. Video about NOH stage.

The following narrative fragments are part of a video about Noh's drama stage:

1. Pernahkah kalian memperhatikan unsur yang ada di panggung theater? seperti bentuk panggung, property dan unsur lainnya.

Noh dan kabuki adalah seni peran yang sama berasal dari jepang tetapi memiliki perbedaan yang signifikan. Dimulai dari segi cerita, peran, kostum, sampai panggung yang digunakanpun berbeda.

2. Dari tahun ke tahun panggung noh mengalami perubahan walaupun unsur unsurnya tidak banyak yang berubah. Mari kita lihat beberapa panggung yang sudah ada sejak lama...

3. Unsur-unsur yang ada tidak banyak berbeda di setiap panggung noh pasti selalu ada Kagami no ma, agemaku, hashigakari, kagami ita dan lainnya. Kira-kira jika strukturnya itu seperti ini...Dan seterusnya.

1. Have you ever noticed the elements in the theater stage? such as stage, property and other elements.

2. Noh and Kabuki are the same art performance originating from Japan but have significant differences. Starting from the aspect of story, role, costume, even the stage that was used was different. From year to year, the Noh stage changes even though there are not many elements changed. Let's look at some of the stages that have been around for a long time.

3. The elements that exist and are not much different in each stage are definitely Kagami no ma, agemaku, hashigakari, kagami ita, and others. Approximately if the structure is like this.... and so on

The video about Noh drama's masks explains the type and characteristics of masks on NOH show. This video is similar to a historical video, which is a compilation of images from various sources such as http://www2.ntj.jac.go.jp/dglib/contents/learn/edc9/kouzou/mask_custome/mask/index.html (see figure 3) (question 8). In this video, besides inserting audio in the form of music and narration in some parts there are subtitles about this NOH mask. Videos are made using windows movie maker application (question 7).



Fig. 3. Video about NOH masks.

Here are narrative fragments are part of a video about Noh's drama masks:

Setelah pembahasan sebelumnya, mari kita masuk ke pembahasan selanjutnya yaitu mengenai Topeng Nohgaku. Topeng yang digunakan oleh para pemain Nohgaku ketika berperan diatas panggung.

Kenapa sih harus pake topeng? Nah, ini dia penjelasannya.

Topeng memberikan kesan yang kuat didalam kesenian drama Nohgaku, yaitu penampilan yang dilakukan dengan gerakan yang dapat melucuti elemen asing. Hal lainnya yang ada menarik penonton yaitu termasuk kostum dan kipas yang datang dengan warna dan bentuk yang sederhana seperti halnya properti panggung.

Nohgaku tidak seperti kabuki dan kesenian teater lainnya, dalam penampilan nohgaku tidak ada yang namanya sutradara. Dalam batas-batas aturan, para aktor memilih sendiri topeng dan kostum mereka sesuai dengan peran mereka. Di atas panggung, imajinasi para penonton dirangsang melalui ekspresi simbolik, semua tanpa menggunakan perangkat panggung utama seperti peralatan besar dan latar belakang.

Didalam Noh, penampilan karakter utama lebih sering memakai topeng. Di Kyogen juga, pemeran terkadang memakai topeng sesuai dengan perannya. Topeng yang

biasanya digunakan dalam Noh dan Kyogen disebut dengan "omote", dan tindakan yang memasangkan topeng itu disebut dengan "tsukeru" atau "kakeru". Topengnya terbuat dari ukiran kayu dan dicat, beberapa diantaranya bahkan sangat dihargai sebagai sebuah karya seni...dan seterusnya.

After the previous explanation, let's go into the next topic, which is about Nohgaku Mask. The mask used by Nohgaku actors when acting on stage.

Why do you have to use a mask? Well, here is the explanation.

The mask gives a strong impression in Nohgaku's drama, namely the appearance performed with movements that can disarm foreign elements. Other things that are interesting to the audience are including costumes and fans that come in simple colors and shapes as well as stage properties.

Nohgaku is not like Kabuki and other theatrical arts, there is no director in Nohgaku's appearance. Within the boundaries of the rules, the actors choose their own masks and costumes according to their roles. On the stage, the audience's imagination is stimulated through symbolic expressions, all without using the main stage devices such as large equipment and background.

In Noh, the appearance of the main character wears a mask more often. Also at Kyogen, casts sometimes wear masks according to their roles. The mask that is usually used in Noh and Kyogen is called omote, and the action that pairs the mask is called tsukeru or kakeru. The mask is made of wood and painted, some of which are even highly valued as a work of art ... and so on

One element that is not less important in the NOH performance is NOH actors and music instruments. This video consists of categories of plays, famous roles, and kinds of music. Compilation of images and narratives can be found at <http://www2.ntj.jac.go.jp/dglib/learn/edc9/play/program/index.html> (see figure 4 and figure 5) (question 8).

Videos about actors and musicians on the NOH drama are made using the movie maker application (question 7).



Fig. 4. Video about NOH actors.



Fig. 5. Video about music that was used in the NOH show.

Here is a narrative fragment of video about Noh's drama actors and music:

Shite adala pemain utama dalam noh. Shite sendiri dalam setiap babak akan berbeda-beda bentuknya sesuai babak yang akan ditampilkan. Terdapat lima babak dalam noh. Satu pemain dari lima yang ada akan menjadi pemain utama di masing-masing babak. Berikut lima babak dalam noh:

1. *Wakinoh (Isinya terdiri dari cerita mengenai dewa dewa atau mengenai upacara tanda syukur)*
2. *Shura mono*
Isinya terdiri dari cerita-cerita yang bertemakan seorang samurai yang telah meninggal dalam pertempuran
3. *Kazura mono*
Isinya terdiri dari cerita yang menjadikan wanita atau roh wanita sebagai tokohnya
4. *Zatsu no/ genzaimono*
Isinya terdiri dari cerita mengenai kejadian yang ada pada zaman saat itu atau cerita lain yang beraneka ragam
5. *Kiri noh*
Isinya mengenai setan atau cerita mengenai binatang buas

Hayashi merupakan instrumental musik, terdiri dari drum (tuzumi, taiko), dan seruling (fue) yang biasa digunakan di teater. Mereka juga dikenal dengan shibyoushi. Biasanya pemain dari hayashi ini adalah keturunan dari musisi noh juga. Mereka belajar alat musiknya sedaei kecil secara intensif dan hanya fokus pada satu alat musik saja. Sehingga semasa hidupnya ia hanya akan memainkan satu alat musik saja dalam setiap pertunjukan noh.

Pemimpin dalam hayashi ini adalah taiko. Meskipun taiko tidak selalu ada dalam noh, biasanya tuzumi lah yang menjadi pemimpinnya... dan seterusnya.

Shite is the main character in Noh. Shite itself will vary in each form according to the round to be appear. There are five rounds in Noh. One actor from five available will be

the main character in each round. Here are five innings in Noh:

1. Wakinoh

The contents are consisting of stories about gods or about thanksgiving ceremonies

2. Shura mono

The contents are consisting of stories with the theme of a samurai who has died in battle

3. Kazura mono

The contents are consisting of stories that make a woman or woman's spirit as the character

4. Zatsu no genzaimono

The contents are consisting of stories about events that existed at that time or other diverse stories

5. Kiri Noh

The contents are consisting of stories that contains devils or stories about wild animals

Hayashi is a piece of instrumental music, consisting of drums (tuzumi, taiko), and flutes (fue) commonly used in theaters. They are also known as shibyoushi. Usually the players from Hayashi are descendants of Noh musicians too. They studied their musical instruments from a young age intensively and only focused on one musical instrument. So that during his lifetime he would only play one musical instrument in each Noh show.

The lead instrument in Hayashi is Taiko. Although taiko is not always in Noh show, usually, tuzumi is the lead instrument...and so on.

From the interview results, it is known that almost all students feel that making Noh's drama videos takes a long time, around three months (question 2). All respondents answered that the execution of this project would be even longer if it's done in groups with fewer students. Most of the respondents added their opinion that this project can run smoothly and quickly if they had prepared carefully, such as by making an implementation schedule, clear distribution of tasks and good cooperation (question 3). One third of respondents found it was difficult to find data sources and references about the Noh drama because the data available on the website were almost all in Japanese (question 4), although half of the respondents said that this was a challenge where they could understand Noh's drama in detail and develop their abilities and proficiency in Japanese. All respondents said that using PBL can help their understanding of Japanese literature, especially the Noh drama (question 5), besides, their Japanese language ability increases because they use the four language skills. In addition to the results of the interview, data from class observations were used in this study. From the results of classroom observations, it was found that PBL made respondents think creatively, especially when determining the use of audio, subtitles, images and video pieces and the use of the software they used to be included in Noh's drama video. All respondents seemed enthusiastic, always wanting to know

more about the Noh drama by looking for references in Japanese. In addition, they seemed brave when making decisions when there was a problem with the video's view or form, the selection of software, images and narrative content.

B. Discussion

The overall findings of the study supported using PBL in learning Japanese literature. This can be known from the results of interviews and classroom observations. In this study, Project Based Learning was founded to create more positive effects on students' understanding of Noh drama and increase their creativity in making Noh drama video (from the observation's results). The advantage of PBL is increasing the learner's ability to manage resources [12]. This can be seen from the four forms of Noh videos which contain the distribution of sub-themes, images, narratives and subtitles in Indonesian with the aim that this video can be watched by all levels of society in general and especially for Japanese learners who are interested in Noh drama.

In addition, making Noh videos also provide students to become creative students because the learning process will produce a project that has been set at the beginning of the lesson. It makes students will strive to produce the best project [13,14]. This is seen in the final product of this research there is a form of fourth video Noh with contains history, stage, masks, plays, and music which are narratives and subtitles are in Indonesian.

In the twenty-first century, students use computers in very advanced ways. Technology as a means, not an end, enables students to experiment with different technologies for all aspects of PBL [15]. The usage of the application of movie maker that done well by students is one form of using technology. Students who are good in using the movie maker application can compile several Noh drama videos taken from YouTube or the website and then make a Noh drama video that matches the theme. At this stage, the Japanese or English narratives contained in the video are omitted and replaced with subtitle in Indonesian. While students who are not good in using the movie maker application, can make videos that are created using a collection of images taken from various kinds of websites, then filled with narratives and subtitle in Indonesian. From this activity, it can be seen that the implementation of PBL using technology, in this case, computer applications, can increase students' creativity.

From the interview results, it is known that PBL that is used to increase students' interest in learning which can be seen from the attention of students who are focused on the learning process that is taking place, so that there is an increase in understanding about Noh drama. In addition, while using this model, the learning process will feel more meaningful, not only about memorizing information but also can give a deep impression to students because learning feels more fun.

IV. CONCLUSION

The implementation of PBL in the Japanese literature course convincingly can increase the understanding of NOH drama and students' creativity in the use of computer technology and problem solving when use PBL. The NOH

video in Indonesian is the final product in implementing PBL on Nihon Bungaku course. Besides, the implementation of PBL can increase student motivation when learning Nihon Bungaku and make studying more fun. The information about NOH in the textbooks is not very detailed, with the existence of this Noh video, all levels of society in general, Japanese teachers and learners, in particular, can obtain more detailed information. Besides that, in Japanese literature learning using PBL can improve their skills in using technology (multimedia), creativity and the sense of the language of learners and so learning Japanese literature is not boring [16,17].

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