Learning Process and Experiential Based Cultural Literacy Education Needs

Entoh Tohani[a], Puji Yanti[b], RB. Suharta[c]
Non-formal Education, Yogyakarta State University
Email: [a]tohani@uny.ac.id, [b]pujiyanti@uny.ac.id, suhartapls@gmail.com

The purpose of this study is to understand the process of learning and cultural literacy education needs based on experienced arts and cultural actors. This study carried out for cultural literacy practitioners will be formed optimally if the learning process takes significant importance. This research is a case study with qualitative approach carried out in Bejiharjo village, Yogyakarta. Data was collected through interviews, observation, and focus group discussions. The key people included art and cultural practitioners, community leaders, and cultural village manager. The results showed that the actor implementing the learning process independently and collectively preserved and developed culture. It is realised there is a need for cultural literacy education that can be applied directly in cultural activities related to regeneration, curriculum, trainer and competence in marketing arts and culture. A meaningful education process can be done as an act of development to manage arts and cultural community.

Keywords: *literacy, culture, arts, needs, education*

Introduction

In the rural communities of Indonesia, various types of arts and cultural performances both individually and in groups try to preserve culture and optimize culture for economic and social interests. Artists and culture actors have different interests and activities such as those related to traditional arts such as kethoprak, jathilan, karawitan, gejog dimung, some are engaged in religious nuances such as hadroh and sholawatan, and some are related to art and modern culture such as art campursari, dangdut, keroncong, etc. Artists and culture can be a container that provides a vehicle for optimal self-development of citizens, as well as civilising and transmitting community culture (Fagerlind & Saha, 1983).

The actors in the course of managing their art and cultural activities are faced with problems both internal and external that affect the achievement of group goals. Internally, the presence of art and culture practitioners has not yet given great benefits to people's lives. This can be seen from many arts and culture practitioners who are limited to doing routine and less creative activities, relying on old ways, management is still simple, limited to free time, done unprofessionally, has not provided economic benefits, tends to be less attractive lately and abandoned by the younger generation (Ferreiro & Teberosky, 1982; Goelman, 1984; Kress, 2005). Externally, art and culture practitioners face the challenges of globalisation, which can contain negative values that affect their performance. For example, popular and instant cultures originating from other communities as a result of interaction with the wider environment are challenges that must be faced. Art-culture actors must be able to cope with and adapt to changes in the environment in order to continue to exist and be useful by taking a variety of innovative actions in the arts and culture activities they are engaged in.

On the other hand, the success of realising effective arts and culture actors depends on the development of arts and culture groups carried out by individuals, groups, or government. Ironically, the activities of developing the art and culture of rural communities are still very minimal. Educational activities such as training, assistance, and empowerment to develop the quality of the ability to manage organisations and/or cultural arts activities for citizens, especially those who are directly involved in becoming more economically and socially productive, have not been carried out due to strong application of the top down empowerment paradigm and limited resources power.

One of the efforts to develop the art and cultural actors in rural communities that needs to be implemented is to build cultural literacy through educational activities. The aim is that they expected to have an optimal capacity in managing various art and cultural activities and have the ability to interpret various forms of other people's cultures. Through cultural literacy education, people can realise and understand their culture, have a desire to develop, and maintain their culture. Lately, the development of cultural literacy is being developed by the government specifically through the community-based National Literacy Movement (Freire, 1970; Hirsch, 1983; Kemdikbud, 2017; Purcell-Gates, 2007).

To increase the cultural literacy capacity of the actors, experiential learning can be the right strategy that can be done. Basically, this approach is an effort to build individuals starting from self-awareness, problems, experiences, and the environment. By applying this approach, it is possible for art-culture practitioners to redefine their experiences to become new experiences, and / or seek meaningful experiences from various sources to produce novelty in conducting art-culture activities. Regrettably, however, this approach is rarely applied in community empowerment activities, especially in the development of arts and culture actors, and the development of their capacity is mostly done by external parties but lacks sustainability and usefulness.

Based on the discussion above, this research is intended to find out the learning process and educational needs of experience-based cultural literacy for rural art and cultural practitioners through an experience-based learning process in order to make a major contribution to the progress of the community.

Literature Review

Cultural literacy can be interpreted as the ability that must be possessed by learning citizens to be able to understand their culture, anticipate cultural change, preserve culture, develop culture, and / or create cultural creativity in its realisation. Cultural literacy implies an information network owned by all competent readers, and becomes the ability to be open to learning other cultures and sharing one's own culture, to change personal perspectives, to communicate effectively across cultures, and to act as agents of cultural change (Starasta, 2004).

Cultural literacy can also be interpreted as an understanding of cultural capital. Cultural capital is a form of knowledge with internalised cognitive codes that equip social agents with the ability to empathise, respect and be competent in describing cultural relations and cultural artifacts (Baker, 2013).

An important cause of the emergence of cultural literacy is that communication between citizens is a democratic process, meaning of communication is not possible without literacy, a decline in communication skills in the community, the negative influence of social problems, and romantic-based ideology of education (Reedy, 2007). As he puts it as follows: 1) Communication between citizens is very important if democracy functions and if citizens want to participate intelligently in the democratic process. 2) Smart communication is not possible without literacy. Every American must be able to read serious newspapers and books aimed at the general public. 3) Evidence from many parties shows a serious decline in "communication skills" among young people in recent decades. Can't we blame television, family destruction, poverty, racism, or lack of school funding for this decline? 4) The main cause of our educational failure in the realm of literacy "is a misguided educational

philosophy based on the romantic notion that every child has an" innate, instinctive tendency to follow his own development appropriately development.

Literacy education is a central tool in shaping cultural literacy. Education provides and develops various learning opportunities for every citizen so they have literacy skills that can be a tool to overcome the problems they face and develop themselves. This is because literacy skills are needed by citizens for various reasons such as being a prerequisite for economic growth, increasing social integration, and strengthening national solidarity, fostering justice and building humanist behavior (Gee, 2014; Oxenham, 2009; "United Nations educational, scientific and cultural organization (UNESCO)," 2004), support the achievement of the MDGs, while being able to adapt to rapid changes in society, globalization, the influence of information and communication technology, and the problem of the spread of disease (Lind, 2010). In addition, this ability is seen as a human right and individual and collective responsibility (Chapman & Tararas, 2018; Keefe & Copeland, 2011).

The development of cultural literacy is a joint task of educational institutions that have the role and function of developing cultural activities and their actors. Educational institutions can be a vehicle for organising educational services or community empowerment that is instilled and develops cultural literacy. Therefore, the culture of cultural literacy must be carried out by educational institutions both formal and informal in order to create a culture conscious society because literacy is an act of empowerment (Schmidt & Thomas, n.d.). In the context of Indonesian society, the government has promoted the National Literacy Movement in the field of culture and citizenship both in the family, school and community (Abdillah, Hamid, & Istianti, 2017). This movement has goals of: 1) The aim is to educate the public in raising awareness and understanding the cultural values and citizenship of this nation. 2) Increasing the number and variety of citizenship literacy reading materials owned by public facilities. 3) Increasing active participation of communities, institutions or agencies in the provision of reading material. 4) Increasing the number of public facilities that support the application of cultural and citizenship literacy in the community. 5) Increasing the number of cultural and literacy activities.

The process of cultural literacy education needs to be done with an experiential learning approach. Experience-based learning is interpreted as a continuing education process that allows individuals to gain experience, reflection, conceptualisation and experimentation of knowledge (A. Y. Kolb & Kolb, n.d.). The four learning activities are shown in the picture below. According to him, the formation of knowledge is created through the transformation of knowledge, which includes combining activities that capture and transform knowledge. The assumption is that experience is the foundation and stimulus for learning (Nord, Lennon, & Chandler, 2000), students construct their own experiences, learning is a holistic process that is socially and culturally constructed, and is influenced by social-emotional contexts (Boud, 1993; Walker, Wilkins, Dallaire, Sandler, & Hoover-Dempsey, 2005).
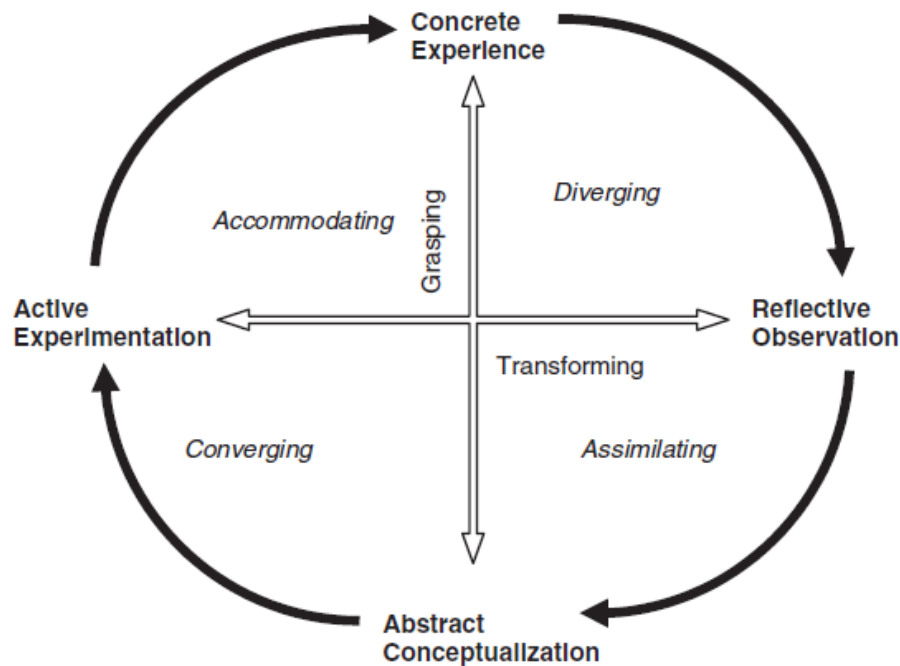
Figure 1. Learning cycle (A. Kolb & Kolb, 2012)

Learning occurs because of interactions between the individual's internal world and the world outside of the individual, the sense-making process of active engagement between the inner world of the person and the outer world of the environment. Experience based learning refers to (a) the involvement of students in concrete activities that allow them to "experience" what they are learning about and (b) the opportunity to reflect on these activities (Evans, Shaw, & Bell, 2000; Guthrie & Greaney, 1991; Silberman, 2007). Learning experience can be based on work / real life experience such as experience working on a project and structured experience that stimulates or predicts real life such as using a flight simulator or engaging in sexual harassment exercises.

Forms of experience-based learning include providing concrete learning simulations about cultural literacy, providing opportunities to reflect on what is done, undertaking social learning activities, and providing opportunities for individuals to practice knowledge about cultural literacy. In detailed learning, various experience-based learning methods that can be used such as on-the-job assignments, field experiences, action learning projects, creative play, role play, games, simulations, visualisation, storytelling, improvisation, and adventure activities (Matthews, 2009; Schmidt & Thomas, n.d.; Silberman, 2007).

Research methods

The objectives to be achieved is to obtain understanding how the learning process and the educational needs of cultural literacy of actors in rural communities is culturally developed. This research used a case study with a qualitative approach. The subjects of the research were the art and culture practitioners who were joined in the art and culture group, the manager of the cultural village, and the community leaders in Bantul Regency. The art-culture group as a unit of analysis is determined purposively by considering the level of progress or activeness of the group in managing cultural activities. The research location is in the cultural village of Bejiharjo, Karangmojo as one of the developing villages in cultural and economic aspects.

Data collection used observation methods, in-depth interviews, and focus group discussions. The collected data were analysedd qualitatively by the stages of selection, categorisation, comparison, synthesis and interpretation of data to explain one particular phenomenon (McMillan & Schumacher, 2001). Meanwhile, to obtain the validity of the data, the process of re-tracking is done by: (a) making notes of data obtained from the field and compiling it in one file, (b) making categorisation, selecting, sorting, selecting data in accordance with existing categories, (c) interpret data and make conclusions, and (d) report the process of data collection and analysis conducted.

Research Result

The learning process of the art and culture actor

In the context of developing art and culture, the art and culture practitioners try to improve the ability of cultural literacy by conducting the learning process. The learning process is carried out in the form of independent learning (self-learning) and learning facilitated by other parties. Self-study is carried out in a variety of ways by the perpetrators of art and culture. The form of self-study is done by studying information sources that can be accessed by themselves, for example, learning about arts and culture available on the internet/youtube, news in the mass media and seeing firsthand the performances of other groups' arts. The principals first access the cultural substance and then study or observe the cultural substance that can be understood, such as story lines, movements, art-music, and appearance. What he gets it, he then practices during the opportunity of the routine training process. In this case, art and culture actors sometimes convey what they get to other group members. When considered good, the group exercises to apply what it knows. This was revealed by one of the members of the reog group where he often studied how the creation of the storyline staging from the media and then practiced making a story line to be applied in his group.

Cooperative learning is carried out by members of the arts-culture group on certain occasions. Residents learn to do the learning process to master certain skills in the form of sharing experiences among fellow group members. This learning occurs during routine exercises

together. In this joint learning, educative interaction occurs directly where group members who understand or master certain skills provide knowledge or direction on how do good art activities. For example, the head of the karawitan group, provides an explanation of the correct song/rhythm to the group members directly by practicing it. Cooperative learning behavior is also carried out by several arts-cultural groups in the form of participation in various education and training activities organised by related parties such as local cultural offices, universities, and non-governmental organizations. Art and culture practitioners become trainees in a certain period. For example, one of the state universities in Yogyakarta provides training on how to move and dance properly to members of the kethoprak art-culture.

Judging from the learning process, learning activities are carried out because of the perceived needs of the actors. The learning needs of each art is certainly different. For example, in the reog group the need for learning is to maintain compliance with its standards in order to preserve existing culture and melakat in society. They must not forget the movements and dance that has been taught. For the jathilan group the learning process is carried out because of the desire to give a new touch to the art by collaborating with modern art. This is done so that people do not get bored seeing it so that it can be a special attraction for the community of the art proficiency level. Something similar happened in the kawaritan group who had the need to work on vocal and better music. As put by the head of this arts group; "we usually look for gending to be played and then practice together, the same is usually the music in karawitan is divided into two namely selendro and hanger ". The learning process occurs more intensely if the group has an agenda to perform at certain times. This was revealed by FR as chairman of Jathilan SM, namely members of the arts group would usually be more eager to practice when the art group would be staged.

The process of joint learning is carried out within the agreed time. For instance, there are groups that practice together every piece once and there are groups that practice once a week. The learning process taking place in this joint training meeting is open not only to group members but also to residents of both children and adults. The learning process that occurs emphasises learning from experience characterised by using direct practice methods as according to the reog group leader "practice directly, practicing for example from his art, his movements so as not to forget". In the learning process, group members learn from each other through sharing knowledge or experience. The process of learning together also allows members to convey their knowledge through self-taught learning as expressed by the chairman of Jathilan SM FR that "we learn self-taught from YouTube, later practice directly with recorded music". The results of observing the performances of other groups' art can also be material to be conveyed to other members.

The education curriculum or substance learned is not structured or deliberately designed in all arts and culture groups. Simple notes about songs and story lines are seen as existing curriculum studied. They do not determine what material must first be studied. The material is

determined directly during the process of learning together. When practicing the exercises if there is material that is not clear, group members can ask for re-explanation or input from the source/trainer. The lack of structured material was revealed by YS as chairman of the RMB kethoprak that, "there is no specific curriculum we only take stories from history". In line with delivered by the PR, "In the exercise, yes we use the gending to be taught, so the guidelines for the gending are not in the curriculum like in a school, so just flow". Learning does not use the standard curriculum that was previously created and learning just flows.

The trainers in the learning process of art groups in Bejiharjo are, on average, members of the art group who are already more understanding or expert in their groups. As stated by WS who is chairman hadroh JRR that the initial trainer was a friend of his own who was considered to have the ability to train the art of hadroh and finally he asked him to train, but now, the trainer is from the members themselves including himself. This also happened to the RBM kethoprak group where the trainer was a member who had a better understanding of the art of kethoprak. Their expertise arises because of the involvement of individuals who have long been running, developing and developing arts and culture in the community. They are generally the founders of arts and culture groups which from the very beginning developed their arts and cultures. The trainer in learning and provides knowledge and skills to anyone who becomes a citizen of learning, both children and the elderly, both men and women, both those that are already able and those that are from zero / basic.

Management of resources for learning such as the selection of training time is carried out by considering the actors' free time. Art group training activities in Bejiharjo generally choose the time at night because on average at that time residents have begun to spare their time after a full day of activities. This is in accordance with the statement of FR as chairman of the jathilan SM that "the training time is chosen when there are many who can, at least once a month we gather or practice". The intensity of the training meeting will be more frequent if the time is closer to the performance of art and culture with the aim of performing at the time of the real stage there are no errors in motion, music, and others. Art and culture performers prepare themselves to be able to play their role as best they can in performing arts and culture witnessed by the general public. In addition to the time agreement, members practice together by using the resources they have both from individuals and from groups for the operational purposes of the group for example for the consumption of members voluntarily providing it.

Learning outcomes obtained from cultural activities are increased members' skills in carrying out certain artistic activities as desired. For examples from FR's statement as chairman of the SM jathilan arts group that "members can be jathilan, playing roles according to the story". Then the learning outcomes are applied in group staging activities, which are already scheduled in a year must display at least one performance or by invitation. Because not all types of art can be done often, given the time, business and limited funding.

Cultural Literacy Educational Needs

Every art-culture group has needs both in the aspect of art-cultural activities and aspects of group management in order to develop optimal arts and culture in society. The results of the study showed that the art and culture actors had almost no different needs. As for their needs include several things.

The actors of arts and culture consider the regeneration needs of art and culture very important . The need arises due to the concern that the perpetrators of art and culture are old for the continuity of art and culture. According to them, art and culture as a heritage that has positive values and benefits must be developed. But the problem is, very few young people contribute actively to group activities. According to SJ, the head of the cultural village, the minimum number of youth involved was that the average youth of Bejiharjo village when they graduated from school would migrate to find work outside the area so that the arts group lost the human resources that could continue group activities. Displacement of the younger generation is also alleged as an impact of the views of the younger generation who judge the arts and culture and do not promise to meet their economic needs. They consider that the cultural arts are ancient. Eventually they will not want to preserve these cultural arts. In addition, the interest of the younger generation towards existing culture/arts has also declined. For example, musical art has now begun to be replaced by organ tunggal, which are more practical and more varied.

Another need is funding for cultural activities. The main funding that comes from group member fees is still minimal and is considered burdensome for members if art activities are often carried out. The result is limiting group training activities both from learning/training and for staging activities. For example, when going to do training trainers are often absent because to bring reliable trainers from outside is constrained by financial difficulties, and if they want to use trainers from the residents themselves, they have a certain preoccupation. As for the funding obtained on average, the activities of arts group activities come from group contributions and continuing to rely on group contributions will certainly burden members.

Skilled trainers are also needed to develop their knowledge and skills in performing arts and culture. This was felt when they wanted to develop aspects of art and culture, for example, creating motion and writing an interesting story line, but no one could guide him, as suggested by the chairman of the kethoprak group where he had not been able to create an interesting and entertaining story line. The difficulty in getting a coach is the problem at hand. If it brought in outside trainers, training seen as requiring high costs even though group funding was still limited. If people use themselves voluntarily, the problem that occurs is their business and limited time for routine training. They also realized that many members were involved and had the enthusiasm to continue practicing but were not accompanied by the ability to train better.

The entry of foreign culture is another need. It can shift cultures that already existed before. For example, for the original musicians who are now displaced because there is already an instant campursari. Many generations now do not know their own cultural arts due to the increasing number of foreign cultures entering. This happens because there are fewer opportunities for performing arts and culture while foreign cultures have more opportunities to perform.

Defending art and culture in competition with foreign cultures is a demand. Art-culture practitioners are aware of the practical culture that emerges in society that can erode local cultural values. There have been developments of perceptions in the community to be fast paced and that they do not want to bother making cultural heritage by the ancestors. For example, in the tradition of the Apostles in Gunungkidul, there are such things as festivity. Communities will gather at the hall to pray and share food brought from home. However, what is happening at this time many are only supply of raw material. They think that having to cook is very troublesome so they just look for the practical. Although from the thorn activities there are positive values that can be taken. Another example is when invited there is usually entertainment in the form of art. In Gunungkidul area, the average entertainment is campursari. The habit that arises in the community is that the guests do not pay attention, to actually chatting fun, hurry up to eat and go home and not enjoy the entertainment. Even campursari entertainment was less liked and less staged in the party event compared to modern entertainment likes dangdut music.

Another need is the marketing of group art-cultural activities. This makes the art group in question unable to perform regularly. Tariffs that are set up for one performance cannot yet be used as a source of income by members so that impacts on the decline in the enthusiasm of group members to practice. In fact, sometimes the costs incurred for staging are greater than the fees received by the arts group so what happens is only limited to entertainment arts. Information obtained from focus group discussion shows that the actors of art and culture have hopes that the arts and culture of the community can be a source of income for the actors of art and culture. During this time, the performed arts and culture have not guaranteed the perpetrators to obtain an adequate income.

Discussion

Art and culture practitioners try to develop their cultural literacy abilities by conducting learning processes both independently and cooperatively. Independent learning behavior is manifested in the form of activities to search for information and knowledge by utilising learning resources such as internet media, performances, and arts and culture figures (Shor, 1999). While cooperative learning behaviour manifests in routine training activities with the actors in the group. Both types of learning process are carried out to obtain ideas, knowledge or new skills to further improve the quality and creation of movements, story lines, constants, and sound/song. The learning process that occurs has more emphasis on the process of how

skills and knowledge can be directly applied directly in art-cultural activities (Avgerinou, 2009; Kindervatter, 1979). However, principals' learning behaviours tend to be done naturally or informally so under this process it is not possible to facilitate the achievement of learning objectives. Informal learning has a degree of flexibility that is highly dependent on student motivation. This gives the meaning of the learning process of the arts and culture actors to occur inconsistently or consistently so that the formation of cultural literacy capabilities is possible for a long time (DeBruin-Parecki, 2009; Shapiro & Hughes, 1996).

The learning behavior of art and culture practitioners is influenced by various factors, one of which is the ability of the resource person as a facilitator. The results showed the facilitator had an important role in increasing the ability of cultural literacy in which he played a role as a trainer, motivator, and companion. Generally, they are individuals who have experience in certain arts and cultures (Baker, 2013; Gee, n.d.; Reedy, 2007). However, it will become a problem in the learning process if there is a lack of sources in the joint training process so that it is possible for the actors to be less able to understand and master competencies more efficiently and effectively. Therefore, the resource person must have the ability to understand the substance, master the methodical ability, and be able to build a pleasant learning atmosphere.

The learning process should ideally be carried out by providing opportunities for the occurrence of learning processes for art and culture practitioners. The learning process must be designed regularly according to the stated learning objectives. That is, the learning process needs to be accelerated so that the formation of cultural literacy abilities can be more accountable. In this case, curriculum development, learning facilitation, and the provision of a supportive learning environment must be managed with meaningful and sustainable principles (Brayfield, Adler, & Zablotsky, 1990; Oxenham, 2009).

In the context of building cultural literacy, the learning process ideally pays attention to educational needs in order to obtain the right abilities in developing arts and culture. The results of the study indicate that the need for cultural literacy education has been realised to be very diverse but activities to facilitate it are optimal. Cultural literacy education needs include the need to develop human resources, environment, and implementation of educational programs (Abdillah et al., 2017; Brayfield et al., 1990; Damaianti, Damaianti, & Mulyati, 2017). Whereas the need for education becomes the basis for determining learning objectives as well as motivating individuals to carry out the learning process. Of course, educational needs must be able to be revealed objectively so avoid pseudo and less basic needs (Brayfield et al., 1990; Rokhmawan & Firmansyah, 2017).

Cultural literacy education needs to be expressed optimally by cultural developers. Art and culture practitioners as individuals who have important roles and must be able to understand what they need exactly. They should understand the urgency of cultural literacy education needs on their beliefs and self-awareness because of the understanding imposed by outsiders

so that they act as if aware of their needs (Hilligoss, Selfe, & Bowen, 1994; "Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning2013 01 Kim Baker   Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning Oxford Chandos Publishing 2013 226 pp. 1843347202-13:97818433472," 2013). This shows that building their awareness to express their needs requires an appropriate strategy and must be carried out by anyone who has the goal of empowering them. Therefore, this process of building awareness should be carried out dialogically.

Conclusion

The development of art and culture becomes an important task for the actors of art and culture so that they are required to always improve their abilities so that arts and culture are not eroded in the development of the era. The learning process becomes an important instrument that must be carried out by the tourism actors. The learning process of art and culture practitioners is carried out for the purpose of gaining new cultural knowledge and skills that can be implemented in the behavior of managing the arts and culture that they practice. The learning process is carried out in the form of informal learning / self-learning and collective learning with an emphasis on meaningfulness in learning. Both forms of the learning process are interrelated and integrative in their implementation. The learning process must be done referring to the educational needs of cultural literacy. Educational needs that are felt to be urgent by arts and culture practitioners are related to increasing the ability of cultural generations, the ability to anticipate changes and influences of foreign cultures, the ability to market arts and culture, and the need to produce reliable trainers.

References

Abdillah, F., Hamid, S. I., & Istianti, T. (2017). Ethnic Idiom Articulation and Civic Education Material for Elementary School - Development of Cultural Citizenship Literacy. *1st International Conference on Educational Sciences*. https://doi.org/10.5220/0007038602250229

Avgerinou, M. D. (2009). Re-viewing visual literacy in the "bain d'images" era. *TechTrends*, *53*(2), 28–34.

Baker, K. (2013). Information literacy and cultural heritage: a proposed generic model for lifelong learning. *Information Literacy and Cultural Heritage*, pp. 117–133. https://doi.org/10.1016/b978-1-84334-720-0.50005-2

Boud, D. (1993). Experience as the Base for Learning. *Higher Education Research & Development*, *12*(1), 33–44. https://doi.org/10.1080/0729436930120104

Brayfield, A. A., Adler, M. A., & Zablotsky, D. L. (1990). Gender, Race, and Cultural Literacy: Consequences for Academic Performance. *Teaching Sociology*, *18*(3), 362. https://doi.org/10.2307/1317739

Chapman, A. R., & Tararas, K. (2018). The United Nations Educational, Scientific and Cultural Organization. *Oxford Scholarship Online*. https://doi.org/10.1093/oso/9780190672676.003.0011

Damaianti, V. S., Damaianti, L. F., & Mulyati, Y. (2017). Cultural Literacy Based Critical Reading Teaching Material with Active Readerstrategy for Junior High School. *International Journal of Evaluation and Research in Education (IJERE)*, *6*(4), 312. https://doi.org/10.11591/ijere.v6i4.10775

DeBruin-Parecki, A. (2009). Establishing a family literacy program with a focus on interactive reading: The role of research and accountability. *Early Childhood Education Journal*, *36*(5), 385–392.

Evans, M. A., Shaw, D., & Bell, M. (2000). Home literacy activities and their influence on early literacy skills. *Canadian Journal of Experimental …*. Retrieved from https://psycnet.apa.org/record/2000-00023-001

Fagerlind, I., & Saha, J. (1983). L.(1989). *Education & National Development: A Comparative Perspective*.

Ferreiro, E., & Teberosky, A. (1982). *Literacy before schooling*. Retrieved from https://eric.ed.gov/?id=ED263542

Freire, P. (1970). The adult literacy process as cultural action for freedom. *Harvard Educational Review*. Retrieved from http://www.hepgjournals.org/doi/abs/10.17763/haer.40.2.q7n227021n148p26

Gee, J. P. (n.d.). Discourse and "the New Literacy Studies." *The Routledge Handbook of Discourse Analysis*. https://doi.org/10.4324/9780203809068.ch26

Gee, J. P. (2014). *Literacy and Education* (1st ed.). https://doi.org/https://doi.org/10.4324/9781315739571

Goelman, H. (1984). *Awakening to Literacy. The University of Victoria Symposium on Children's Response to a Literate Environment: Literacy before Schooling (Victoria, British …*. Retrieved from https://eric.ed.gov/?id=ED248483

Guthrie, J. T., & Greaney, V. (1991). Literacy acts. *Handbook of Reading Research*. Retrieved from https://books.google.com/books?hl=en&lr=&id=kPcGfPeWoboC&oi=fnd&pg=PA68&dq=literacy&ots=C_6MzyPUQM&sig=NTIhbY7uUYChXpU95n00GOWpaLU

Hilligoss, S., Selfe, C. L., & Bowen, B. (1994). *Literacy and computers: The complications of teaching and learning with technology*. Retrieved from https://digitalcommons.fairfield.edu/english-books/14/

Hirsch, E. D. (1983). Cultural literacy. *The American Scholar*. Retrieved from https://www.jstor.org/stable/41211231

Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning2013 01 Kim Baker Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning Oxford Chandos Publishing 2013 226 pp. 1843347202-13:97818433472. (2013). *Library Review*, *62*(8/9), 619–620. https://doi.org/10.1108/lr-04-2013-0055

Keefe, E. B., & Copeland, S. R. (2011). What is Literacy? The Power of a Definition. *Research and Practice for Persons with Severe Disabilities*, *36*(3–4), 92–99. https://doi.org/10.2511/027494811800824507

Kemdikbud, R. I. (2017). Konsep dan pedoman penguatan pendidikan karakter tingkat sekolah dasar dan sekolah menengah pertama. *Tersedia Pada Http://Cerdasberkarakter. Kemdikbud. Go. Id. Diakses*, *20*.

Kindervatter, S. (1979). *Nonformal education as an empowering process with case studies from Indonesia and Thailand*.

Kolb, A., & Kolb, D. A. (2012). Kolb's learning styles. *Encyclopedia of the Sciences of Learning*, 1698–1703.

Kolb, A. Y., & Kolb, D. A. (n.d.). Experiential Learning Theory: A Dynamic, Holistic Approach to Management Learning, Education and Development. *The SAGE Handbook of Management Learning, Education and Development*, pp. 42–68. https://doi.org/10.4135/9780857021038.n3

Kress, G. (2005). *Before writing: Rethinking the paths to literacy*. Retrieved from https://content.taylorfrancis.com/books/download?dac=C2009-0-24859-6&isbn=9781134774036&format=googlePreviewPdf

Lind, A. (2010). Querying globalization: Sexual subjectivities, development, and the governance of intimacy. *In Gender and Global Restructuring*, pp. 78–95. Routledge.

Matthews, J. (2009). Handbook of experiential learning - Edited by Mel Silberman. *British Journal of Educational Technology*, *40*(1), 191. https://doi.org/10.1111/j.1467-8535.2008.00925_9.x

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

Nord, C. W., Lennon, J., & Chandler, K. (2000). *Home literacy activities and signs of children's emerging literacy, 1993 and 1999*. Retrieved from https://books.google.com/books?hl=en&lr=&id=ZC6rKsCv6LwC&oi=fnd&dq=literacy&ots=OlRlWquXLj&sig=qSy8rKCF3D67AN473Q0BiOLVOYg

Oxenham, J. (2009). Returns on investment in literacy in training and education for adults–quantitative findings. *Adult Education and Development*, *73*, 87–98.

Purcell-Gates, V. E. (2007). *Cultural practices of literacy: Case studies of language, literacy, social practice, and power.* Retrieved from https://psycnet.apa.org/record/2007-07700-000

Reedy, J. (2007). Cultural Literacy for College students. *Academic Questions*, *20*(1), 32–37. https://doi.org/10.1007/bf03033397

Rokhmawan, T., & Firmansyah, M. B. (2017). CULTURAL LITERACY DEVELOPMENT BASED ON LOCAL ORALSTORIES AS THE CULTURAL IDENTITY OF KEBONSARI ELEMENTARY SCHOOL. *ISLLAC : Journal of Intensive Studies on Language, Literature, Art, and Culture*, *1*(1). https://doi.org/10.17977/um006v1i12017p224

Schmidt, R., & Thomas, P. L. (n.d.). Introduction. *21st Century Literacy*, pp. 1–9. https://doi.org/10.1007/978-1-4020-8981-7_1

Shapiro, J. J., & Hughes, S. K. (1996). Information literacy as a liberal art? *Educom Review*. Retrieved from https://teaching.uncc.edu/sites/teaching.uncc.edu/files/media/article-books/InformationLiteracy.pdf

Shor, I. (1999). What is critical literacy? *Journal of Pedagogy, Pluralism, and Practice*. Retrieved from https://digitalcommons.lesley.edu/jppp/vol1/iss4/2/

Silberman, M. L. (2007). *The handbook of experiential learning*. John Wiley & Sons.

Starasta, L. (2004). The New Dictionary of Cultural Literacy (3rd edition)2004244E D. Hirsch, Joseph F. Kett and James Trefil. The New Dictionary of Cultural Literacy (3rd edition). URL: www.bartleby.com/59/: Bartleby.com 2002. Gratis Print 3rd edition published by Houghton . *Reference Reviews*, *18*(5), 16–17. https://doi.org/10.1108/09504120410542931

United Nations educational, scientific and cultural organization (UNESCO). (2004). *Yearbook of the United Nations 2002*, pp. 1472–1473. https://doi.org/10.18356/cc25f259-en

Walker, J. M. T., Wilkins, A. S., Dallaire, J. R., Sandler, H. M., & Hoover-Dempsey, K. V. (2005). Parental Involvement in Education Questionnaire. *PsycTESTS Dataset*. https://doi.org/10.1037/t53049-000