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Recontextualizing Web-Based Sources in Report Writing: Exploring Students' Meaning-Making Practices

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Abstract

This qualitative study examines how third-semester EFL students at UIN Siber Syekh Nurjati Cirebon engage with web-based sources in academic report writing. Drawing on theories of intertextuality, genre-based pedagogy, and digital literacy, the research investigates students' strategies in selecting, interpreting, and integrating online information when composing a report on Cirebon wedding traditions. Data from student texts and semi-structured interviews were analysed thematically using Braun and Clarke's framework. Findings show that students employed targeted keyword searches and demonstrated awareness of genre structure, but tended to rely on top-ranked institutional sources and simplified conflicting information. While they displayed emerging control over paraphrasing and citation, their critical evaluation of digital content, especially in relation to algorithmic bias and underrepresented perspectives, remained limited. The study underscores the need to expand writing instruction beyond functional skills to include ethical source use, algorithmic awareness, and critical authorship, especially in contexts where AI-assisted tools are increasingly accessible. It recommends further research into how intertextual practices evolve across genres, disciplines, and technological environments. This study positions EFL learners as developing digital authors who require pedagogical support to write with critical awareness in a digitally saturated world.

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INTRODUCTION

In the digital era, academic writing has evolved beyond merely reproducing authoritative texts into a complex meaning-making process that requires students to navigate intricate networks of information. Particularly in English as a Foreign Language (EFL) contexts, learners are expected not only to retrieve content from web-based sources but also to interpret, revoice, and ethically integrate such content within genre-based academic tasks. As digital platforms increasingly shape how knowledge is accessed and produced, writing instruction must shift from product-oriented models toward pedagogies that foster rhetorical awareness, critical literacy, and intertextual agency (Hyland, 2004; Canagarajah, 2015; Bruce & Bishop, 2014). From this perspective,

academic writing becomes a dialogic act in which students actively negotiate language, source positioning, and authorial identity in relation to audience and genre expectations (Kristeva, 1980 in Allen, 2011).

A growing body of scholarship supports genre-based pedagogy as an effective framework to help students manage rhetorical purpose, textual staging, and linguistic cohesion (Martin & Rose, 2008; Tardy, 2009). Concurrently, researchers emphasize the importance of intertextual competence, which refers to the capacity to incorporate external voices without erasing one's own (Thompson & Tribble, 2001; Hirvela & Du, 2013). Kristeva's semiotic theory highlights how all texts are constructed through the absorption and transformation of prior texts, while Fairclough's critical discourse analysis underscores how power and ideology circulate through intertextual choices. These dynamics are further amplified in digital contexts, where students often rely on heuristics such as institutional credibility, search engine ranking, or visual layout when selecting sources (McGrew et al., 2018; Metzger & Flanagin, 2013). Moreover, algorithmic systems subtly influence what information is seen and trusted (Noble 2018).

Despite these insights, notable gaps remain. Much of the research on digital academic writing has concentrated on argumentative and research-based genres, leaving descriptive report writing, especially on cultural topics, relatively underexplored (Johns, 2008; Nesi & Gardner, 2012). Furthermore, while digital literacy studies examine how students search for and evaluate sources, few investigate how learners interpret and revoice online content within genre-specific structures. Parallel to this, the rise of AI-assisted tools such as Grammarly, QuillBot, and ChatGPT introduces new complexities regarding authorship, voice, and originality (Godwin-Jones, 2025; Bhatia, 2023). These platforms have become embedded in students' writing processes, influencing not only surface-level grammar but also idea development and citation practices (Warschauer et al. 2023). Yet empirical research rarely addresses how EFL learners in developing contexts engage with such tools, especially in genre-based assignments.

This study addresses these intersections by examining how third-semester EFL students (estimated CEFR A2–B2 level) at *UIN Siber Syekh Nurjati Cirebon* select, interpret, and integrate web-based sources while composing report texts on traditional wedding ceremonies. Conducted within a fully online Writing for Academic Purposes course, the assignment required students to locate open web content, assess its credibility, paraphrase or quote appropriately, and structure their texts according to genre conventions. Although students were not formally instructed in the use of AI writing tools, their usage was not explicitly restricted, which raises important questions about the often-invisible mediation of AI in academic writing. By analysing student texts alongside interview reflections, this study draws on genre theory (Martin and Rose 2008), intertextuality (Kristeva, 1980 in Allen, 2011); Fairclough, 1992), and digital literacy frameworks (Hobbs 2010) (Alexander, Adams, and Cummins 2016) to examine how students make rhetorical and epistemic decisions when composing academic texts using digital resources.

This research investigates the strategies students employ to select, interpret, and integrate online sources into their report writing. It contributes to ongoing discourse on critical digital authorship, genre-informed pedagogy, and AI-aware academic writing in EFL higher education (Carless & Boud, 2018; Gozali et al., 2024 Ludvigsen et al., 2019). The study argues that with genre scaffolding and reflective support, EFL students can become critical participants in the dialogic construction of knowledge, balancing textual fidelity, cultural voice, and the integration of emerging technologies in their writing practices.

METHOD

Research Design

This study employed a qualitative descriptive design to explore how students select, interpret, and integrate web-based sources into report writing. The research was situated in a genre-based writing pedagogy framework and informed by theories of intertextuality (Kristeva, 1980 in Allen, 2011), digital literacy (Hobbs 2010), and feedback literacy (Carless and Boud 2018). The focus was on meaning-making practices in context, rather than outcome evaluation.

Research Context and Participants

The study was conducted at *UIN Siber Syekh Nurjati Cirebon*, involving third-semester students from the English Language Teaching (ELT) department. All participants were enrolled in the Writing for Academic Purposes course during the 2024/2025 academic year. The course was fully online, and students were assigned a genre-based task: to write a report text on traditional wedding ceremonies in Cirebon using web-based sources.

Three students (coded D01–D03) were selected for document analysis, and three students (W01–W03) participated in follow-up semi-structured interviews. Participants were purposively selected based on task completion, consent to participate, and diversity of writing performance. All participants were intermediate to upper-intermediate EFL learners with basic training in academic writing, including paraphrasing and citation, but without formal instruction in digital or algorithmic literacy.

Data Collection Techniques

Two primary methods were employed for data collection. First, document analysis was conducted by gathering student report texts to examine how learners sourced, interpreted, and integrated digital information. Particular attention was given to aspects of genre structure, citation practices, paraphrasing strategies, and intertextual features. Second, semi-structured interviews were carried out with student writers to explore their online search behaviours, criteria for evaluating sources, strategies for constructing meaning, and rhetorical decision-making processes. The interview protocols were carefully aligned with the research questions and piloted to ensure clarity and coherence. All interviews were conducted online, transcribed verbatim, and anonymized using pseudonyms to protect participant identities.

Data Analysis Procedures

Data were analysed thematically using Braun & Clarke's (2006) six-phase framework: familiarization, coding, theme development, theme review, definition, and reporting. Three major analytical themes, namely selection, interpretation, and integration, were established deductively from the research questions and refined inductively during data immersion.

The coding was conducted manually using a collaboratively developed rubric. To enhance analytical rigor, a second coder reviewed the codes. The two coders reached a high level of consistency, and any discrepancies were discussed and resolved through joint reflection and negotiated agreement.

Trustworthiness and Ethical Considerations

Credibility was strengthened through triangulation across data types, member checking, and thick description of data. Dependability was ensured by maintaining an audit trail of analytic decisions. Ethical clearance was granted by the university research board, and informed consent was obtained from all participants.

Researcher Reflexivity

The researcher maintained a reflexive journal to monitor positionality, particularly in interpreting students' digital behaviors and intertextual strategies. As a teacher-researcher, the dual role was acknowledged and managed by separating instructional responsibilities from data analysis. To sum up, this methodology provided a robust framework for analyzing how novice academic writers navigate digital landscapes to recontextualize information into structured, culturally responsive report texts.

RESULTS AND DISCUSSIONS

In this study, a total of three student reports (D01–D03) and three student interviews (W01–W03) were selected for in-depth analysis based on relevance, completeness, and participant consent. Thematic coding followed Braun & Clarke's (2006) six-phase approach, focusing on emergent categories related to selecting, interpreting, and integrating web-based information.

Coding was conducted manually by the researcher using a collaboratively developed rubric. To enhance analytical rigor, a second

coder who was familiar with genre-based writing pedagogy independently reviewed the codes. The two coders demonstrated a high level of agreement, and any differences in interpretation were addressed through negotiated discussion and reflective consensus. This approach ensured consistency without relying on automated coding tools.

Participants had not received formal digital literacy training prior to this assignment but had been exposed to basic search strategies and citation practices through earlier writing modules. This limited but foundational experience may explain their intuitive use of keyword refinement and credibility heuristics, while also revealing gaps in deeper critical evaluation and cross-source triangulation, issues that are examined in the subsequent sections.

1) Selecting Web-Based Sources in the Space Between Search Literacy and Cultural Filters

Students' search behaviors demonstrated strategic and culturally situated literacy practices. W02 stated, *"I used Google and typed 'Cirebon wedding tradition' and then tried using 'siraman Jawa' to get more specific results,"* indicating not just keyword fluency but awareness of culturally embedded terms. This aligns with Lankshear and Knobel's (2008) notion of new literacies as socially embedded and context-responsive. Similarly, W01 used translanguaging strategies, saying, *"I added 'Islamic ceremony' in English so I could get results in bilingual pages,"* reflecting García's et al. (2014) concept of cross-linguistic navigation.

Despite these strengths, students rarely questioned the structure of search results or the cultural perspectives represented. Most relied on top-ranking pages, typically from government or tourism sites, without exploring marginal or localized narratives. As Noble (2018) argues, algorithmic bias in search engines privileges dominant voices, potentially excluding counter-narratives. None of the participants mentioned intentionally seeking underrepresented perspectives. This omission signals a gap in students' critical digital literacy, particularly in recognizing how search tools shape epistemic access (de Oliveira Andreotti 2014).

2) Interpreting Content through Revoicing, Simplifying, and Negotiating Cultural Knowledge

Students engaged in meaning-making practices that went beyond surface-level understanding. D02 wrote, "*This ceremony often happen in the night before the akad nikah. It is believed the bride will look like a goddess,"* paraphrasing a cultural belief not directly quoted from sources. This reformulation reflects Kristeva's (1980 in Allen, 2011) concept of intertextuality, which involves rewriting the voice of others within a new rhetorical context. It also signals an emergent feedback literacy (Carless and Boud 2018), where learners reflectively adapt source content to genre and audience.

However, this interpretive process was not always critically grounded. W01 noted, *"Some websites said midodareni is one night, others say it takes two. I just wrote the common one, so it's not confusing."* This indicates a tendency toward simplifying conflicting information, a form of interpretive compromise that prioritizes textual clarity over cultural nuance. While practical, such simplification risks erasing complexity and may limit the depth of representation. As McGrew et al. (2018) suggest, web-based civic reasoning requires learners to reconcile discordant perspectives, not just average them.

3) Integrating Information through Structuring, Revoicing, and Appropriating Authority

Integration strategies ranged from paraphrasing and citation to structural staging. D03 wrote, "Throwing betel leaves is part of the ceremony, symbolizing love and understanding (Cirebonkota.go.id, 2021)," demonstrating recontextualization with attribution. D01 embedded a direct quotation: *"According to budaya-indonesia.org, 'siraman is meant to clean the soul before marriage',"* showing syntactic control and genre awareness (Hyland 2004).

Interview data further revealed genre-informed positioning. W03 said, *"I placed midodareni in the 'before wedding' part, because that is the order of the event,"* indicating alignment between cultural sequence and genre structure. D02's use of transitions, as in *"After the Islamic ceremony, the couple also follow local customs like throwing betel leaves,"* demonstrates textual cohesion (Halliday & Hasan, 1976 in Aghaei & Rajabi, 2019). These moves show students engaging with the genre not just as a template but as a communicative scaffold, confirming Martin & Rose's (2008) theory of staged genre construction.

However, some integration choices suggest reliance on surface coherence. Students favoured institutionally vetted sources and often avoided intertextual tension. While this supports rhetorical

clarity, it limits the potential for dialogic richness, which is a hallmark of critical genre pedagogy (Gozali et al. 2024).

Although AI-assisted tools such as ChatGPT or Grammarly were not explicitly cited by participants, their use is increasingly likely in digital academic writing. Given the polished sentence structure and controlled register observed, it is plausible that such tools influenced textual production. This aligns with Godwin-Jones's (2025) notion of post-digital authorship, where writing involves human-machine collaboration. Future pedagogies should address this reality by reframing AI as a dialogic partner rather than a threat, teaching students to critically revise and revoice AI outputs.

Moreover, while the present study focused on a cultural topic, these strategies may evolve in disciplines where epistemic demands are stricter. In STEM or social science genres, the simplification of conflicting evidence, as evident in W01's quote, could lead to factual inaccuracies. Disciplinary writing, especially in fields with rigid evidence hierarchies, requires heightened criticality and source triangulation (Schleppegrell 2004). Thus, writing instruction must be adapted to emphasize disciplinary conventions alongside digital and rhetorical literacies.

CONCLUSION

This study highlights the capacity of third-semester EFL students to engage with web-based sources in genre-based writing, revealing their emerging ability to make rhetorical, cultural, and structural decisions in a digitally mediated academic context. While the findings affirm that students demonstrate growing control over search, interpretation, and integration strategies, they also reveal limitations in critical evaluation, particularly in navigating algorithmic bias and addressing conflicting or underrepresented perspectives. These insights underscore the need for pedagogies that extend beyond functional literacy toward critical digital authorship.

Future research should explore how these intertextual practices evolve across disciplines and genres that demand greater epistemic rigor, such as argumentative or scientific writing. Additionally, the increasing use of AI-assisted tools invites further inquiry into how students negotiate authorship, originality, and citation ethics in digitally mediated composition. A longitudinal and comparative approach may illuminate how learners' digital and rhetorical literacies mature over time, offering a stronger foundation for designing responsive, future-proof academic writing instruction.

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Photovoice Study on EFL Students' Blended Learning Experiences

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Abstract

Blended learning is an alternative form of learning model that combines the conventional learning model (face-to-face learning) with the e-learning learning model. This study examined how students felt about their online dan face-to-face learning experiences. Five EFL students at the private university in Indonesia participate d in photovoice and interview sessions. Thematic analysis identified three themes, which are the benefits and challenges of blended learning; online and offline learning; and the future of blended learning. The use of photovoice was successful in capturing details of blended learning implementation on EFL students. The result of this study represents blended learning has many benefits for students. Two benefits, in particular, are its versatility and accessibility. The students enjoyed and felt their academic performance developed. However, an important advance needed for the implementation of blended learning is better internet access.

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INTRODUCTION

Blended learning is a hybrid of face-to-face and online learning that takes advantage of the benefits of online classes without sacrificing the benefits of face-to-face instruction (Hadiyanto, H., Failasofah, F., Armiwati, A., et al. 2019). Face-to-face learning, often known as traditional learning, is a type of education in which a group of students are taught a course based on learning materials in person. The teacher will instruct pupils face-to-face in a classroom. This enables actual interaction between a learner and an educator. It is the most common method of educational instruction (Jain, S. 2020). Online learning means the provision of and access to teaching materials from anywhere, at any time, and in various formats that can include both online learning and distributed learning (Maddison, T., Doi, C., Lucky, S., & Kumaran, M. 2017). Numerous studies have found that online learning differs significantly from traditional or face-to-face learning in terms of learning results (Gholamhosseini, 2008). However, regardless of which method is more useful, some people support the traditional learning idea while others believe in the system of online learning. Many researchers feel that technology can be utilized to break down geographical barriers and allow

students to learn whenever and wherever they want, without the need for lectures, which can lead to deeper learning. They argue that online learning provides a lot of benefits, including the ability to access resources from a variety of sources, including non-educational ones, and the flexibility of access from multiple locations (Sharpe, 2006). According to Oye et al (2014), e-learning has a favorable impact on students' academic achievements in terms of lowering costs, saving time, increasing accessibility to education, and improving academic performance. Despite these advantages, several studies have found that online learning has a negative impact on students' achievement. They claim that students may feel isolated, parents may be concerned about their children's social development, and students with language difficulties may be at a disadvantage in a text-heavy online environment. For example, motivation is a skill that cannot be learned when students are allowed to complete activities at their leisure rather than under time constraints (Zhang, W., & Zhu, C., 2018).

Several researchers have disclosed that students enrolled in blended learning courses obtained better outcomes compared to traditional face-to-face or online courses (Smith & Hill, 2019). The use of blended learning in English language instruction has gotten a lot of the press. Many studies have documented the use of blended learning in the teaching and learning of various English language aspects. Research by Ghazizadeh & Fatemipour (2017) has shown that blended learning can be used effectively to develop the language skills of language learners.The implementation of the Blended Learning model should be the right solution for various criticisms regarding the teaching process that are considered lacking or weak, both in conventional learning models and in E-Learning. As long as educators keep in mind that the learning program has to be relevant and respond to the learning gap, the program will be successful. But, accelerating the transition to blended learning requires solutions specifically tailored to the context-specific requirements of students. This can be accomplished when education policymakers comprehend the experience of students using a blended learning system. Although there are some research results on blended learning, research on blended learning using photovoice perspectives that explore the student learning experience has not been done much. Researchers will explore students' blended learning experiences through a photovoice approach. Based on the research question above, the objective of this study is to capture EFL students' experience in blended.

PREVIOUS STUDIES

Based on research by Kavita R.K. & Jaisingh W. (2018). In this study, researchers tested students' experiences in mixed learning. Data was collected from undergraduate and graduate students who were exposed to a mixed learning environment while studying programming subjects. The results of the study reveal that the blended learning approach is more beneficial for students who are skilled in using certain computer programs and applications. The findings confirm that knowledge sharing in a mixed learning environment and future support has a constructive influence on enhanced learning with a high level of trust. Thus, the control of class activities, communication, and collaboration is strongly influenced by the high level of students' skills in handling technology. Also, there will be a lot of support for the blended learning environment in the future if it helps with timely announcements, better learning, good experiences, and student satisfaction.

Likewise, Sudewi W. P. (2020) conducted a study to find out the experiences and learning difficulties/challenges of EFL students using the blended learning model at the University of West Sulawesi. Data was collected by observation, interviews, and questionnaires. The subjects of this study were students majoring in an English Education class in 2018. Researchers conducted interviews in only one class. This research is only focused on the subjects of listening skills courses. Based on the results of the study, it was found that the blended learning method made them more enthusiastic because it could be done anywhere; it was not too embarrassing; it was flexible; it was motivating to actively learn; and it simplified and accelerated the non-stop communication process. Also, network connection is the problem or challenge that all subjects face when they use this method.

In addition, Manwaring, K. C., Larsen, R., Graham, C. R., Henrie, C. R., & Halverson, L. R. (2017) conducted a study to investigate activity-level student engagement in university-level blended learning classes. This study used an intensive longitudinal methodology to collect activity level engagement data over a semester for 68 students enrolled in six mixed programs at two universities. Data collection was carried out using a survey. This study uses structural equation modeling to gain a holistic

understanding of the learning environment, including the influence of personal characteristics, course design, and students' perceptions of learning experiences on current cognitive and emotional engagement. We used the lagging cross modeling technique to investigate the longitudinal relationship between emotional and cognitive engagement. The findings indicate that course design and student perception variables have a greater influence on engagement than individual student characteristics and that student multitasking has a strong negative influence on engagement. Students' perception of the importance of activity has a strong positive influence on cognitive and emotional engagement. Also, it is stated that students who have positive feelings that they can perform academic tasks and feel that the task has value or interest for them will experience pleasure and will be willing to exert more cognitive effort towards the activity. An important outcome of engagement is students' perception that they are learning and improving.

The similarity between this research and previous research is that this research examines blended learning. The difference lies in the object of research; namely, this study focuses on student learning experiences using a blended learning model using Photovoice as a research method.

METHODS

Context of the Study

The research focus was on EFL students' experiences in the blended-learning method. This research was conducted in a private university in Cirebon, Indonesia. This university is preparing for digital learning university, equipping with smart TV and other digital devices.

Research Design

In this research, the researcher uses qualitative research methods since this study is about determining students' blended-learning experiences. Creswell (2014, p. 194) states that qualitative research is a methodology to explore and understand the meaning of individuals or groups that are considered social or human problems. Researchers use qualitative methods because they allow researchers to investigate experiences in blended learning. The research design that is used in this study is the photovoice study. This is a qualitative study that collected data through a slightly modified photovoice and interviews. A Photovoice is a photo that has meaning that can tell the photographer's portrait to describe a phenomenon (Wang, 1999). Photovoice itself is a method of using photographic media created by the subjects as the main data source. Sampling was carried out by a purposive sampling technique, which is a way of taking samples based on certain considerations. Participants were recruited using purposive sampling using three main criteria: (a) Male/Female, (b) English for Foreign Learner students, and (c) had blended learning experience.

Table 1. Demographic data of participants.

Pseudonym	Age (years)	Gender	Batch	Occupation
Alice	20	Female	2020	Undergraduate
Handy	20	Male	2020	Undergraduate
Harry	20	Male	2020	Undergraduate
Noura	21	Female	2019	Undergraduate
Tio	23	Male	2018	Undergraduate

Participants

In this study, the participants are EFL students from the English education Department of the Faculty of Education and Sciences in Cirebon. Data obtained using an interview, 5 EFL students interviewed to ask for approval to participate in the research and consent to use photos in research articles after receiving complete information about the research. Participants were asked to take photos related to the topic of study, which is their experience in blended learning.

Technique of Data Collection

This section explains the technique of data collection which is used by the researcher. The techniques for collecting the data was interviews. According to Sugiyono (2012, p.188), an interview is a method when the number of respondents is small, if the researcher wants to conduct a preliminary survey to find problems that need to be investigated, or if the researcher wants to know more deeply. An interview is a conversation with two or more people, in which the person acting as the interviewer asks questions. The researcher asked the participants about their learning experiences and the difficulties they encountered during their blended learning. The interview is recorded, transcribed, and coded with similar themes categorized.

Data Collection

In this research, data collected by using photovoice, participants took photos independently and discussed them in interview sessions to generate narratives that were used as primary data (Wang & Burris, 1997). The interview that was conducted by the writer is interviews with EFL students. The researcher collects data by means of face-to-face contact and the data recorded while interviewing the participant. Then, the author can rehearse the result of the interview to avoid any missed material while transcribing it into a written form.

The researcher used Photovoice to discover issues or concerns of interest, then select participants who are associated with the subject and invite them to willingly participate in research. In the next step, researchers talk about the goals of the study and how to use the camera and photography techniques safely and ethically. The instruction for participants is "Please take photos that are relevant and can be used to explain your experience in blended learning." Following the taking of photographs by participants, each photograph is discussed and analyzed through interviews. As a result of photos, researchers asked about the reasons for choosing photos as well as their feelings and emotions: 1. "Why did you take this picture and what does it mean for you?"

Data Analysis

In this research, the researcher used an inductive thematic analysis. An inductive thematic analysis, often used in qualitative studies, was performed to analyze the collected data (Braun & Clarke, 2006). According to Latz (2017) traditional qualitative research techniques, like inductive theme analysis are frequently used to analyze Photovoice data. In the first stage, the researcher collected the photos sent by 5 participants into one file. The second stage, the researcher transcribed every interview after the session was over. Furthermore, after getting photos and interview transcripts, Researchers represent photos to represent ideas, emotions, or facts felt by participants related to the learning experience using the blended learning model. After that, the researcher made the initial codes and then constructed them into several themes. The themes are then defined. So, the theme is obtained from the results of the Photovoice representation. This process of coming up with themes was done manually, without using a qualitative research program. Participants provided feedback on the themes to confirm that they accurately reflect their experience.

RESULT

Benefits and Challenges of Blended Learning

Learning strategies using the blended learning model are becoming increasingly popular in current era. This is considered a substitute for the face-to-face learning approach, which is thought to be less successful. Of course, this learning model has the aim of improving the quality of learning. Blended learning is one of the learning models that has recently received more attention, especially in the world of education. However, the transition from offline or face-to-face learning to online learning needs adaptation and certainly has a significant impact. The blended learning model combines a learning implementation approach. So, this model is thought to be one of the best ways to get access to different sources of knowledge.

However, the blended learning model has advantages and disadvantages. The advantages of this model are that it at least saves costs and time in the process of using it. Through this model, students are not constrained by time or geographical location, which allows them to complete learning objectives according to student preferences. In this model, students can access learning more easily because it is available online. Lecturers can offer learning materials in a variety of formats, including videos and learning resources that can be found online. One of the problems is that not all students have the right facilities and infrastructure to help them learn.

Figure 1. A teacher helps students explore the use of technology and different tools in blended learning

In Figure 1, this photo represents how Blended Learning may help students explore the use of technology and different tools or

techniques for learning. Nowadays, technology-based learning is becoming more and more accessible to students. At least this blended learning will motivate students to learn IT. And also, they will try hard to be able to operate with the use of technology. Because lecturers and students are encouraged to be more creative in providing and making learning more varied. However, this will be a challenge for lecturers and students themselves.

The complexity of creating the learning technique or materials is the drawback of this approach for lecturers. It should be done by creating a method that evenly distributes the facilities and the instructors to all participant groups. Finding the optimal option is undoubtedly still challenging in this situation. Since it has been used successfully as a blended learning model tutor in many Indonesian academic fields, anyone can now use it.

Based on the results of interviews with research respondents, it was found that through the blended learning model, they can access and participate in the learning process whenever they want and from any location. This provides a truly flexible learning experience. Furthermore, they can participate in the learning process without having to be on campus. Blended learning is an appropriate learning method that is able to explore the abilities of students.

“I think blended learning is the right learning method for me. When I learn in an online class, I feel I can explore myself to take part in internships and take part in other activities in places that are actually online. Then, in this offline class, I can meet friends and get to know my lecturer in person. The bottom line is my feeling. I really like this blended learning method because it allows me to be able to explore other things that I couldn't do before using only traditional methods (Alice, female, 20 years, 06 July 2022).

Because of this flexibility, students can access learning materials and do all learning tasks flexibly, which can be done anytime and anywhere.

“In my opinion, blended learning is one of the most useful learning innovations in the midst of this pandemic. With the existence of blended learning, learning activities are still carried out even though physical and social distancing are required. Lecturers and students are required to master technology to be able to follow the development of these learning innovations. At first it was a little difficult, but in my opinion, the results are very beneficial for all parties, both lecturers and students. " (Noura, female, 21 years, 06 July 2022).

Learners feel that this model gives them autonomy in learning because they are responsible for how much time they spend learning using the blended learning model.

“My feelings about blended learning are quite happy and interesting because this is the first time I have injured blended learning because of this pandemic situation.” (Tio, male, 23 years, 06 July 2022)

Many students claim that the method makes it possible to solve problems. This encourages them to actively practice what they have learned.

“I feel more comfortable using this blended learning method because I can focus on learning. Through this blended learning, I can optimize my brain performance and develop my ability to have several skills. I feel very involved and really like blended learning because of that. " (Alice, female, 20 y.o, 06 July 2022).
“The benefit that I get from this blended learning method is that I know many applications that can be used during online teaching and learning activities. I can also master some of these applications, which will certainly be useful in the future. Another benefit is that I can learn independently and rely more and more confidently on learning. " (Noura, female, 21 years, 06 July 2022)

Students can compare what they learn in the blended learning model with what they learn offline (face to-face).
“I tend to rely more on other people for engaging in classroom interactions because I think "others who pay more attention will definitely respond and interact more." I myself feel like responding most of the time, but the thought of relying on others to do so always wins. Of course, in traditional classes this will not apply; lecturers and students in the same room makes me want to participate more in class "(Noura, female, 21 years, 06 July 2022).

The expression above emphasizes the importance of face-to-face sessions. Not only

to talk to classmates in person, but also to make sure they understand what they learned in the online session and to learn more about it.

"Not too much different from traditional learning. In blended learning, I'm always involved in learning. Maybe it's just technically different learning." (Tio, male, 23 years, 06 July 2022)

However, students face many difficulties in using this model. This could be due to the weakened relationships between students and lecturers. As a result, some respondents preferred the face-to-face learning process (offline).

"Because there is a direct relationship between lecturers and students, it is easier to comprehend what is being taught. I prefer face-to-face learning to virtual learning because I don't think it's interesting. " (Handy, male, 20 years, 06 July 2022)

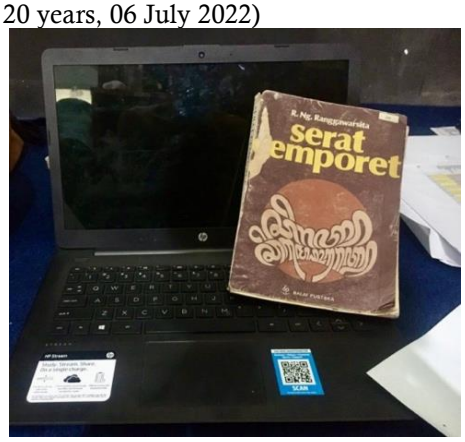

Figure 2. The picture of a laptop and a book represents more flexible access to instructional materials at any time, from any place.

The evolution and advancement of IT in the field of education are seen in Figure 2. In time, laptops will start to take the place of printed books. Students can more easily get the information they are looking for by using a laptop. Therefore, through this tool, students can learn more effectively in online and offline learning environments by having more flexible access to learning materials. While acknowledging the flexibility of blended learning, some respondents complained that there were problems with internet connectivity. This is especially true in areas where network connections are considered slow.

"Meeting with lecturers and friends is something I enjoy through the blended learning model, but I also don't like it when network problems occur when online learning makes learning ineffective." (Harry, male, 20 years, 06 July 2022)

Students think that in blended learning, involvement in the learning management system (LMS) that is used is an important thing to do, and therefore they will get good grades from the lecturer. However, many of them still have difficulty operating the LMS used for learning. As a result, students cannot concentrate on learning topics because of technical difficulties in using learning media. Some students complained that they did not receive prompt feedback about the activities or assignments they were doing.

"If the lecturer makes a direct reference to my name or makes eye contact with my group, I will answer and participate. In addition, I believe that in the mixed class, it will be difficult to expect anything from me. Instead, I will consult with other friends to confirm information related to the subject matter that I am studying." (Noura, female, 21 years, 06 July 2022)

Online and Offline Learning

E-learning is a term used to describe online learning or learning that takes place online. Because of this situation, everyone who is in the world of education must be able to carry out teaching and learning activities using online media. This provides a significant change for all parties involved. During online learning, many applications emerged and became famous in the world of education, such as the Zoom application and Google Meet. This application is used to help students and teachers learn and teach from a distance.

Figure 3. A picture of a smartphone represents that blended learning cannot be separated from the use of gadgets

to provide a comfortable learning process.

As mentioned earlier, blended learning is a type of learning model that combines online and offline modes. Devices such as smartphones are essential in blended learning to ensure an enjoyable learning experience. In addition, the use of smartphones is now an attractive learning tool used to improve teaching and learning in distance education. Its use makes course delivery flexible and lets students use online learning platforms, get to course materials, and talk to each other digitally.

The comparison of the two online learning methods on this theme is based on the advantages and disadvantages of online and offline learning. Learners' experiences in online learning can also be divided into offline learning, which concentrates on learning processes that do not occur simultaneously, and online learning, which emphasizes the use of web conferencing facilities to facilitate concurrent learning processes. Students are required to use online learning tools.

"I think by studying online, I can see other opportunities in a truly online environment. However, I think offline classes are superior to online because I can meet friends and get to know my lecturers directly. The main reason I feel this way is because the blended learning approach allows me to explore areas that I couldn't do with the traditional approach." (Alice, female, 20 years, 06 July 2022)

The learning management system (LMS) run by universities is the main tool for online learning. Some participants liked online education because of its convenience and interactive features. In addition, they reported that it was easy for them to understand the material in online learning.

"In my opinion, this online class helps me understand the material because I like to write or take notes on the material explained by the lecturer. In addition, because in the online system I can record material or record classes that I attend, I can review it again. From there, I think it is very easy to comprehend the material." (Alice, female, 20 years, 06 July 2022)

"I think most online assignments help me comprehend the material presented, but there are assignments that I think are less helpful for me in comprehending the material that the lecturer is trying to convey." (Noura, female, 21 years, 06 July 2022)

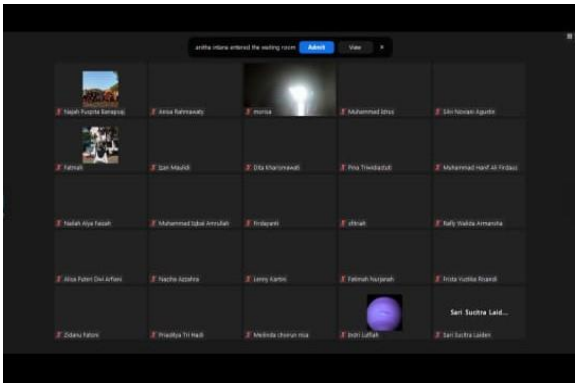

Figure 4. A picture of an online meeting is used to express the low level of social interaction between students and the lecturer and also between students and each other.

Figure 4 illustrates how the lack of social interaction between students and lecturers and between students and other students can make online learning inefficient. This challenges lecturers to track student progress and learning outcomes as the learning activity takes place. The smooth teaching and learning process can be hampered for both lecturers and students. Learners also note that a significant problem in online learning is that it consumes a lot of data and relies heavily on signal strength. They note that online education is difficult for students, especially those who have to return to their homes that are not supported by a stable internet connection.

"I think online learning is different from offline classes where we can directly interact with the material being taught to maximize comprehension of the material. In online learning, there are obstacles such as the internet network, so maybe we need to be extra careful in comprehending the material being taught." (Tio, male, 23 years, 06 July 2022)

However, it seems that students who are more passive in online classes benefit more when learning is done offline. They argue that offline discussions give them the opportunity to participate more actively in learning. This is because offline learning almost never uses

an internet connection, so it is considered more cost-effective than online learning.

"What I like is traditional or face-to-face learning because in this learning we can interact directly with lecturers, so that learning can be maximized without interference such as internet networks or anything. Not only that, we can also create emotional or chemical reactions in the classroom and create an interesting classroom atmosphere. (Handy, male, 20 years, 06 July 2022)

The Future of Blended Learning

Learning is done online, namely, digital-based distance learning techniques based on internet networks and web servers. Online learning has grown rapidly thanks to technological advances and the emergence of various learning management systems (LMS). However, students still need face-to-face learning techniques even though the growth of e-learning is extraordinary. It is still important for student to interact with other

achieve its goals.

Figure 5. Pen to represent Pedagogical Content Knowledge and Funds of Knowledge.

This photo shows that in blended learning, a lecturer must have Pedagogical Content Knowledge (PCK), which will foster a positive learning environment among students. To maintain students' interest and desire in science, a lecturer must recognize certain information and use it to produce positive effects in the learning environment. Each teaching scenario should be designed to take into account the diverse characteristics of learners, including their backgrounds, interests, experiences, and learning styles. The ability of lecturers to comprehend their background, culture, language, and knowledge will create a more interesting learning environment and allow two-way communication between lecturers and students. The learning environment will be much better if students' and professors' wide ranges of knowledge are combined so that they complement each other.

Incorporating the concept of a "funds of knowledge" into the classroom shows that education actively advances the idea of the social relationship between home and school. This will foster trust between students and lecturers in the educational process (Barton, A.C., & Tan, E. 2009). Basu and Barton (2007) mention that the strategic partnership between the two must consider the method that will be used to achieve the learning objectives. In other words, having a good relationship between lecturers and students will encourage them to follow the learning process and increase their enthusiasm for learning. If there is no correlation between the two, there will be a shortage in the application of learning methods. This will certainly be an obstacle to the success of BL.

In its implementation, blended learning not only requires the readiness of infrastructure and lecturers but also of students and parents. Improved support for free internet access and/or Wi-Fi is required to improve online learning applications in the future. The support offered by both the government and/or universities is not sufficient to enable them to successfully participate in online learning. To make learning more successful, it's important to make sure there are enough facilities to support blended learning.

“In my opinion, stakeholders in institutions should be able to complete learning media that support so that students' learning can be fulfilled without any difficulties that we encounter in improving infrastructure. In essence, the campus must be able to complete the necessary facilities to increase its effectiveness and comfort together. (Tio, male, 23 years, 06 July 2022)

In blended learning, it is not only lecturers who need to prepare the right technology. Online learning is most effective when the tools work properly. In this mode, all users must ensure that the smartphone's speaker, camera, or other features work properly.

“In my opinion, campus facilities such as WiFi and computers should be more complete so that they can be used by many students, because I feel WiFi is still a

challenge for all students to use when classes are offline. This is because the application of blended learning requires the use of technology, which requires a supporting internet network. " (Noura, female, 21 years, 06 July 2022)

The quality of the material taught to students determines the quality of education. To achieve success in blended learning, the way the material is delivered is just as important. Lecturers should be able to distinguish between lessons that are more suitable for e-Learning and lessons that would be better taught in a traditional setting. As a result, lecturers will be better prepared to present content for e-learning.

> "Perhaps I should suggest that the approach be modified to make it more interesting so that learners will listen to and comprehend what the speaker is saying. Lecturers should also allow more ways so that these students can comprehend what the lecturer is saying." (Handy, male, 21 years, 06 July 2022)

The idea of blended learning allows lecturers to communicate the subject matter offered online in a more interesting and interactive way so that it is more detailed and attracts the attention of students. Intelligent Because they can make educational materials that can be used according to the way each student learns, lecturers become more imaginative. Lecturers can use interactive films, podcasts, PowerPoint presentations, and resources in e-book format as examples of interactive media.

"In my opinion, the use of technology by older instructors needs to be further enhanced to ensure that learning is as smooth as possible." (Harry, male, 20 years, 06 July 2022)

"I think for the development of blended learning in online classes, it is better to prioritize applications that have already been taught to students, for example, Google Classroom. And before using the application, I, as a student, hope there is a tutorial first, to make it easier for students to use the application. Second, in offline classes, lecturers must use more interesting strategies. " (Alice, female, 20 years, 06 July 2022)

DISCUSSION

Benefits and Challenges of Blended Learning

The blended learning theme's benefits and challenges explained the advantages and disadvantages of blended learning in general. The results of the study illustrate that students provide varied responses regarding the benefits and challenges of using a blended learning approach. Through blended learning, students can participate in learning anytime and anywhere. Students stated that blended learning allowed them to take more of the learning resources they wanted. They understand that it is their duty to absorb and understand the material in order to actively apply what they have learned. It is very important for students to practice what they have learned as per constructivism ideas put forward by Piaget and Vygotsky (Woo and Reeves, 2007). In constructivist learning, students create their own body of knowledge based on unique experiences, which they then directly apply to the situation at hand. In addition, positive feedback from students also shows that the blended learning model helps them learn more. This is related to studies that claim blended learning improves students' understanding (Campbell, et al., 2008; Sung, et al., 2008).

However, the challenge felt by students is the asynchronous nature of online communication, which causes a lack of communication and social engagement between lecturers and students. This is where communication and social engagement are important in building and supporting online communities of learners. This is related to Amanda R. Hurlbut's (2018) finding that regardless of the instructional format, communication, interaction, and specific feedback from lecturers are the keys to perceived student success. In addition, this study revealed that some participants considered the lack of access to internet network speed. Some technical problems, such as low internet access, frustrate students because they prevent them from participating in online discussions (King, 2002; Welker and Berardino, 2005; Hara and Kling, 2000; 1999). According to McVeigh (2009), students who follow blended learning need more resources and support. When using the blended learning model, students need to know how important it is to have a reliable way to connect to the internet.

Online and Offline Learning

The second theme, online and offline learning, went into greater detail about the differences and similarities between the two blended learning approaches. The results show that online learning is a more efficient learning method for students

who live far from their campus or university. Students believe that using online learning resources will enable them to study more efficiently. This is in line with Richardson & Swan (2003) saying that online students can communicate with their lecturers, interact with classmates, access learning resources, and complete assignments from any location with Internet access. But on the other hand, online learning has various obstacles. The first is the lack of distance learning support in information and communication technology (ICT) infrastructure. This is because not all parts of Indonesia, especially remote areas, have access to internet services. Second, the transfer of knowledge that takes place in the teaching and learning process and is carried out online between educators (lecturers) and students (students) does not work as it should. For example, students just complete attendance without talking to the lecturer. There are also lecturers who only provide learning resources in the form of documents that are used as teaching materials without providing in-depth explanations. The third point is that because there is no face-to-face interaction, online learning has an effect on the lack of student supervision.

According to research findings, offline learning can be more effective in the classroom because it gives students the opportunity to interact directly with their lecturers and classmates. This is in addition to the fact that students will understand the material better when they are doing learning activities. With the cooperation of various parties, the learning objectives of the application of blended learning can be achieved optimally (Putri & Adha, 2020). Blended learning is seen as helping, entertaining, encouraging, and motivating students. These elements, however, are not sufficient to foster a conducive environment for learning. In other words, lecturers who adopt a blended learning environment must motivate students to participate more in the environment and must look for ways to encourage social relations through increased collaboration. Training is also needed to give lecturers in this system the knowledge and skills they need (Toquero, 2020).

Conclusion and further research

This study found that blended learning has many benefits for students. Two benefits, in particular, are its versatility and accessibility. When it is convenient for them, students can participate in the program. The majority of students think that blended learning will significantly help them learn more and improve their academic performance. However, these components are not sufficient to create a learning environment. An important advance needed for the implementation of blended learning is better internet access. Educational institutions need to make sure that all students have equal access to online learning and learn the skills and knowledge they need to live in the modern world.

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Beyond the Classroom: Factors Driving Learners to *Kampung Inggris Pare*

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Abstract

Kampung Inggris Pare has become Indonesia's largest English learning center, attracting thousands of learners from various regions with diverse backgrounds. However, the main factors that drive them to choose *Kampung Inggris* over other course institutions have not been thoroughly researched. This study analyzes these factors and identifies the dominant factors in learners' decisions. This study used a qualitative descriptive method with a case study approach, involving 40 learners as research subjects. Data were collected through questionnaires, interviews, and observations, then analyzed using quantitative and qualitative descriptive approaches. The results show that intensive learning methods, a supportive environment, and affordable costs are the main factors that attract learners. The conclusion of this study confirms that *Kampung Inggris* has unique advantages that are difficult to find in other course institutions.

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INTRODUCTION

Kampung Inggris Pare in Kediri has become Indonesia's largest English learning center, attracting thousands of learners annually. Since its founding in 1977, the area has grown rapidly, with hundreds of course institutions offering various English learning

programs. Unlike English courses in big cities, *Kampung Inggris* provides intensive, hands-on learning methods and an environment that supports the use of English in everyday life. This uniqueness makes *Kampung Inggris* a prime destination for those looking to improve their English skills quickly. With its unique learning system, immersive learning environment, and relatively affordable fees, K*ampung Inggris* Pare has become a phenomenon in Indonesia's world of English learning.

The appeal of *Kampung Inggris* is also growing due to the diverse backgrounds of learners from various regions in Indonesia. Course participants come from different ages, ranging from high school graduates to university students and professionals looking to improve their English skills (Hamonangan, 2021). Furthermore, they have diverse educational backgrounds, ranging from high school graduates to university graduates and professionals in various fields (Sari & Rozimela, 2021). This diversity reflects the significant demand for English language learning in Indonesia and demonstrates that *Kampung Inggris* is a primary choice for many individuals with varying learning goals (A. S. Putera, 2019). However, there is still a lack of research specifically analyzing how certain factors influence learners' decisions in choosing *Kampung Inggris* as a place to learn English compared to other courses. Although many English courses are available in major cities such as Jakarta, Surabaya, and Bandung, Farih et al. (2019) explain that Kampung Inggris remains a more popular destination. This interesting phenomenon distinguishes *Kampung Inggris* from other English learning centers. Although various previous studies have discussed the effectiveness of practice-based learning methods and immersive environments in language acquisition, few studies have examined the main reasons behind *Kampung Inggris's* popularity.

Several previous studies have discussed English language learning within a supportive learning environment. Brown (2000) emphasized the importance of communicative language teaching (CLT) in improving speaking skills. Krashen (2005) also emphasized the input hypothesis, which states that language learners will progress more rapidly if continuously exposed to the language in a supportive environment. Saidah (2021) emphasized that immersive environments help accelerate second language acquisition. Several other studies have also highlighted the effectiveness of immersion programs in improving language skills (Ma et al., 2022; Saka & Merç, 2021). Furthermore, a study by Nunan (2006) showed that social interaction and direct practice with the target language are important factors in successful English learning. In Indonesia, practice-based learning methods significantly improve students' speaking skills (Purwanto, 2022; Ridayani & Purwanto, 2024). Another study by A. R. Putera et al. (2022) discussed the effectiveness of community-based courses in improving English skills. However, no research has specifically addressed the factors influencing learners' decisions to choose *Kampung Inggris Pare*. Therefore, this study aims to fill this gap in the existing literature.

This study aims to identify the factors that motivate learners to choose *Kampung Inggris Pare* as a place to learn English. Furthermore, it aims to analyze the dominant factors that most influence learners' decisions. This study used qualitative and quantitative approaches to collect data from interviews and questionnaires distributed to 40 learners currently taking courses at *Kampung Inggris*. The findings of this study are expected to provide deeper insight into the appeal of *Kampung Inggris* and provide recommendations for language education institutions in developing more effective and applicable learning models.

The results indicate that the main factors motivating learners to choose *Kampung Inggris* are the intensive and effective learning methods. This environment supports daily English practice and has more affordable costs than courses in larger cities. Additionally, recommendations from alums, a fun learning community, and flexible course schedules are important considerations. The analysis of dominant factors found that the intensive learning method had the most significant influence on learners' decisions. Thus, this study provides new insights into how supportive learning environments and effective teaching methods can improve interest and learning outcomes in English in Indonesia.

METHOD

This research uses a qualitative descriptive approach with a case study

method to deeply understand the factors that drive learners to choose *Kampung Inggris Pare* as a place to learn English. This approach was chosen because it allows researchers to explore learners' experiences, perceptions, and motivations in their natural context. Using a case study, this research focuses on a specific phenomenon occurring in *Kampung Inggris Pare* and analyzes various factors influencing learners' decisions based on their experiences during the course. Data were collected through in-depth interviews, observations, and questionnaires designed to uncover various aspects influencing interest in learning in *Kampung Inggris*.

This research was conducted in *Kampung Inggris Pare, Kediri*, Indonesia's largest English learning center. The research subjects comprised 40 learners currently taking courses at various institutions in *Kampung Inggris Pare*. The sampling method used was purposive sampling, a technique for selecting samples intentionally based on specific criteria aligned with the research objectives. The primary criterion for sample selection was learners with at least two weeks of experience studying in *Kampung Inggris* to provide sufficient perspective on the learning methods, learning environment, and factors that drove them to choose *Kampung Inggris*. Furthermore, samples were selected from various age groups, regions of origin, and learning objectives to obtain a more comprehensive picture of learner diversity. The selection process was conducted through direct approaches at the course locations and through instructor and administrator recommendations. This technique enabled researchers to obtain more in-depth and relevant data per the research focus.

The data collection process in this study utilized three main techniques: questionnaires, interviews, and observations, to obtain comprehensive data on the factors that motivate learners to choose *Kampung Inggris Pare*. The first stage was quantitative data collection through questionnaires administered to 40 learners currently taking courses at *Kampung Inggris*. This questionnaire was designed to identify the main factors influencing their decision to choose Kampung Inggris, such as learning methods, cost, recommendations, and other factors. The data obtained were analyzed descriptively to examine the preferences and motivations of most learners. The second stage was in-depth interviews with several learners selected based on age, educational background, and learning reasons. These interviews aimed to delve deeper into their personal experiences, including the reasons for choosing *Kampung Inggris* over other course institutions and the impact they experienced while studying there. The interview results complemented the questionnaire's quantitative data by providing a more in-depth and narrative perspective. The final stage was direct observation, conducted to observe the learning environment at *Kampung Inggris*, including teaching methods, interactions between learners and tutors, and the use of English in everyday life. These observations were conducted at several course institutions and public areas in *Kampung Inggris* to understand the unique learning atmosphere there. Data from these observations were used to confirm and enrich the findings from the questionnaire and interviews.

In this study, descriptive data analysis was conducted using simple qualitative and quantitative approaches to understand the factors that motivate learners to choose *Kampung Inggris Pare*. This analysis was conducted in several stages to present the results systematically and accurately. The first stage was processing the quantitative data from the questionnaire. Data from 40 respondents were categorized based on learning methods, learning environment, cost, recommendations, community, time flexibility, and economic factors. Each factor was analyzed using percentages to determine the most dominant factors influencing learners' decisions to choose *Kampung Inggris*. The results were then presented in tables and diagrams to represent the data patterns visually. The second stage is the analysis of qualitative data from interviews. Data from interviews with several learners were classified based on relevant themes, such as learning motivation, experiences during the course, and comparisons between *Kampung Inggris* and other course institutions. The interview results were then analyzed descriptively by summarizing and identifying emerging response patterns.

RESULTS AND DISCUSSIONS

RESULT

Kampung Inggris Pare, Kediri, has developed into a popular English learning

center attracting thousands of learners from various regions in Indonesia. This phenomenon is interesting to study, considering the numerous English courses available in various regions, yet Kampung Inggris remains the primary choice. This study aims to understand the characteristics of learners who come to *Kampung Inggris*. These factors encourage them to choose this location to study, and analyze the dominant factors that influence their decisions. This study has three important points: 1) the profile of Kampung Inggris learners, 2) factors that encourage learners to choose Kampung Inggris, and 3) analysis of dominant factors, which will be explained in detail..

1) Leaner Profile of *Kampung Inggris*

This study involved 40 learner respondents, considering demographics, motivations, and their experiences while studying at *Kampung Inggris*. The results are expected to provide insight into the attractiveness of *Kampung Inggris* as an English language learning center and the implications for developing language teaching methods in Indonesia. Based on data collected from the 40 respondents, the learner profile at *Kampung Inggris* Pare shows diversity in region of origin, age, educational background, learning goals, length of stay, and reasons for choosing *Kampung Inggris*.

Table 1. Demographic of English learners in *Kampung Inggris Pare*

No	Main Category	Sub Kategori	Total
1	Place of Origin	East Jawa	10
		Central Jawa	8
		West Jawa	6
		Sumatera	5
		Kalimantan	4
		Sulawesi & etc	7
2	Age	16–18 years	8
		19–22 years	15
		23–26 years	10
		27–30 years	5
		Over 30 years	2
3	Educational Background	SMA/SMK	10
		High Students	18
		Fresh graduate	6
		Employees/Professionals	6
4	Learning Goals	TOEFL/IELTS Preparation	12
		Improving Speaking Skills	15
		Employment Preparation	6
		Study abroad preparation	5
		Hobbies and self-development	2
5	Length of Residence	2 weeks	10
		1 month	15
		2–3 months	8
		More than 3 months	7
6	Reasons for Choosing *Kampung Inggris*	Friend/alum recommendations	12
		Affordable fees	10
		Effective learning methods	8
		Supportive learning environment	7
		Program flexibility	3

Table 1 describes the demographic data of learners at *Kampung Inggris Pare*. The majority of students come from Java, particularly East Java (25%), Central Java (20%), and West Java (15%). This indicates that *Kampung Inggris's* geographic location in Kediri, East Java, provides accessibility for learners from surrounding areas. However, regional diversity is also evident, with learners from Sumatra (12.5%), Kalimantan (10%), Sulawesi, and other regions (17.5%), indicating *Kampung Inggris's* national appeal. This factor reinforces *Kampung Inggris's* role as a well-known English learning center throughout Indonesia.

Most learners are between 19 and 22 years old (37.5%), followed by those aged 23 and 26 (25%). This indicates that most participants are students or recent graduates seeking to improve their English skills for academic or career purposes. Furthermore, the predominant educational background of university students (45%) and high

school/vocational school graduates (25%) indicates that *Kampung Inggris* is the primary choice for those transitioning to the workforce or higher education. Meanwhile, the primary learning objectives are dominated by improving speaking skills (37.5%) and TOEFL/IELTS preparation (30%), confirming that *Kampung Inggris* is a favorite destination for those seeking to improve their English fluency quickly.

Furthermore, the most common length of stay is one month (37.5%), reflecting that most learners seek a sufficiently intensive yet flexible program. The most influential factors in choosing *Kampung Inggris* are recommendations from friends or alums (30%) and the more affordable cost compared to courses in larger cities (25%). This demonstrates that alums's success in improving their English skills also influences prospective learners' decision to come to *Kampung Inggris*. Thus, *Kampung Inggris Pare's* primary attraction lies in the effectiveness of the learning methods, the supportive learning community, and the more affordable costs.

2) Factors that Encourage Learners to Choose *Kampung Inggris*

Based on the questionnaires and interviews conducted with 40 learners in *Kampung Inggris Pare*, several key factors were identified that motivated them to choose this location to learn English. The following is an explanation of each identified factor and interview excerpts from several informants.:

Intensive and effective learning methods

The intensive and effective learning methods at *Kampung Inggris Pare* are among the main factors attracting many learners. The tight schedule, English-based environment, focus on speaking skills, tiered class system, and communicative approach make this place a leading English learning center in Indonesia. One of *Kampung Inggris's* main attractions is its intensive learning methods. Learners receive a packed schedule with various classes, from grammar and speaking to pronunciation and listening. This system allows participants to progress more quickly than in regular courses elsewhere.

"I feel like I am learning English faster because I speak English daily with friends and tutors. The classes are not just theory, but also involve more practice," (A, 21, student).

Interviews revealed that the high-intensity learning helps participants improve their English skills quickly. The practice-based method also accelerates the language adaptation process.

An environment that supports daily English practice

One of the main advantages of *Kampung Inggris* Pare is its supportive environment for learners to use English in their daily lives. In almost every corner of the village, from classrooms and food stalls to dormitories, learners are required or encouraged to communicate in English. This policy is strictly enforced by the course institutions in Pare, creating an immersive atmosphere that helps learners learn naturally. Furthermore, there are various special zones where English is the main rule, such as the English Area, where anyone caught speaking Indonesian will be given a light punishment, like push-ups or singing an English song in front of their peers. This system encourages learners to continuously think and speak in English, thus improving their skills more quickly. Beyond the language policy, the social environment in *Kampung Inggris* is also very supportive of learning. Many learners come from various regions with the same goal of improving their English. This creates a supportive community throughout the learning process. Extracurricular activities, such as group discussions, debates, and the English Club, further strengthen learners' language skills. Furthermore, the numerous tutors and native speakers who frequently interact with learners also provide opportunities for them to hear and imitate more natural pronunciation. With an environment that consistently encourages the use of English in various situations, participants learn theory and develop habits that will continue even after completing the course at *Kampung Inggris*.

"It was difficult at first because I was not used to speaking English every day. But after a few weeks, I started to feel confident because everyone here speaks English" (ZB, 23, fresh graduate).

From this interview, it can be concluded that an environment that supports English practice plays a significant role in boosting learners' confidence. Continuous interaction accelerates the process of natural language acquisition.

The costs are relatively more affordable than courses in big cities.

One of the main reasons many learners choose Kampung Inggris Pare is its much more affordable cost than English courses in larger cities. In *Kampung Inggris*, various learning programs are available at varying prices, ranging from hundreds of thousands to several million rupiah, depending on the duration and intensity of the program. For example, a two-week intensive course can cost around Rp 500,000–Rp 1,500,000, including classes and accommodation. Compared to English courses in Jakarta, Surabaya, or Bandung, which can reach millions of rupiah per month, the cost at *Kampung Inggris* is clearly more affordable for many groups, especially students. Furthermore, many course institutions in *Kampung Inggris* offer complete packages that include course fees, accommodation, and meals at a low price, so participants do not have to incur significant additional costs during their stay. In addition to the affordable course fees, the cost of living in *Kampung Inggris* is also relatively low. Prices for food, accommodation, and daily necessities are much lower than in larger cities. For example, food prices at food stalls around *Kampung Inggris* range from Rp 10,000 to Rp 20,000 per portion, while dormitory or boarding house rentals can range from Rp 200,000 to Rp 500,000 per month. Supporting facilities such as bicycle rentals, laundry services, and internet access are also available at relatively low prices. With these more affordable prices, many people find studying in *Kampung Inggris* a highly effective investment in improving their English skills without spending much money, thus attracting more learners from various economic backgrounds.

"I want to learn English, but courses in big cities are costly. Here, I can get an intensive study program at a more affordable price," (RC, 19, high school graduate).

The lower cost is an important factor for many learners. It allows more people from various economic backgrounds to access quality English education.

Recommendations from friends or alumni

One of the strongest factors driving learners to choose *Kampung Inggris* Pare is recommendations from friends or alums who have experienced the benefits of studying there. Many learners initially learn about *Kampung Inggris* through stories from friends, relatives, or colleagues who have taken courses and experienced improved English skills. These direct testimonials from people they know provide confidence and motivation for prospective learners to try learning in Pare. Furthermore, many *Kampung Inggris* alums share their experiences through social media, blogs, and YouTube videos, further strengthening the positive image of this place as an effective and enjoyable center for English learning. Beyond personal recommendations, numerous learning communities and online forums discuss the experience of studying at *Kampung Inggris*. In social media groups like Facebook or WhatsApp, alumni often share information about the best programs, tips for choosing a course, and experiences in Pare. Some courses even have strong alum networks, which help guide prospective participants in choosing a program that suits their needs. The existence of these alum communities creates a domino effect: the more people who benefit from *Kampung Inggris*, the more they recommend it to others. Thus, recommendations from friends or alums are a significant factor in attracting new learners to come and study at *Kampung Inggris*.

"My sister studied here, and she said the learning was very effective. After taking the course, she got a better TOEFL score. That is what convinced me to come here," (DS, 22, student).

Positive alum experiences contribute to the increase in enrolment. The success of *Kampung Inggris* graduates in improving their English skills is a decisive promotional factor through word-of-mouth marketing.

The existence of a community and a fun learning system

Kampung Inggris Pare's main attractions are its strong learning community and engaging learning system. Unlike English courses in big cities, which are often formal and rigid, *Kampung Inggris* offers a more relaxed yet effective atmosphere. Learners study in the classroom and participate in various interactive activities such as group discussions, educational games, debates, and even simulated real-life conversations. This varied learning method makes the learning process more enjoyable and less boring.

Furthermore, many courses implement a hands-on, practice-based learning system, where participants are encouraged to communicate in English from the very first day of class. Beyond the engaging methods, the strong community is also crucial in making learning at *Kampung Inggris* more effective. Learners come from various regions in Indonesia, but they share the same goal: improving their English skills. This creates a supportive environment where participants can learn together, share experiences, and motivate one another. This community is also strengthened by various social and cultural activities, such as motivational sessions, social events, and outdoor activities that integrate English in real-life situations. With a fun learning system and a supportive community, learners improve their English skills, build a vast network of friends, and enrich their experience while studying at *Kampung Inggris*.

"I like studying here because it does not feel like school. Many interesting activities like debates, discussions, and games make learning more exciting."
(ME, 20 years old, student).

The comfort factor and engaging learning methods are key attractions. Learning in a fun atmosphere motivates participants to continue improving their skills.

Flexible learning schedule (choose course duration)

One of the advantages of *Kampung Inggris Pare*, which attracts many learners, is its flexibility in choosing the course duration. Unlike English courses in big cities, which typically have fixed schedules and long durations, *Kampung Inggris* offers a variety of program options with durations that can be tailored to the learner's needs. From a one-week super-intensive program to a two-week regular course, to a long-term program lasting three to six months, all are available to suit the needs and time available of the participants. This flexibility is highly beneficial for various groups, such as students on school holidays, university students looking to fill their time before college, and employees looking to improve their English skills without leaving work for an extended period. Furthermore, this flexibility allows participants to set their own learning pace. Intensive programs are available for those seeking quick results with study schedules from morning to night. In contrast, classes are available with a lighter frequency for those seeking a more relaxed pace. Some course institutions also offer tiered packages, where learners can take a basic program first, then progress to more advanced programs. With this flexibility, *Kampung Inggris* Pare has become a learning center that can adapt to learners' diverse needs and preferences, attracting more and more people to study there without being limited by time constraints.

"I only have one month before starting work. At Kampung Inggris, I can choose an intensive program that fits my time," (FX, 24, prospective employee).

The flexibility in choosing course duration makes *Kampung Inggris* attractive to a wide range of groups, including those with limited time to study. *Kampung Inggris* offers a variety of course durations, ranging from two weeks to six months. This provides flexibility for learners with varying schedules.

Economic factors (*Kampung Inggris* offers affordable course and accommodation packages)

One of the main factors that makes *Kampung Inggris Pare* so popular is its affordable costs, especially in terms of course and accommodation packages. Many course institutions in *Kampung Inggris* offer learning packages that include course fees and accommodation at a much lower price than similar courses in larger cities. For example, a two-week course can cost from IDR 500,000 to IDR 1,500,000, depending on the intensity and facilities provided. Compared to courses in Jakarta or Surabaya, which can cost millions of rupiah per month without additional facilities, *Kampung Inggris* offers a more economical option for learners from various economic backgrounds. Furthermore, many course packages offer comprehensive programs, including speaking, grammar, and pronunciation classes, and supporting facilities such as certificates and learning modules at no additional cost. In addition to the low course fees, accommodation in *Kampung Inggris* is also very affordable. Various housing options are available, from simple dormitories costing around Rp 200,000 to Rp 500,000 per month to more comfortable boarding houses at competitive prices. Some dormitories even implement an English Area system, where residents must

speak English, ensuring a more optimal learning environment. Furthermore, daily necessities such as food, transportation, and laundry are relatively low-cost compared to larger cities. With its affordable course fees and accommodation, *Kampung Inggris Pare* is an ideal destination for those looking to study English intensively without spending much money, making the opportunity to improve their language skills more inclusive for all groups.

"I can get a course package and accommodation for a cheaper price than if I were studying in a larger city," said (GR, 21, student).

Many participants choose *Kampung Inggris* because the course and accommodation package are more affordable than courses in larger cities. The combination of affordable courses and accommodation makes *Kampung Inggris* a more economical option for many learners. This factor is crucial in attracting participants from various regions.

3) Dominant Factor Analysis

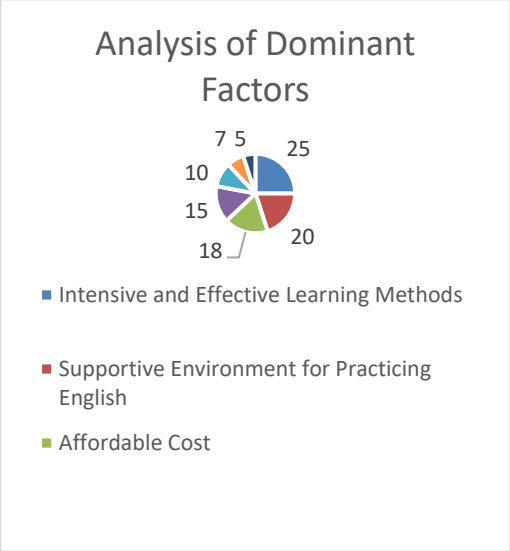

Figure 1. Dominant Factor Analysis

Based on the dominant factor analysis diagram for selecting *Kampung Inggris Pare*, the primary factor influencing learners' decisions is the Intensive and Effective Learning Method (25%). This indicates that many learners are attracted to *Kampung Inggris* because its teaching methods differ from typical English courses. Learning at *Kampung Inggris* is known for being more interactive, using a hands-on approach, and offering an immersion-based program that allows participants to master English more quickly. Furthermore, an environment that supports daily English practice (20%) is also a significant factor. Learners find the learning environment encouraging them to speak English inside and outside the classroom, enabling their language skills to develop more naturally.

Economic factors, including affordable course fees and accommodation (18%), are another reason that encourages many to choose *Kampung Inggris* over courses in larger cities, which tend to be more expensive. Recommendations from friends or alums (15%) also significantly influence the learning process, as many learners come based on the positive experiences of others who have studied there. Furthermore, a fun community and learning system (10%) made learners feel more comfortable and motivated to continue learning. Flexibility in choosing course duration (7%) and attractive economic packages (5%) were also considered at smaller percentages. Overall, this diagram illustrates that learners' decisions in choosing *Kampung Inggris* are based on a combination of learning methods, a conducive environment, and supportive economic aspects.

DISCUSSION

This study aims to analyze the factors that motivate learners to choose *Kampung Inggris Pare* as their primary destination for improving their English skills. Using both qualitative and quantitative approaches, the study involved 40 respondents from various regions in Indonesia. Demographic analysis revealed that most learners were university students and recent graduates seeking to improve their English skills for academic and professional purposes. Furthermore, respondents came from diverse educational backgrounds, with a predominance of high school and college students. Quantitative data showed that over 70% of participants chose *Kampung Inggris* due to the effectiveness of the learning methods, the supportive learning environment, and the more affordable cost compared to courses in larger cities.

In-depth interviews revealed that *Kampung Inggris's* immersion-based learning method was key to improving participants' communication skills. The intensive learning system, active interaction with tutors and fellow participants, and the rules for using English in everyday life created a conducive

environment for improving speaking skills (Putri et al., 2024). Furthermore, the strong learning community and dormitory system supporting English practice were beautiful to participants (Thahira et al., 2023). Zenny Oktamia Rachman et al. (2022) explained that economic factors are also a significant consideration, as course fees at *Kampung Inggris* are relatively cheaper than conventional courses in large cities, allowing more people to access quality English learning.

Overall, this study found that the combination of intensive learning methods, a supportive environment, flexible study times, and economic factors is the main reason learners choose *Kampung Inggris*. These results confirm that the material taught and the practical experience gained in a supportive environment determine success in learning English. These findings can serve as a reference for other language education centers in developing more effective and applicable learning systems.

The results of this study have significant implications for the field of language learning, particularly in the development of effective learning methods and environments. The success of *Kampung Inggris Pare* demonstrates that the immersion learning approach and intensive learning methods can improve English language skills more quickly and efficiently than conventional methods (Pratiwi et al., 2020). This indicates that other language education institutions, both formal and informal, can adapt a similar concept by creating learning environments that encourage active English language practice in everyday life (Dewi et al., 2021; Khoiriyah & Mujiyanto, 2022; Pratiwi et al., 2020). Furthermore, flexibility in course program selection is an important factor that can be implemented in various educational institutions to adapt to individual language learning needs (Nurhayati et al., 2013; Yusuf Rehan, 2022).

From the research interpretation, it can be concluded that learners' decisions to choose *Kampung Inggris* are influenced not only by academic factors but also by economic and social factors. Intensive learning methods provide more optimal results because course participants are directly involved in daily English practice inside and outside the classroom. Furthermore, continuous social interaction in English creates a conducive environment for improving communication skills (Malik et al., 2020). Cost is also a key consideration, as *Kampung Inggris* offers more affordable courses than language education institutions in major cities, thus opening up opportunities for more people to obtain quality language education (Sukarni, 2018).

Furthermore, this study revealed that recommendations from alums and a pleasant learning community also influence learners' interest in attending *Kampung Inggris*. This suggests that positive learning experiences and fellow learners' social support significantly increase learning motivation (Nasar et al., 2023; Novia et al., 2024). Thus, this study confirms that a holistic approach combining effective learning methods, a supportive social environment, and affordable economic aspects can be a key strategy in developing English learning centers in Indonesia.

The results of this study align with various previous studies that have discussed the effectiveness of immersion learning methods in language learning. One relevant study is S. Krashen's (2001) study on Second Language Acquisition Theory, which emphasizes the importance of meaningful language input and a supportive environment in accelerating the process of second language acquisition. This concept is particularly evident in the learning system at *Kampung Inggris Pare*, where course participants are intensively exposed to English in daily interactions, thereby accelerating their speaking and comprehension skills. Furthermore, research by Nurhayati et al. (2013), which examined the effectiveness of learning methods at *Kampung Inggris Pare*, found that active communication-based methods, such as the direct method and total physical response (TPR), significantly improved the speaking skills of course participants. This reinforces the findings of this study, which demonstrate that intensive, hands-on teaching methods are more effective than theory-based methods in conventional classrooms.

However, compared to research by Hidayad et al. (2024) on English language learning in formal institutions such as universities, there are significant differences in the approach and results. The study shows that language learning at universities tends to be more theory-based with less practice, resulting in slower improvement in speaking skills than in *Kampung Inggris*. This confirms that an interactive, practice-based learning environment, such as that implemented in

Kampung Inggris Pare, has the advantage of accelerating the achievement of English language competency more effectively than conventional learning methods (Adawiyah et al., 2022; Hamidah et al., 2023; Ilmudinulloh et al., 2022).

This study's novelty lies in analyzing the dominant factors influencing learners' decisions to choose *Kampung Inggris*, a topic not widely explored in previous research. This study provides a new perspective on how combining teaching methods, learning environments, and social and economic factors can shape Indonesia's thriving English language learning ecosystem. For future research, this study recommends further exploration of the long-term effectiveness of *Kampung Inggris* learning methods. Further studies could also compare the success of learners taking courses in *Kampung Inggris* with those studying in conventional or digital-based courses. In addition, research on the sustainable impact of learning experiences in *Kampung Inggris* on careers and the use of English in the workplace could be an interesting topic for further research.

CONCLUSION

The conclusion of this study shows that *Kampung Inggris Pare* has become a popular English learning center due to several key factors: intensive and effective learning methods, an environment that supports daily English practice, and more affordable course fees compared to course institutions in large cities. Furthermore, alum recommendations, a fun learning community, and flexible course times are important factors in students' decisions to choose *Kampung Inggris*. The analysis of dominant factors found that intensive learning methods were the most influential factor in students' decisions, followed by a supportive learning environment. This study contributes to scientific knowledge by strengthening immersion learning in the context of English learning in Indonesia. These findings align with second language acquisition theory, which emphasizes the importance of an interactive and intensive environment in improving language skills. Furthermore, this study can be a reference for language education institutions to develop hands-on learning methods and create a learning environment that better supports English mastery. The learning model at *Kampung Inggris Pare* can inspire other educational institutions in designing more applicable and learner-oriented curricula. Although this study provides valuable insights, several limitations need to be considered. One reason is the limited sample size of only 40 learners, which may not fully represent the entire population of course participants in *Kampung Inggris*. Furthermore, this study relies primarily on qualitative data from interviews and questionnaires, thus not fully describing the long-term impact of *Kampung Inggris's* learning methods on improving English language skills. This study also failed to explore in-depth the variations in course programs and differences in effectiveness between course institutions in *Kampung Inggris*. For future research, it is recommended that studies with a broader scope and a larger sample size be conducted to provide more representative results. Furthermore, further research could focus on a comparative analysis of the effectiveness of learning in *Kampung Inggris* and in formal institutions, and its impact on the career development of course participants. Longitudinal research could also be conducted to determine how learning in Kampung Inggris improves English skills in the long term. Thus, this research can serve as a basis for developing more effective and applicable learning models in various language education institutions in Indonesia.

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FLIP: Foreign Language Instruction Probe
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Generative AI and the Future of Creativity: Threat or Catalyst for Innovation?

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Abstract

The advent of generative AI has sparked widespread debate about its implications for creativity and innovation. This article explores the dual nature of generative AI as both a potential threat and a catalyst for creative progress. While AI systems are capable of producing art, literature, music, and design with remarkable efficiency, concerns have emerged regarding the erosion of human-centered creativity and the risk of homogenization in artistic expression. On the other hand, proponents argue that AI serves as a powerful tool that expands the boundaries of creativity by augmenting human capabilities, fostering new forms of artistic collaboration, and accelerating innovation in various fields. This article critically examines both perspectives, analyzing the role of generative AI in shaping the future of creativity. It highlights the need for ethical frameworks and a balanced approach to integrating AI technologies, ensuring that human imagination remains central to creative endeavors while leveraging AI's potential for transformative innovation.

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INTRODUCTION

Generative Artificial Intelligence (AI) refers to a category of machine learning models capable of producing content that resembles what humans can create, such as text, images, music, and even video (Anantrasirichai & Bull, 2022). Unlike traditional AI systems, which focus on classification or prediction tasks, generative AI creates new data based on patterns learned from existing datasets (Hofmann et al., 2021). These systems are driven by complex algorithms that simulate creativity by generating

novel outputs from input data, often through the use of neural networks, such as Generative Adversarial Networks (GANs) and Transformer models like GPT (Generative Pre-trained Transformer).

GANs, for example, consist of two competing neural networks—one generates content, and the other evaluates it, forcing the generator to improve its output over time (Alqahtani et al., 2021; Creswell et al., 2018). Transformer models like GPT, on the other hand, are trained on vast amounts of text data, enabling them to generate human-like text by predicting the next word or phrase based on context. Generative AI models are remarkable for their ability to create diverse and sophisticated outputs that can be indistinguishable from human-created content, blurring the lines between machine-generated and human-made works.

In creative fields, generative AI has gained traction due to its ability to assist artists, writers, and designers in producing new ideas or enhancing their creative process (Ooi et al., 2023; Washington, 2023). For instance, AI can generate images based on textual descriptions, compose music that mimics specific styles, or write entire articles based on a few input sentences. This emerging technology is transforming the landscape of creativity, offering powerful tools for professionals while simultaneously raising questions about originality, authorship, and the future of human creativity in an increasingly automated world.

Artificial Intelligence has made significant strides in creative fields, demonstrating its ability to generate art, music, literature, and even complex designs with impressive sophistication (Miller, 2019). In visual arts, AI-powered tools like DALL-E and Midjourney can create original artwork from text descriptions, blending styles and concepts in ways that challenge traditional artistic boundaries (Sabry, 2023). These systems analyse vast datasets of images, learning the features and structures that define different art forms, allowing them to produce everything from abstract paintings to photorealistic landscapes. Designers and architects are also utilizing AI to automate parts of the design process, generating innovative concepts and experimenting with structures that might be difficult for humans to conceive alone.

In literature, AI models like GPT-4 have demonstrated the ability to write coherent and contextually appropriate prose, poetry, and scripts (Chakrabarty, 2024; Cho, 2023). These models can mimic the styles of famous authors, generate dialogue for characters, or even complete unfinished works, offering new possibilities for storytelling and content creation (Umar et al., n.d.). In the music industry, AI tools are being used to compose melodies, harmonize tracks, and replicate the styles of specific genres or artists. These capabilities extend to film and video production, where AI is being used for scriptwriting, editing, and even the generation of deepfake technology for creating realistic digital actors. AI's role in creative industries is continually evolving, making it a powerful tool for artists and creatives who want to explore new ideas, automate routine tasks, and push the boundaries of what is creatively possible.

The influence of AI in creative industries is expanding rapidly, transforming how art, design, music, and writing are conceived and produced (Bordàs Vives, 2023; Miller, 2019). With tools like Adobe's AI-powered design assistants, musicians using AI-driven composition software, and even filmmakers employing AI for editing and special effects, creative professionals are increasingly integrating AI into their workflows. These AI tools enhance productivity by automating repetitive tasks, generating multiple variations of creative ideas, and even producing entirely new works of art. AI's ability to analyse large datasets allows it to mimic styles, predict trends, and suggest novel approaches, giving creators

the freedom to focus more on conceptual aspects of their work rather than manual execution.

Beyond individual artists, AI is reshaping the broader creative economy (Holford, 2019). Major companies in entertainment, fashion, and media are investing heavily in AI technologies to optimize content creation, marketing, and distribution. Streaming platforms, for example, use AI to personalize content recommendations and even generate promotional materials like trailers and posters. In fashion, AI-driven tools help designers forecast trends, automate pattern creation, and develop custom designs. As AI continues to permeate creative industries, it is not only changing the way creative professionals work but also influencing the types of content and experiences that consumers engage with. This growing influence of AI raises important questions about the balance between human creativity and machine-generated content, as well as the future role of artists in an increasingly automated world.

As AI's role in creative industries expands, concerns about its potential impact on human creativity have intensified (Dwivedi et al., 2021; Hearn, 2020). Critics argue that reliance on AI for generating content could lead to a reduction in originality and artistic expression, as creators may begin to depend too heavily on algorithms to produce ideas. By automating the creative process, AI might stifle the unique and spontaneous aspects of human creativity that arise from personal experience, emotion, and intuition. Some fear that AI-generated art and content, while often impressive, could become formulaic, lacking the depth and nuance that comes from human imperfection and individuality. Additionally, there is concern that as AI-generated content becomes more prevalent, audiences may start to devalue human-created works, leading to a homogenization of creative output across industries.

Moreover, the increasing use of AI raises ethical concerns about authorship and ownership in the creative world (Bisoyi, 2022). When AI generates art, music, or literature, questions arise about who truly owns the rights to the work—the individual who inputs the data or the AI system that produced the output? This challenges traditional notions of creativity, intellectual property, and the value of human labour in artistic endeavours. There is also anxiety that as AI becomes more proficient in generating high-quality content, it could lead to job displacement in creative industries, with machines taking over roles that were once reserved for human artists, writers, designers, and musicians. These concerns underscore the need for ongoing dialogue about the ethical, cultural, and societal implications of AI's growing influence on creativity.

Proponents of AI in creative industries argue that AI can serve as a powerful tool for enhancing, rather than replacing, human creativity (Lim, 2018). AI-driven systems can assist artists, designers, and writers by automating repetitive or time-consuming tasks, allowing creators to focus more on conceptual work and innovation. For instance, AI can quickly generate multiple variations of a design, helping artists explore different creative directions faster than they could manually. Writers can use AI to brainstorm ideas, overcome writer's block, or generate drafts, which they can then refine and personalize. In this way, AI acts as a collaborator, augmenting human creativity by providing new tools and capabilities that expand the creative process.

AI can push creative boundaries by offering novel possibilities that human creators might not have considered (Jennings, 2010). For example, generative AI can blend different artistic styles, create entirely new visual or musical patterns, and suggest combinations of ideas that lead to innovative outcomes (Ali Elfa & Dawood, 2023). By analyzing vast amounts of data, AI can identify trends and offer creative insights that can inspire human creators. This ability to introduce fresh perspectives and break

away from conventional patterns has led some to view AI as a catalyst for creativity, encouraging experimentation and innovation in ways that might not be possible through human effort alone. Far from diminishing creativity, AI has the potential to amplify it by providing creators with new tools to explore uncharted artistic territories.

The purpose of this study is to critically examine the impact of generative AI on human creativity, addressing the central question of whether this technology represents a threat to the originality and autonomy of creators or a catalyst that enhances and expands creative possibilities. As generative AI continues to develop and integrate into creative fields such as art, music, literature, and design, it is crucial to understand how this technology influences the creative process. By analyzing AI's role in generating new content, aiding in the creative process, and potentially replacing certain creative tasks, this study seeks to provide a balanced view of the opportunities and challenges that AI presents for human creativity.

METHOD

The study was conducted in a school in Cirebon, West Java. The sample consisted of ten teachers from a school in Cirebon who participated in the English language training program. A qualitative approach (Umar et al., 2024) with a case study approach was used to collect data. Methods used in the collection of data included observations, questionnaires, and in-depth interviews.

RESULTS AND DISCUSSIONS

AI-generated creative works often stand out for their technical precision and ability to mimic a wide range of styles. These works can replicate patterns, themes, and even emotional tones that have been fed into the AI during its training, allowing it to produce visually striking art, harmonious music, or coherent writing with impressive consistency. One key difference between AI-generated and human-generated works, however, lies in the source of inspiration and intention. AI draws from vast datasets of existing content, making connections based on statistical probabilities, but it lacks the personal experiences, emotions, and cultural context that typically inform human creativity. This can sometimes result in AI-produced works that, while technically proficient, may feel impersonal or lacking in the depth and intentionality that comes from a human creator's unique perspective.

On the other hand, there are also striking similarities between AI and human-generated creative works, particularly when it comes to their outward appearance or structure. AI-generated content can often be indistinguishable from that created by humans, whether it's an abstract painting, a pop music track, or a piece of poetry. The sophistication of generative AI models, such as GANs and Transformer-based models, enables them to produce works that closely resemble those made by human artists, sometimes even surpassing human creators in terms of speed and variation. However, while AI can emulate human creativity, it typically lacks the underlying narrative, intention, and context that drive human creators, making the resulting works similar on the surface but different in their origins and motivations.

AI-generated content often impresses with its complexity and ability to mimic the intricacies of human-made art, music, and literature. Algorithms trained on vast datasets can produce visually detailed images, intricate melodies, or grammatically complex text, leading to a perception of high technical proficiency. However, when it comes to perceived originality, there are mixed views. While some AI-generated works may appear novel, they are typically derived from patterns in the data that the AI has been exposed to. This reliance on pre-existing content often results in creations that can feel familiar, echoing existing

styles rather than introducing entirely new ones. As a result, many viewers or consumers of AI-generated content perceive it as innovative on a technical level but lacking in true originality when compared to human creativity, which is driven by personal experiences and unpredictable bursts of inspiration.

The emotional depth of AI-generated content is another area where human perceptions tend to diverge. While AI can replicate the superficial aspects of emotional expression—such as creating a painting with dark, brooding tones or generating a melancholic melody—it struggles to capture the nuanced emotional complexity that often characterizes human art. Human creators imbue their work with layers of meaning and personal emotion that resonate deeply with their audience. In contrast, AI-generated content, even when visually or sonically compelling, is often perceived as emotionally shallow or hollow, as it lacks the lived experiences and emotional intent behind human creativity. These patterns suggest that while AI can create complex and technically sophisticated works, it faces limitations in evoking the same sense of emotional authenticity and originality that is typically associated with human-made creations.

1. **Qualitative Insight**

Many creatives view generative AI as a valuable tool that enhances their artistic capabilities and expands their creative horizons. For some, AI serves as a collaborator that can help overcome creative blocks and provide fresh ideas. Artists, for instance, use AI algorithms to generate multiple variations of a design, allowing them to explore new aesthetic possibilities and refine their vision more efficiently. Writers leverage AI for brainstorming, drafting, and even generating content that can inspire or complement their own writing. By automating routine tasks and offering new creative possibilities, AI enables these professionals to focus more on their core artistic vision and experiment with ideas that might otherwise be too time-consuming or complex to pursue.

Conversely, other creatives express concerns about the impact of AI on their work, particularly regarding issues of originality and artistic integrity. Some worry that reliance on AI might dilute the personal touch and emotional depth that characterize human-made art. They argue that while AI can produce impressive results, it lacks the unique perspective and lived experience that come from human creativity. Additionally, there is apprehension about the potential for AI to replace human roles in creative industries, leading to fears of job displacement and a homogenization of artistic output. These creatives emphasize the importance of maintaining a balance between leveraging AI as a tool and preserving the essence of human artistry, advocating for a thoughtful integration of technology that supports rather than supplants individual creativity.

AI has notably enhanced the creative process in various ways, offering tools that streamline workflows and introduce novel possibilities. In the realm of visual arts, AI-powered platforms like DALL-E and Art breeder allow artists to experiment with new styles and compositions quickly. By inputting specific parameters or descriptions, artists can generate a wide array of visual ideas, which can then be refined or incorporated into their work. Similarly, musicians use AI to compose complex pieces, create harmonies, and experiment with sounds that might be difficult to achieve manually. These AI tools enable creatives to push the boundaries of their work, explore new avenues of expression, and accelerate the production process, effectively expanding their creative

potential and opening doors to previously unexplored artistic territories.

On the other hand, AI has also presented challenges that can hinder the creative process. For example, when AI is used extensively to generate content, there is a risk of producing work that feels formulaic or lacks the unique, personal touch of human creativity. In fields like writing and design, some argue that reliance on AI for generating ideas or drafts can lead to a homogenization of content, where the output becomes predictable and repetitive. Additionally, there are concerns that the automation of creative tasks might devalue the skill and effort involved in traditional artistry, potentially leading to a loss of the nuanced, emotional depth that human creators bring to their work. These issues highlight the need for a balanced approach to integrating AI into creative processes, ensuring that technology complements rather than replaces the rich, individualized aspects of human creativity.

The integration of AI into creative processes has sparked an ongoing discussion about finding the right balance between leveraging technology and preserving human creativity. AI, with its ability to analyse vast datasets and generate complex outputs, serves as an invaluable tool that can enhance productivity, inspire new ideas, and streamline repetitive tasks. For instance, AI can automate mundane aspects of design or writing, allowing creatives to focus on the more nuanced and imaginative elements of their work. However, while AI can provide significant support, it is crucial to recognize that human creativity remains the driving force behind truly innovative and emotionally resonant art. The essence of human creativity lies in its capacity for personal expression, spontaneity, and the ability to infuse work with unique perspectives and experiences that AI, with its reliance on pre-existing data, cannot replicate.

Maintaining a balance between AI and human creativity involves using AI as a complementary tool rather than a replacement. By embracing AI's capabilities to handle routine tasks and generate preliminary ideas, creatives can free up time to explore deeper concepts and experiment with new forms of expression. This collaborative approach ensures that technology amplifies rather than diminishes human creativity. It also emphasizes the importance of retaining the core elements of human artistry, such as emotional depth, originality, and personal insight, which are essential for creating meaningful and impactful works. Ultimately, the successful integration of AI into the creative process depends on how effectively it is used to support and enhance human ingenuity, rather than overshadowing the intrinsic qualities that define artistic and creative endeavours.

2. Key Themes in the Debate

AI as a creative assistant is often viewed as a powerful tool that enhances and supports human creativity rather than competing with it. As an assistant, AI can automate routine tasks such as data analysis, pattern recognition, and preliminary drafts, allowing human creators to focus on the more innovative and subjective aspects of their work. For example, AI can help designers by generating numerous design prototypes based on specific criteria, which designers can then refine and customize according to their vision. Similarly, in writing, AI can produce outlines or suggest content ideas that writers can expand upon, effectively streamlining the creative process and providing valuable inspiration. In this role, AI acts as a collaborator that enhances human capabilities, helping creatives explore

new possibilities and achieve their artistic goals more efficiently.

Conversely, AI as a creative competitor raises concerns about its potential to overshadow human creativity by producing work that rivals or even surpasses that of human creators. In fields such as visual art, music, and literature, AI systems can generate content that is technically proficient and, in some cases, indistinguishable from human-made works. This has led to debates about whether AI-generated content might diminish the value of human-created art and potentially displace human creators. As AI becomes more advanced, the distinction between machine-generated and human-generated content becomes less clear, leading to concerns about the future role of human artists and writers. While AI's capabilities as a competitor can drive innovation and push the boundaries of creativity, they also prompt discussions about the ethical and cultural implications of AI's growing presence in creative fields.

The rise of AI in creative fields has sparked concerns about the potential devaluation of human creativity, as AI-generated content becomes increasingly prevalent and sophisticated. One major concern is that AI's ability to produce high-quality art, literature, and music at scale might overshadow the value of human-created works. As AI systems generate content quickly and efficiently, there is a risk that the uniqueness and effort associated with human creativity could be diminished. This could lead to a perception that human-created works are less valuable or less relevant in comparison to the vast output of AI systems. The fear is that this shift in perception might undermine the appreciation for the personal and emotional investment that goes into human artistry, potentially affecting the livelihoods of artists and creators who rely on their unique contributions.

Additionally, there are concerns that the widespread use of AI in creative processes might lead to a homogenization of artistic output, where originality and personal expression become less prominent. As AI generates content based on patterns and existing data, there is a risk that creative works could become formulaic or lack the distinctive qualities that arise from human experience and individuality. This could result in a cultural landscape where AI-generated content, while technically proficient, lacks the depth and diversity of perspectives that human creators bring. The potential for AI to standardize creative output raises questions about how society values and distinguishes between machine-generated and human-generated art, and what this means for the future of creativity and artistic expression.

AI holds significant potential to push creative boundaries by exploring uncharted territories and generating novel art forms that might not be conceived through traditional methods. By leveraging its ability to analyse vast datasets and identify intricate patterns, AI can create entirely new styles and techniques that blend or transcend existing artistic genres. For instance, AI-generated art can combine elements from disparate art movements, resulting in innovative visual compositions that challenge conventional aesthetics. In music, AI algorithms can compose symphonies that integrate unusual rhythms or harmonies, creating soundscapes that push the limits of traditional genres. These AI-driven explorations open up new possibilities for artists to experiment with and integrate cutting-edge techniques into their work, potentially leading to the emergence of entirely new forms of artistic expression.

Moreover, AI's capacity to simulate and combine diverse influences can lead to the creation of hybrid art forms that break traditional boundaries. For example, AI tools can generate interactive art experiences that respond to viewers' inputs in real time, blending visual art with immersive technology. In literature, AI can create dynamic narratives that evolve based on reader choices, offering a new kind of storytelling that adapts to individual preferences. This potential for AI to innovate and experiment fosters an environment where creativity can flourish in unprecedented ways, encouraging both artists and audiences to embrace and explore novel forms of art. As AI continues to advance, its role in pushing creative boundaries and introducing new art forms promises to enrich the cultural landscape with fresh and imaginative possibilities.

3. Implications for the Future of Creativity

Generative AI is poised to significantly reshape creative industries by automating various aspects of the design process and introducing new roles and workflows. In fields such as graphic design and architecture, AI tools can rapidly generate multiple design prototypes based on specific parameters, allowing designers to explore a wider range of options in less time. This automation not only streamlines the design process but also enhances efficiency by reducing the time spent on repetitive tasks. AI-driven tools can assist in creating complex layouts, optimizing patterns, and even generating detailed visualizations, thereby enabling designers to focus more on conceptual and strategic elements. The integration of AI in design processes can lead to increased productivity and the ability to tackle larger and more complex projects with greater ease.

Additionally, the rise of generative AI is creating new roles and opportunities within creative industries. As AI becomes more prevalent, there is a growing demand for professionals who can bridge the gap between technology and artistry, such as AI trainers, data curators, and AI ethicists. AI trainers work on improving and customizing AI models for specific creative tasks, while data curators ensure that the datasets used for training AI are diverse and representative. AI ethicists focus on addressing the ethical implications of AI in creativity, such as issues of authorship and bias. These emerging roles reflect a shift towards a more technology-integrated creative landscape, where human expertise is crucial in harnessing AI's potential while maintaining artistic integrity and innovation. The reshaping of creative industries through AI promises to bring about both enhanced efficiency and new career opportunities, transforming how creativity is practiced and managed.

The integration of AI into creative processes brings significant ethical considerations, particularly regarding intellectual property rights and authorship. As AI systems generate creative works based on patterns and data from existing content, questions arise about who holds the rights to these AI-produced creations. Traditional intellectual property laws are centred around human creators and their original contributions, but AI challenges these frameworks by producing works that are derived from vast datasets rather than individual inspiration. This raises complex issues about the ownership of AI-generated content and whether it should be attributed to the developers of the AI, the users who input the data, or the AI itself. Addressing these questions requires a re-evaluation of existing intellectual property laws to accommodate the unique nature of AI-

generated works and ensure that creators are fairly recognized and compensated.

Furthermore, the ethical implications of AI in creativity extend to concerns about copyright infringement and the potential misuse of proprietary content. AI systems often train on extensive datasets that may include copyrighted material, leading to questions about whether this constitutes a violation of intellectual property rights. The risk of AI reproducing or remixing copyrighted works without proper authorization or compensation highlights the need for clear guidelines and safeguards to protect original content creators. Additionally, the potential for AI to generate content that closely resembles existing works raises concerns about originality and the boundaries of fair use. Addressing these ethical considerations is crucial for developing a balanced approach that supports innovation while respecting the rights and contributions of human creators.

The integration of AI into creative training presents an opportunity to fundamentally shift educational approaches, providing students with new tools and methodologies to enhance their learning experiences. In design, art, and writing programs, incorporating AI can enable students to experiment with advanced generative tools and explore innovative techniques that might not be available through traditional methods. For example, AI-driven software can help students analyse artistic styles, generate multiple design prototypes, or produce interactive storytelling elements, offering hands-on experience with cutting-edge technology. This exposure prepares students for the evolving landscape of creative industries, equipping them with skills to effectively utilize AI in their future careers and fostering a deeper understanding of how technology intersects with artistic expression.

Moreover, integrating AI into creative training can lead to the development of new curricula and pedagogical approaches that emphasize collaboration between human creativity and machine learning. Educational institutions may adopt interdisciplinary programs that combine elements of computer science, data analysis, and creative arts, encouraging students to develop both technical proficiency and artistic vision. By incorporating AI into project-based learning and real-world simulations, students can engage in practical applications of AI tools, learning how to leverage these technologies to enhance their creative processes. This shift not only prepares students for the demands of a technology-driven industry but also promotes critical thinking about the ethical and conceptual implications of AI in creative fields, fostering a holistic approach to education in the digital age.

CONCLUSION

Generative AI has a profound impact on creativity, offering both positive and negative dimensions that shape how art, design, and writing are approached. On the positive side, AI serves as a powerful tool for enhancing creativity by automating repetitive tasks, generating novel ideas, and exploring new artistic possibilities. It allows creators to rapidly prototype designs, experiment with various styles, and break through traditional creative boundaries. By analyzing extensive datasets, AI can provide unique insights and generate content that inspires new directions, effectively amplifying human creativity and efficiency. This supportive role helps artists, designers, and writers push their creative limits and produce innovative work that might not have been possible with traditional methods alone.

Conversely, there are concerns about AI potentially limiting human creative expression.

As AI-generated content becomes more prevalent, there is a risk that it could overshadow the originality and personal touch of human-created works. The reliance on AI for generating ideas or executing creative tasks might lead to a homogenization of artistic output, where works become formulaic or lack the depth and nuance derived from human experience. Additionally, the growing capability of AI to produce sophisticated content raises questions about authorship and the value of human creativity, potentially leading to the devaluation of traditional artistic skills. These negative aspects highlight the need for a balanced approach that leverages AI's capabilities while preserving and celebrating the unique contributions of human creators.

Based on the findings, generative AI emerges as both a potential threat and a catalyst for creativity, depending on how it is integrated and utilized within creative processes. On one hand, AI can act as a catalyst by providing new tools and methodologies that enhance artistic exploration, streamline workflows, and offer novel perspectives that inspire human creators. This capability enables artists, writers, and designers to push the boundaries of their work, experiment with innovative ideas, and achieve greater efficiency. On the other hand, AI presents challenges that could threaten the essence of human creativity, such as the risk of homogenization of artistic output and the potential devaluation of human-generated content. If over-reliance on AI leads to formulaic or repetitive works, it could diminish the unique qualities that come from personal experience and emotional depth. Ultimately, whether AI serves as a threat or a catalyst for creativity depends on how it is employed—whether as a supportive tool that enhances human ingenuity or as a dominant force that overshadows individual artistic expression. Balancing these aspects is crucial to ensuring that AI contributes positively to the creative landscape without undermining the value of human creativity.

Future research on generative AI's role in creative industries should focus on exploring its evolving impact on various artistic domains and assessing how it influences both the creative process and the value of human contributions. Investigating the ways in which AI tools can be integrated into different creative workflows, such as design, writing, and music, will provide insights into their potential to enhance or limit artistic expression. Additionally, examining case studies of AI's application in real-world creative projects can shed light on best practices for leveraging AI to support rather than overshadow human creativity. Research should also address the long-term effects of AI on job roles within creative industries, evaluating how these technologies reshape career paths and skill requirements for artists and creators.

Moreover, there is a critical need to develop ethical guidelines and frameworks to ensure that AI is used in ways that complement rather than replace human creativity. Future research should explore the ethical implications of AI in creativity, including issues of authorship, intellectual property, and the potential for bias in AI-generated content. Establishing clear guidelines on how AI can be employed ethically and responsibly will help preserve the value of human artistic contributions while harnessing the benefits of technological advancements. By focusing on these areas, researchers can contribute to creating a balanced approach that fosters innovation while upholding the integrity and uniqueness of human creativity in the age of AI.

The evolving relationship between technology and creativity reflects a dynamic interplay that continuously reshapes artistic practices and cultural expressions. As AI technologies advance, they offer new tools and methodologies that can augment human creativity, enabling artists to explore innovative forms of expression and streamline their workflows. However, this integration also raises critical questions about the role of technology in

defining the essence of creativity. While AI can generate content with impressive precision and complexity, it is essential to recognize that the true heart of creativity lies in human experience, emotion, and intuition. The challenge moving forward is to strike a balance where technology enhances rather than replaces these uniquely human elements, ensuring that the creative process remains deeply rooted in personal expression and originality.

Maintaining human-centred creativity amidst advancing AI technologies is crucial for preserving the authentic and emotional dimensions of artistic work. As AI becomes an increasingly prominent tool in creative industries, it is vital to emphasize the value of human insight, intuition, and emotional depth in artistic endeavours. By focusing on how technology can complement and support human creativity rather than overshadow it, we can foster an environment where technological advancements enhance rather than diminish the richness of human artistic expression. This approach ensures that as we embrace the possibilities offered by AI, we also honour and uphold the intrinsic qualities that define and drive human creativity, ultimately leading to a more integrated and harmonious creative landscape.

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Need Analysis Of CEFR Based Multisensorial Listening Activities For Middle School Students In Cirebon

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Abstract

This study explores the conceptual characteristics and classroom-based needs of implementing multisensory listening instruction aligned with the CEFR (Common European Framework of Reference) assessment. Using a qualitative needs analysis approach, the study aims to answer two research questions: (1) What are the characteristics of multisensory listening learning through the CEFR assessment? and (2) How are teachers and students' needs in teaching and learning multisensory listening through the CEFR assessment? The data were collected through conceptual synthesis of relevant literature and semi-structured interviews with two English teachers and two students at MTs Mafatihul Huda Cirebon, Indonesia. Findings revealed six core dimensions of multisensory listening: multimodal sensory engagement, emotional and motivational activation, cognitive-metacognitive scaffolding, technological and game-based facilitation, inclusivity and differentiated learning, and real-world cultural grounding. These dimensions support CEFR descriptors related to listening comprehension, sociolinguistic competence, and pragmatic awareness. Interview data further highlighted the need for CEFR-based listening materials that are emotionally engaging, culturally relevant, and adapted to the technological and pedagogical realities of local classrooms. Teachers expressed the need for practical resources and training in CEFR-oriented listening assessment, while students emphasized the importance of visual, contextual, and relatable content. The study concludes that effective implementation of multisensory listening through the CEFR requires an integrated approach that combines curriculum design, teacher support, and localized material development.

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INTRODUCTION

On the 4th podcast Dr. Mirjam Anugerahwati is of the opinion that the Indonesian curriculum has undergone many changes, these changes started from 1947 until now the merdeka curriculum. The curriculum in Indonesia has always been centralized, which means that everything is determined by the government, such as teaching methods and learning methods. Due to the covid-19 pandemic that hit the world, causing learning loss to occur. The effects of this pandemic have had an impact on the world of education. Apart from being left behind in learning, school closures have made children lose their enthusiasm for learning so that learning is lost. Loss of learning is the worst for kids. This learning loss is evidenced by a decrease in EPI and PISA. The levels of English proficiency in Asia vary widely, with Singapore ranked 6/72 in the world (Very High Proficiency

Country) in 2016, and Laos ranked 70/72 (Very Low Proficiency Country), according to the EF Proficiency Index (Lian, A. P & Sussex, R, 2018).

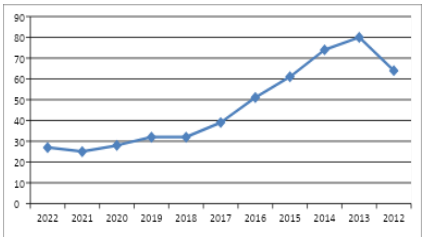

Figure 1.1 Chart of downgrades to Indonesia's EF EPI rating in the last ten years

Over the past decade, English proficiency in Asia has been more stable than in any other region, but that is not the case for individual countries. The results of the 2022 EPI survey put Indonesia in 81st place. This indicates that Indonesia is experiencing a decline, whereas, in the previous year, namely 2021, Indonesia was ranked 80th out of 122 countries. Indonesia experienced an increase in 2021, in 2020 it was ranked 74th and then increased to rank 80 in 2021. Then in 2022 Indonesia has decreased to rank 64th, which means we lost 64 points from 2012 to 2021. These results show that the level of literacy in Indonesia is truly in a literacy crisis situation.

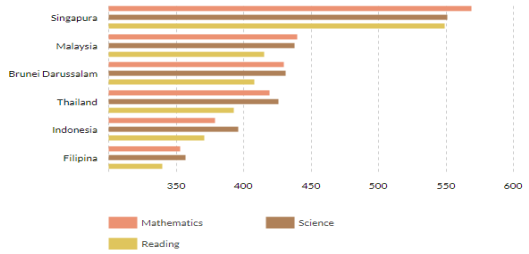

Figure 1.2 PISA 2018 in ASEAN

PISA stands for Program of International Student Assessment is an international study in the field of education organized by the OECD (Organization for Economic Co-operation and Development). PISA aims to encourage member countries to learn from each other about the education system so as to be able to build a better and more inclusive school culture effectively. The results of the 2018 PISA survey put Indonesia at 74th, or sixth from the bottom. There are three basic competencies surveyed by PISA, namely Science competence, Mathematics competence and reading competence. In the Science category, Indonesia received a score of 396, far below the OECD average score of 489. This score puts Indonesia in ninth place from the bottom (followed by 71 countries) with a decrease of 25 points. In the category of reading ability, Indonesia is ranked sixth from the bottom or 74th. Indonesia's average score is 371. This achievement is below the OECD average of 489. In the first podcast it was stated that Indonesia has suffered from severe learning losses in the last 10 years, dropping 64 points in the English prefix index. In the 5th podcast it is stated that there is a decline in English proficiency, only 50% of students have graduated at B2 level. All of these declines indicate that Indonesia is in a learning crisis. So that we can solve it, we must develop teaching materials that are in accordance with the existing curriculum by utilizing the CEFR as a test tool.

In the 21st century, people still seem to be hungry for information even more than before, they have the opportunity to enjoy the freedom to self-regulate their personal educational needs (Lian, A. P, 2016). The characteristics of the 21st century are innovative, creative and divergent thinking patterns. This places educational structures and educational leadership in the need to lower academic boundaries, create more connections and encourage everyone to think in more than one way in solving problems. According to Sumara (2015) that there are various problems in education, one of which is regarding formal education, namely with social institutions designed to gather and disseminate insights through enrollment and teaching students. Education in Indonesia is very slow because education in Indonesia only focuses on the idea of transmitting knowledge rather than transforming knowledge Sudimantara (2021). One of the problems is regarding the pedagogy applied in education in Indonesia, namely traditional pedagogy, where traditional pedagogy focuses on rote memorization and is

teacher-centered (Helyanti, 2022). Structured (Lian, 2017). In 21st century learning, the role of technological progress can be better for pedagogical approaches (Sudimantara, 2020). According to Lian & Hanum, (2017) that qualities and abilities that support higher-order thinking skills such as: critical thinking, professional expertise, intellectual curiosity, problem solving, independent thinking, creativity, ethical practice, integrity, communication, teamwork, independence-management, planning and organizing, technology skills, lifelong learning, initiative and effort.

Learning English in the Asian region is not an easy thing, because English is a second language in the Asian region (Lian, A. P & Sussex, 2018). English as a second language and a foreign language is certainly very important to be taught and learned. English is found in many levels of education in Indonesia, the level of education is expected to be able to bridge students to make it easier to interact with many people in the world and help them find work. Citing Lado's quote in the journal (Ihsan, 2016), learners who have been in contact with foreign languages will find that there are some features that are quite easy and very difficult. Quoting a quote from Sadiku (2015) in a journal (Yuyun Putri & Sari, 2021), in learning a language, four aspects are needed, namely listening, reading, writing, and speaking. All the aspects that have been mentioned play an important role in learning a language.

Listening skills are important skills, not only in communication but also in interpersonal relationships, these skills are considered the least important in school education. Teachers generally believe that listening skills arise spontaneously, just like breathing. However, actually listening skills can only be improved by hard work and repetition as happened with reading skills. According to (Ocak and Beydogan 199), achieving educational achievements is impossible for a student, who cannot understand what he hears or reads, and who is unable to express his ideas and feelings clearly and accurately through verbal or written communication (Kutlu, Ö. , & Aslanoglu, 2009). When listening again, students listen to input differently based on the feedback provided and construct/understand the input differently through "confrontation" of their modified understanding of the actual input signal and snippet (Lian, A.P & Sangaru,P, 2017). According to (Ocak and Beydogan 199), achieving educational achievement is impossible for a student, who cannot understand what he hears or reads, and who is unable to express his ideas and feelings clearly and accurately through verbal or written communication (Kutlu, ., & Aslanoğlu, 2009). Listening skills require a high level of absorption and memory. Expressing students' absorption of the material depends on the learning process experienced by students. One effort that can be done is to apply a multisensorial model in listening learning. Multisensory learning is oriented towards enhancing understanding and retaining it in long-term memory (Juwita & Rahayu, 2018). With multisensory we can improve listening skills, not on the sense of hearing but can also affect other senses.

Based on the experience of researchers when carrying out teaching practices in high schools, several times it was found that students had difficulty receiving information or material given orally. The mistakes that often occur are vocabulary foreign to students' ears so they cannot detect native speakers' speech, students who have difficulty remembering the sentences they listen to, and problems in receiving and understanding native speakers' speech. This is due to the background of the English learning method, especially on monotonous listening skills, only focusing on native speakers and not looking at students' ability to grasp the material provided. The way that teachers can do this is to measure the level of students' listening ability by using the CEFR test and creating innovations in the form of developing listening learning using multisensory methods packaged in digital learning.

In the field of the study, there are several studies related to this topic, including use of multisensory techniques in learning (O'Dea,

1998), (Hettiarachchi & Ranaweera, 2013), (Juwita & Rahayu, 2018), (Romero, 2020), (Broadbent et al., 2018), (Awad & Matter, 2022). Listening skill (Ma. Celeste A. Orbe, n.d.), (Dung, 2021), (Nawangsasi, 2015), (Widiati & Cahyono, 2009). Therefore, research on the use of CEFR for learning is still lacking. While researchers believe that using CEFR in the learning process can help students, each student will carry out learning according to their CEFR level so that it will make it easier and more effective. Many studies have examined listening activities on a multisensorial basis, but there are still few researchers who link it with CEFR.

This study aims to determine the needs of teachers and students in teaching and learning multisensory listening through CEFR assessments and what are the characteristics of multisensory listening learning through CEFR assessments.

METHOD

The population of this study was English teachers and eighth-grade students at Mts Mafatihul Huda. This study employed a case study design and qualitative techniques. Data collection instruments included interviews, observation, and documentation, and using conceptual synthesis and semantic analysis in analyzing data.

RESULTS AND DISCUSSIONS

A. The Needs of Teaching and Learning Multisensory Listening On Teacher and Students View

1. Need for Multimodal Input to Achieve CEFR Descriptors

   Interviews with teachers and students at MTs Mafatihul Huda Cirebon highlight a shared concern regarding the limited modality of current listening instruction. Teacher 1 admitted that most listening tasks in class still rely heavily on textbook and simple audio from the teacher directly, which presents a challenge when matched against CEFR listening standards. Teacher 1 explained, "If the CEFR tasks ask students to understand complex ideas, but with just audio, it's too difficult." This view underscores a pedagogical tension: while CEFR descriptors require learners to engage with nuanced, context-rich listening input, classroom practices often fall short in providing the multimodal scaffolding needed to support comprehension.

   Students' responses strongly reinforced this perspective. One student (S1) remarked, "Sometimes the topic is hard to imagine. I wish there were pictures or videos." Another student (S2) added, "If there is listening material with video, I think I can understand the gist of it more quickly." These comments reflect learners' cognitive need for visual anchoring particularly at beginner to intermediate CEFR levels where tasks such as identifying the main idea, understanding everyday expressions, or following a short narrative can be overwhelming if presented through audio alone. Without contextual cues, students may struggle to activate relevant schemata, especially when faced with unfamiliar vocabulary or fast-paced speech.

   This finding is consistent with current research on multisensory learning. Kucirkova and Kamola (2022), for instance, emphasized that learners, especially younger or less proficient ones, engage more meaningfully with story-based content when it involves visual and haptic input. Their study suggests that language learning is not a purely auditory process but a perceptual experience shaped by multiple senses. In a similar vein, Mayer's (2005) Cognitive Theory of Multimedia Learning argues that meaningful comprehension arises when learners can integrate visual and verbal channels simultaneously. In practice, this means listening activities should include images, gestures, or even movement to help learners interpret tone, structure, and intention, key aspects emphasized in CEFR descriptors across A2 to B2 levels.

   In the module, Rompas and Recard (2021) further supported this idea by showing that students demonstrated increased focus and comprehension when listening activities incorporated Total Physical Response (TPR), visual cues, and color coding. Their findings align with what students and teachers in this study called for: listening that is not

passive or abstract, but embodied and grounded in multisensory context. This approach does not merely entertain; it functions cognitively to distribute processing load and offer learners multiple entry points into meaning. From a CEFR standpoint, the need for multimodal input is directly linked to the descriptors themselves. At the A2 level, learners are expected to "understand phrases and expressions related to areas of immediate personal relevance," while at B1, they should be able to "understand the main points of clear standard speech on familiar matters." These objectives are difficult to achieve when listening input is stripped of supporting cues. In classrooms like MTs Mafatihul Huda, where linguistic and technological constraints intersect, multimodal design becomes even more critical to ensure accessibility, engagement, and linguistic development.

In sum, the integration of visual and contextual elements into listening instruction is not simply an instructional innovation, but a foundational need aligned with both student experiences and CEFR principles. The consistency between interview data and scholarly literature reinforces the idea that multimodal scaffolding whether through images, movement, or storytelling is essential for helping EFL learners construct meaning, stay engaged, and progress meaningfully across CEFR levels. Without it, listening risks becoming a mechanical decoding task rather than a meaningful act of understanding.

2. Need for EmotionallyEngaging Content to Support Retention

Need for EmotionallyEngaging Content to Support Retention

In addition to the need for multimodal input, participants in this study emphasized the importance of emotional engagement in listening activities. Teacher 2 reflected on her classroom experience, stating, "Students often forget what they hear unless the material is a story. This is especially true when the story touches their hearts, such as by making them feel sad, happy, or angry." This insight highlights a deeper pedagogical dimension: listening comprehension is not only a cognitive activity but also an effective one. Emotional connection with content appears to strengthen memory, attention, and overall engagement during listening tasks. From the learner's side, Student 1 (S1) confirmed this connection, explaining, "I still remember the story about bawang merah and bawang putih that was constantly treated unfairly by its mother. It made me want to listen." These responses suggest that emotionally resonant content helps learners retain information and sustain attention, which are both critical for meeting CEFR listening objectives.

The significance of emotion in listening is well supported in the literature. Zak (2014) argues that storytelling stimulates multiple areas of the brain by triggering emotional responses, thus increasing retention and meaning-making. Stories that evoke empathy, curiosity, or personal identification can activate deeper cognitive processes than neutral or purely factual audio input. This aligns with Bandura's (1986) social learning theory, which suggests that affective modeling plays a key role in how learners attend to, remember, and imitate language use. In the CEFR framework, especially from B1 onwards, learners are expected not only to understand literal meaning but also to grasp tone, implication, and speaker attitude all of which are better communicated through emotionally rich input.

The module underscores this point through Jayanti and Sudimantara's (2023) approach to "Reading for Emotion," which frames listening and reading not as passive decoding tasks but as opportunities to evoke affective response. In their model, digital stories that reflect real-life struggles or personal experiences are used to generate emotional engagement. This strategy mirrors what the teachers and students in this study described: listening activities become more memorable and effective when learners feel something. Emotional content helps students stay present, focus more deeply, and make personal connections especially valuable in contexts where attention span is often limited. Furthermore, Mitchell (2023) conceptualizes listening as an ethical and

political act, not simply a cognitive one. She writes, "Embodied listening becomes an ethical, political, and aesthetic practice". In other words, when students listen to stories of failure, resilience, or social dilemmas, they are not only learning language but also participating in acts of empathy and meaning-making. These forms of engagement can deepen intercultural and sociolinguistic competence key components of CEFR's broader vision of communicative ability. This theoretical lens strengthens the interpretation that emotionally engaging content is not supplementary, but central to the CEFR-aligned listening curriculum.

The students' preferences for stories that reflect struggle, humor, or real-life dilemmas suggest that their emotional landscape should be considered in instructional design. A student who listens to a character's failure or joy does not simply absorb vocabulary; they simulate the experience internally. This level of engagement supports CEFR's pragmatic and sociocultural descriptors, which include the ability to interpret speaker intentions and emotions. For example, at level B1, learners are expected to "understand the main points of clear standard speech on familiar matters," including "stories and narratives." Emotion makes those narratives resonate and enhances long-term retention. Ultimately, the integration of emotionally engaging content into listening instruction serves both pedagogical and psychological functions. It allows learners to process language through affective as well as cognitive routes, supporting comprehension and recall in ways that purely informational input cannot. For learners in secondary-level Islamic schools like MTs Mafatihul Huda, whose engagement may vary based on content familiarity and relevance, emotionally driven narratives offer an effective pathway for building listening proficiency and meeting CEFR standards in a more humane and memorable way.

3. Need for Practical CEFR-Based Materials Adapted to Local Context

One of the most prominent needs expressed by teachers in this study was the lack of practical, CEFR-based listening materials that are adaptable to the local learning context. Teacher 1 candidly stated, "We want to teach based on CEFR, but there's not much material that fits our students' reality." This concern reflects a broader issue of contextual mismatch between global language frameworks like CEFR and the everyday experiences of learners in rural or semi-urban Indonesian schools. Although CEFR provides a comprehensive progression of language competencies, it does not prescribe culturally specific content, leaving teachers with the challenge of adapting abstract descriptors to familiar themes, tasks, and values relevant to their students' lives. If CEFR is used, we need stories or tasks that reflect their daily life, like talking to parents, friends, or teachers. This statement underscores the need for localization of CEFR aligned materials not simply translating English texts into Bahasa Indonesia, but reconstructing content that reflects students' lived realities while still meeting the linguistic complexity expected by CEFR levels' When students encounter listening tasks that are too far removed from their social experience, motivation and comprehension drop. The connection between content relevance and learner engagement is particularly critical in the listening domain, which often demands real-time processing of implicit cues and contextually grounded speech.

The literature supports these pedagogical concerns. In their study, Jayanti and Sudimantara (2023) emphasized the importance of developing CEFR-based listening materials that embed local stories, voices, and cultural patterns. Their digital storytelling model draws on culturally proximate themes while still aligning with CEFR descriptors, such as identifying main ideas, following a sequence, or inferring meaning. Similarly, Talaván and Ávila-Cabrera (2015) proposed the use of mobile-assisted authentic listening tasks, but warned against overreliance on native-speaker-centric or Westernized content, particularly when learners come from linguistically and culturally distant backgrounds. This echoes the teachers'

view that CEFR implementation must begin with content accessibility, not merely grammatical or lexical difficulty. From a theoretical perspective, this need aligns with the cultural dimension of CEFR's communicative competence, which includes sociolinguistic and pragmatic components. These dimensions are not assessed through decontextualized vocabulary quizzes, but through the learner's ability to interpret register, politeness norms, and culturally appropriate expressions in speech. If the listening input lacks contextual familiarity, learners are less likely to develop such competencies. Kucirkova and Kamola (2022) stress the value of story-driven listening with real-life settings, showing that even children engage more deeply when narratives reflect their social world. This becomes even more relevant in settings like MTs Mafatihul Huda, where students may have limited exposure to global English, and thus require localized scaffolding to bridge the gap between CEFR descriptors and communicative meaning.

Furthermore, CEFR listening levels, especially A2 to B1, often expect learners to comprehend "everyday conversations on familiar topics," or "understand the main point in short, clear, simple messages." This implies not only clarity of language, but also cultural accessibility of content. For instance, listening to a narrative about a subway commute in London may meet linguistic benchmarks, but fail to support comprehension if students have never experienced such a setting. In contrast, a story about losing a phone at school or helping a parent at the market offers both cognitive and emotional relevance, allowing learners to connect prior knowledge with linguistic input key to scaffolding listening success.

In conclusion, the development of CEFR aligned listening instruction must go beyond structural accuracy to include cultural and contextual alignment. Teachers at MTs Mafatihul Huda have clearly articulated the need for materials that are not only CEFR-informed, but also socially meaningful and contextually grounded. This calls for curriculum designers, textbook writers, and teacher educators to invest in locally responsive content that retains global standards while honoring learners' identities, backgrounds, and everyday realities.

4. Need for Teacher Training on CEFR Listening Practices

Another critical theme that emerged from the interviews is the need for professional development and teacher training specifically focused on implementing CEFR-aligned multisensory listening practices. Teacher 1 said, "I know about CEFR from the internet, but only skimmed it and did not go in depth, and I also still don't know how to assess listening ability as CEFR suggests, especially with multisensory input." This quote reflects a gap not only in technical application but also in conceptual understanding. While awareness of CEFR as a policy or framework may be increasing among teachers, there remains a lack of structured, practice-oriented training on how to design, deliver, and assess listening tasks in accordance with CEFR descriptors, especially in a way that leverages multisensory principles. This sense of uncertainty aligns with broader issues in curriculum reform where policy implementation outpaces teacher capacity. In the Indonesian context, CEFR has been gradually introduced as a reference for aligning assessment and learning outcomes, particularly in English education. However, many teachers especially those in under-resourced or rural Islamic schools like MTs Mafatihul Huda have not received sustained or contextualized training. As a result, their ability to translate and understand the clear key points of the CEFR standards into actionable classroom practices remains limited.

The literature in the teaching module reflects similar concerns. Goh and Vandergrift (2021) argue that teachers often lack clear guidance on integrating metacognitive and multisensory strategies into listening instruction, even though these strategies are crucial for supporting comprehension and learner autonomy. They stress the need for explicit training that includes task design, modeling of strategies, and formative assessment aligned with CEFR levels. Without such training,

listening instruction tends to default to test-based or audio-only models, which do not reflect the complexity of real-world listening competencies outlined by CEFR. Furthermore, the integration of multisensory elements into CEFR-aligned instruction adds another layer of pedagogical complexity. As highlighted by Susanti et al. (2025), multisensory approaches can significantly enhance listening comprehension, but only when teachers are skilled in managing cognitive load, selecting appropriate stimuli, and facilitating reflective processing. These skills cannot be improvised; they require training that combines theory, design, and classroom-based experimentation. The teachers' hesitation in the interviews is understandable; they are being asked to apply a cognitively demanding framework (CEFR) through a multimodal lens, without the necessary scaffolding for themselves. Moreover, a lack of training also limits teachers' ability to differentiate instruction, a core expectation in CEFR's emphasis on transparency and learner adaptability. In the interviews, Teacher 2 expressed that even when CEFR based tasks are available, he is unsure how to adapt them to varying proficiency levels. This reveals a dual challenge: not only designing tasks that reflect CEFR standards, but also knowing how to scale them across different learners' needs, while maintaining multisensory engagement.

In conclusion, the success of CEFR implementation in multisensory listening classrooms is contingent upon meaningful and sustained teacher development. Teachers must be supported not only through policy documents or brief workshops, but through practical, reflective, and context-specific training. This includes opportunities to observe modeled lessons, co-develop listening tasks, and receive feedback on their assessment strategies. Without this foundation, the potential of CEFR-aligned multisensory listening pedagogy will remain theoretical detached from classroom realities and disconnected from teacher agency.

5. Technological & Resource-Related Needs for Implementation

The implementation of multisensory listening instruction through the CEFR framework is also shaped by practical realities, particularly regarding technological access and classroom resources. In the interviews, Teacher 1 expressed a pragmatic concern: "We lack stable internet and equipment. If multisensory listening is to be done well, we need simple, offline tools that still match CEFR standards." This statement captures a tension faced by many teachers especially in rural or semi-urban Islamic schools who are willing to innovate but constrained by infrastructure. The introduction of multisensory tools such as videos, animations, or interactive audio requires not only pedagogical readiness but also material feasibility, which cannot be assumed uniformly across schools. Such limitations are not uncommon in the Indonesian context, where educational inequality often leads to gaps in access to digital tools and electricity. Even when teachers understand the benefits of multisensory engagement as described in previous themes they may be unable to apply these methods consistently due to technological fragility or lack of equipment. The same applies to students. In many classrooms, learners are not equipped with personal devices or steady connectivity, making online or app-based CEFR materials impractical without adaptation. This reflects the urgent need for low-tech or offline-friendly materials that retain CEFR alignment and multisensory value.

The literature addresses this issue directly. Koniah et al. (2023), for example, developed CEFR-based digital resources using Aesop's fables and included offline-accessible features such as gesture-based storytelling, printed visuals, and simplified annotation tools. Their approach illustrates that technological sophistication is not a prerequisite for multisensory success what matters more is the intentional design of materials that stimulate multiple modalities while remaining accessible to learners and teachers alike. Similarly, Goh et al. (2017) noted that even in low-resource environments, effective listening instruction can be achieved using printed picture sequences, teacher dramatization, and

analog tools when supported by clear pedagogical goals. This also relates to the CEFR's commitment to transparency and adaptability across learner contexts. The framework emphasizes that learners must be supported in ways appropriate to their environment and learning profiles. Plass et al. (2013) argue that cognitive engagement can be achieved through low-tech multimodal inputs, such as printed comic panels or teacher-led visualization, as long as they trigger meaningful cognitive processing. Teacher 1's reflection that "offline materials would be very useful in our context" shows a clear awareness of this principle and a desire to translate CEFR not through idealized digital platforms, but through realistic, context-sensitive delivery.

Moreover, technological constraints also affect how listening tasks are assessed. CEFR-oriented listening comprehension often involves sustained interaction with media-rich input, yet in resource-limited classrooms, assessments may still be based on basic recall or transcription. This calls for the development of multisensory assessment models that are compatible with simple classroom tools, such as printed storyboards, teacher narration, or guided reflection. As discussed in Pho and Dinscore (2015), such assessment can still meet CEFR goals if designed around key competencies like identifying main ideas, interpreting speaker attitude, and following narrative flow. In summary, the integration of CEFR-based multisensory listening practices requires not only conceptual innovation, but technological pragmatism. Teachers and learners in schools like MTs Mafatihul Huda must be equipped with tools that align with their operational reality—tools that are pedagogically rich but technologically modest. The challenge is not merely about accessing devices, but about designing materials and assessment strategies that maintain fidelity to CEFR standards while responding flexibly to infrastructure gaps. Only by bridging this divide can multisensory listening become both inclusive and sustainable across diverse educational contexts.

6. Learners Need Scaffolded Listening to Reach CEFR Goals

A final yet crucial theme that emerged from the interviews was the need for real-life and culturally relevant materials in multisensory listening instruction. Teacher 2 reflected on this issue with insight, stating, "When stories relate to students' lives, such as something funny at school or in their neighborhood, they listen with more focus and are very interested." This perspective suggests that learners are more engaged when the content reflects their lived experiences, environments, and sociocultural contexts. Students also affirmed this idea. S1 mentioned, "I remember better if the story is about something familiar, like fairy tales," while S2 added, "If it is audio about fairy tales or about everyday life, I seem to understand it more quickly, because I've experienced it so I can imagine it." These quotes point to a clear need for listening materials that are not only linguistically accessible but also emotionally and culturally resonant.

This finding is especially significant when situated within the CEFR framework, which emphasizes the importance of sociolinguistic and pragmatic competence, including the ability to understand culturally appropriate expressions, discourse conventions, and speaker intentions. The use of foreign or culturally distant materials in listening tasks can hinder learners from grasping these nuanced dimensions. As Kucirkova and Kamola (2022) noted, learners are more likely to engage deeply with narrative texts that mirror real-life situations and familiar environments. This engagement is not merely affective it supports deeper cognitive processing, helping students draw inferences and build meaning beyond the surface of the text. Jayanti and Sudimantara (2023) provide a relevant model in this regard. Their CEFR-aligned digital storytelling initiative embeds local contexts and emotional narratives into listening instruction, allowing learners to connect more personally with the material. They argue that such culturally grounded content enhances students' ability to interpret intention and tone key aspects

of CEFR's pragmatic descriptors. Similarly, Talaván and Ávila-Cabrera (2015) emphasize the pedagogical value of authentic audiovisual texts, but caution against relying solely on materials designed for native speakers or unfamiliar global contexts. For learners in Islamic secondary schools like MTs Mafatihul Huda, localized storytelling through scenarios involving family, community, or school life offers a far more effective gateway to developing CEFR-aligned listening skills. From a pedagogical standpoint, real-life and culturally relevant listening materials also function as cognitive scaffolds. When learners are able to activate prior knowledge related to the content, they are better equipped to follow the storyline, interpret meaning, and predict outcomes—skills directly aligned with CEFR level descriptors from A2 to B1. For instance, understanding a dialogue about helping a neighbor or losing a phone at school is more cognitively manageable and emotionally engaging than processing an unfamiliar conversation about airport procedures or weather in Europe. This connection between relevance and retention reinforces the argument that content familiarity is not a compromise, but a catalyst for meaningful learning.

The implications of this theme extend beyond materials design to assessment and curriculum planning. When CEFR-aligned listening tasks are built upon culturally relevant themes, they not only improve learner engagement but also promote intercultural awareness and ethical listening practices, as proposed by Mitchell (2023). Her view that listening is an "ethical, political, and aesthetic act" reinforces the idea that students should not only understand what is being said but also who is speaking, why, and from what context. In this sense, culturally grounded multisensory listening can foster empathy, identity formation, and critical thinking—outcomes that resonate deeply with the holistic vision of CEFR.

In conclusion, the integration of real-life and culturally familiar content is not a secondary concern but a foundational component of effective CEFR-aligned multisensory listening. Both teachers and students in this study voiced the need for materials that reflect their own realities, emotions, and linguistic environments. This theme calls educators and material designers to ground CEFR implementation not in imported scripts or distant examples, but in the social imagination and lived narratives of the learners themselves.

B. The Characteristics Of Multisensory Listening Learning Through The Cefr Assessment

1. Multimodal Sensory Engagement

Multisensory listening learning is grounded in the belief that language input is best internalized when learners engage multiple channels of perception simultaneously. In line with CEFR's (Council of Europe, 2001) view that listening comprehension is a subjective process of constructing meaning from oral texts, this theme underscores the pedagogical value of activating not just auditory skills, but also visual, kinesthetic, and emotional faculties. Shams and Seitz (2008) famously noted that multisensory integration often leads to better learning and memory retention than unisensory input. This principle is echoed in Mayer's (2005, 2009) Cognitive Theory of Multimedia Learning, which highlights that meaningful learning occurs when verbal and visual information are presented together, enabling deeper cognitive engagement. The application of these theories within CEFR-aligned classrooms suggests that listening tasks should not be limited to auditory decoding but expanded to include images, movement, gestures, and tactile interaction—particularly for learners at A1 to B1 levels who benefit from contextual and multimodal support (Fraga Viñas, 2021; Talaván & Ávila-Cabrera, 2015).

In one study, Kucirkova and Kamola (2022) revealed that children engaged most intensively with visual and haptic stimuli during story-listening activities. Their findings affirm that even in early language development, learners process stories not merely as linguistic input but as sensorial experiences shaped by touch, movement, and spatial orientation. Similarly, Rompas and Recard (2021) reported that learners

showed stronger engagement when listening activities incorporated Total Physical Response (TPR), color coding, and interactive visuals indicating that physical participation fosters attentional stability, particularly among younger learners with shorter concentration spans (Harmer, 2015; Jubran, 2012).

The relevance of such findings extends to digital contexts. Koniah et al. (2023) developed CEFR-based digital resources using Aesop's fables, integrating elements such as rhythm, intonation, gesture, and animation to reduce cognitive load and enhance listening focus. This aligns with the argument by Lian (2018, 2023) that multi-sensory perception lies at the heart of meaning-making and should not be treated as peripheral in language instruction. Moreover, multisensory design is not only pedagogically effective, but also inclusive. As noted by Himmawan & Rinih (2022), audiovisual materials accommodate diverse learning styles visual, auditory, kinaesthetic making instruction more accessible and equitable. This corresponds to Gardner's (1999) theory of multiple intelligences and supports the CEFR's commitment to transparent and adaptable language descriptors that suit a wide range of learner profiles (Jones, 2022).

From a neurocognitive standpoint, studies such as O'Sullivan et al. (2021) demonstrate that audiovisual speech processing activates distinct pathways in the brain, facilitating more efficient phoneme recognition especially in noisy conditions. These neurophysiological insights support classroom practices that integrate gestures, facial cues, and video-based input in listening tasks.

In short, multimodal sensory engagement bridges cognitive, emotional, and physiological aspects of listening. It elevates the role of listening from passive comprehension to embodied experience, aligning with CEFR's descriptors while addressing the real-world complexity of language use. As Taljaard (2016) emphasizes, sensory-rich instruction transforms abstract listening goals into tangible, lived interactions—allowing learners to not only understand spoken language but also feel and respond to it.

2. Emotional & Motivational Activation

Emotions are not auxiliary to learning, they are integral to how learners attend to, process, and retain information. In the context of CEFR-based listening instruction, emotional and motivational activation emerges as a key factor that enhances learners' engagement and deepens their cognitive involvement with oral texts.

Storytelling has consistently been highlighted as a powerful emotional tool in language learning. Jayanti and Sudimantara (2023) argue that "stories evoke emotions" and thus send signals to the brain that the experience is meaningful and worth remembering. This aligns with Zak's (2014) neurobiological insight that a compelling narrative can trigger the release of oxytocin, a hormone associated with empathy and trust, which in turn facilitates attention and memory. Such emotional responses are particularly important in CEFR listening levels A2–B2, where learners are expected to go beyond literal comprehension and grasp nuance, tone, and intent.

Multisensory input enhances these emotional effects. For instance, audiovisual storytelling not only conveys linguistic meaning but also provides paralinguistic cues such as intonation, facial expressions, and music—all of which deepen emotional resonance (Mitchell, 2023; Kim, 2021). Studies by Kucirkova & Kamola (2022) and Rompas & Recard (2021) confirm that sensory-rich materials increase learner motivation, especially when stories are grounded in relatable experiences. Emotions, in this way, become cognitive scaffolds: they help learners focus, sustain attention, and form durable memory traces (Fredricks et al., 2019).

Motivational activation is further reinforced by self-efficacy. According to Bandura (1986), learners who believe they are capable of succeeding are more likely to exert effort and persist in challenging tasks. The use of multisensory strategies—such as interactive videos, animation, and expressive audio—has been shown to enhance this sense of competence. Yalap & Gazioğlu (2023) demonstrated that

storytelling through multisensory modes improved listening self-efficacy significantly, particularly among students with low previous academic performance. This is echoed in the findings by Susanti et al. (2025), where short video-based listening enriched with cognitive and metacognitive prompts led to a 35% increase in students' critical listening skills and reflective confidence.

The ARCS model by Keller (2010), frequently cited in the literature (e.g., Mizwar et al., 2025), further supports this view. Attention, Relevance, Confidence, and Satisfaction are all activated through engaging multisensory design, suggesting that emotional and motivational dimensions are not accidental byproducts, but designable learning outcomes. Moreover, differentiated learning designs—such as those advocated by Lian et al. (2018) and Koniah et al. (2023) allow students to engage emotionally with materials that align with their interests, needs, and proficiencies. This alignment is essential for CEFR's learner-centered ethos, where learners are not just recipients of input but active constructors of meaning within affective, social, and cultural dimensions.

In conclusion, emotional and motivational activation in multisensory listening tasks is not a peripheral enhancement but a central pedagogical strategy. It aligns with CEFR's emphasis on real-life communication and socio-pragmatic awareness. By engaging learners' hearts as well as their minds, multisensory listening becomes a holistic, human-centered experience that fosters both language competence and learner confidence.

3. Cognitive-Metacognitive Scaffolding

Effective listening instruction does not only target input comprehension—it must also equip learners with the *strategic awareness* to monitor, evaluate, and direct their own listening processes. In this regard, multisensory listening learning serves not merely as an input-rich experience, but as a cognitive–metacognitive environment, where learners actively engage with the material and reflect on their own processing. According to Flavell (1979), metacognition encompasses both the knowledge of one's cognitive processes and the regulation of those processes. In listening learning, this includes predicting content, monitoring comprehension, inferring meaning from context, and repairing misunderstandings. Sulistyowati (2019) explains that combining bottom-up (sound-to-word) and top-down (schema-driven) processes is crucial for developing deep listening skills, especially in CEFR levels B1 and above, where interpretation and integration of ideas are required.

Multisensory tools significantly enhance these processes. Short video texts, for example, support dual coding (Paivio, in Plass, 1998) by combining visual and verbal cues. This allows learners to cross-reference information through multiple channels, strengthening decoding and inference-making. Susanti et al. (2025) found that when short videos were paired with cognitive-metacognitive strategies, such as summarizing, questioning, and evaluating, learners showed a 35% improvement in critical listening and reflective learning.

The CEFR framework itself encourages such strategic use of language through its descriptors, which stress functional and reflective abilities (Council of Europe, 2001). For instance, B2-level listening outcomes involve identifying speaker viewpoints and reasoning, which cannot be achieved through passive listening alone but require active monitoring, synthesis, and interpretation, capacities developed through metacognitive scaffolding. Moreover, integrating multisensory design with scaffolding promotes distributed cognition. As Clark & Mayer (2016) argue, well-designed multimedia environments can offload some of the learner's cognitive burden, enabling them to focus on meaning-making rather than decoding. This aligns with the concept of *cognitive load theory*, where reducing extraneous processing allows for better germane processing (Mayer, 2020).

Strategic instruction is also inherently social. Vandergrift and Goh (2021) emphasize that listening strategies

are best developed in dialogic and reflective environments—such as when learners compare interpretations after watching the same clip or justify their understanding using visual cues. This dialogic aspect enhances both metacognitive awareness and self-regulation, contributing to higher l evels of learner autonomy (Zhao et al., 2022).

Lastly, differentiated scaffolding supported by digital tools, helps meet the needs of diverse learners. Maryanti (2023) and Koniah et al. (2023) highlight how tiered CEFR-aligned tasks combined with digital sensory input can support learners in progressing through levels of complexity at their own pace. These tools facilitate *just-in-time* metacognitive prompting, such as reflection checkpoints, comprehension maps, and feedback cycles, empowering learners to take ownership of their listening development. In essence, multisensory listening becomes pedagogically potent when paired with cognitive and metacognitive scaffolding. It empowers learners not just to hear, but to think, reflect, and grow with what they hear. This is the kind of learning CEFR envisions: not only communicative competence, but also strategic, autonomous, and deeply engaged learners.

4. Technological and Game-Based Facilitation

In the landscape of 21st-century education, the integration of technology in language learning is no longer an enhancement it is a necessity. Within the CEFR-aligned multisensory listening framework, technology and game-based facilitation not only support engagement but also function as cognitive and pedagogical tools that elevate the quality, accessibility, and responsiveness of listening instruction. When thoughtfully implemented, these digital modalities enable a more immersive, differentiated, and interactive experience, aligned with both learners' needs and CEFR descriptors.

CEFR's (Council of Europe, 2001) vision of language proficiency centers on real-life communicative tasks, and technology allows educators to simulate those contexts through audiovisual storytelling, animated scenarios, podcasts, subtitled videos, and interactive apps. Talaván & Ávila-Cabrera (2015) emphasize that language learning should not be limited to assessment-driven models; instead, structured technological tasks—such as video-based listening with scaffolds—enhance audiovisual reception (AVR) skills and foster spontaneous interaction with authentic discourse. Their VIOLIN project, for example, exemplifies how CEFR-aligned mobile-assisted learning can bridge the gap between listening as a testable skill and as a lived communicative experience.

Multisensory input, when facilitated by technology, allows for the synchronization of auditory, visual, and kinesthetic modalities, a design principle grounded in Mayer's (2005, 2009, 2020) cognitive theory of multimedia learning. In this model, dual coding (verbal and visual) combined with controlled cognitive load supports better comprehension and retention. Dwi Rara Saraswaty et al. (2024) confirm that multimedia tools significantly enhance listening comprehension, particularly when learners are provided with guided strategies and self-efficacy scaffolds. Likewise, the use of YouTube, short video, and animation was shown to enhance metacognitive awareness and critical listening (Susanti et al., 2025), which are core to CEFR levels B1 and above. Gamification and interactive design offer another compelling layer. In the study by Goh et al. (2017), a game-based "learning by ear" activity in group piano teaching not only fostered listening acuity but also strengthened creative thinking and class participation. This finding is echoed by Pho & Dinscore (2015), who assert that game-based learning "motivates students to engage with learning materials in a playful and dynamic way." When applied to language learning, particularly in listening tasks, gamified design fosters sustained attention, repetition, and emotional resonance critical factors for mastering CEFR-aligned listening descriptors across levels.

The Indonesian context also reveals promising innovations. Qorina et al. (2025) developed CEFR-based comic media integrating audio and visuals, resulting in a product that was validated

as "very feasible" by both students and teachers. The comic format, rooted in Mayer's principles, simplifies complex auditory information through expressive imagery, enabling learners, especially at A2–B1 levels to follow dialogues with enhanced comprehension. This resonates with Lazarinis et al. (2015), who found that "comic strips improve learning quality" by making auditory-linguistic input more relatable and less intimidating. Meanwhile, Koniah et al. (2023) explored digital storytelling using Aesop's fables within a multisensory listening framework. Their use of voice modulation, rhythm, and visual movement served as a load-reduction strategy that supports listening fluency and narrative comprehension, while also engaging learners emotionally. This multimodal configuration promotes what Clark & Feldon (2014) describe as "intrinsic motivation and deeper learning through interactive multimedia."

Beyond learner engagement, technology also enhances pedagogical agility. Tools like Google Sites (Hidayad et al., 2024), mobile apps, and interactive platforms allow teachers to construct adaptive learning environments, curate CEFR-based materials, and personalize listening practice. These platforms support *formative feedback*, audio annotation, and multi-track listening assignments—enabling students to revisit, pause, and reflect in ways that printed or live-only instruction cannot. However, as highlighted by Sudimantara (2023), technological facilitation requires teacher capacity. Pre-service teachers must be trained as curriculum engineers, capable of designing CEFR-aligned resources that are not only multimodal but also pedagogically meaningful. This entails understanding the interaction between technology, language proficiency descriptors, and student motivation, a triadic relationship best illustrated by the *entangled pedagogy* model (Fawns, 2022).

In summary, technology and game-based facilitation enable multisensory listening to meet learners where they are cognitively, emotionally, and experientially while guiding them toward CEFR-defined communicative goals. When embedded with clear scaffolds and emotional resonance, these tools transform listening from a static skill into an interactive, reflective, and human centered experience. In doing so, they expand not just language competence, but also confidence, creativity, and learner agency.

5. Inclusivity and Differentiated Learning

One of the defining characteristics of multisensory listening learning, particularly when aligned with CEFR is its inherent capacity to accommodate learner diversity, provide differentiated progression, and engage students in real world language use. In contexts like Indonesia, where learner backgrounds, access to resources, and levels of English proficiency vary widely, these elements are not optional they are essential.

Inclusivity is central to the multisensory approach. By nature, multisensory tasks activate multiple channels, visual, auditory, kinesthetic, emotional, which makes them more accessible to learners with varied strengths, needs, and even learning challenges. According to Himmawan & Rinih (2022), audiovisual materials "accommodate diverse learning styles, creating an inclusive educational environment." This is consistent with Gardner's Theory of Multiple Intelligences, which posits that learners engage through different cognitive entry points (Gardner, dikutip dalam Yalap & Gazioğlu, 2023). When learners see, hear, move, and feel in response to input, the likelihood of comprehension and retention increases across a broader spectrum of student profiles.

Further, differentiated instruction is made more practical and pedagogically coherent when tied to CEFR's leveled descriptors. CEFR does not prescribe content, but rather outlines *what learners can do* at specific levels, allowing for flexible yet targeted instruction. Maryanti (2023) demonstrated how CEFR-informed digital expository texts were designed with varying complexity, allowing learners to access materials that matched their current proficiency while scaffolding toward more complex understanding. Koniah et al. (2023) applied a similar approach using curated

fables from Aesop, adjusted for rhythm, intonation, and visual support, thereby combining language leveling with sensory scaffolding. Importantly, differentiation through multisensory design also fosters student agency. Lian et al. (2018, 2023) emphasize that differentiated learning empowers learners to progress "at their own pace and in their own way," and this autonomy enhances motivation, resilience, and ownership of learning. In the study by Yalap & Gazioğlu (2023), learners with lower previous achievement showed significant improvement in listening self-efficacy when engaged through storytelling that appealed to multiple senses. This points to the *equity-promoting potential* of multisensory listening: not only does it improve comprehension, but it can also bridge achievement gaps.

Simultaneously, authenticity and real-world relevance are essential pillars in the CEFR-aligned multisensory listening framework. Listening in CEFR is framed as a functional, real-life skill whether it is following directions, interpreting a speaker's opinion, or inferring meaning in a conversation. As Talaván & Ávila-Cabrera (2015) contend, traditional assessment-centered models fail to capture the real-life nature of listening. Instead, video-based, audiovisual, and interactive tasks simulate the spontaneity and unpredictability of authentic oral communication, enabling learners to construct meaning dynamically, as they would outside the classroom. Jayanti & Sudimantara (2023) echo this with their CEFR-based storytelling design, noting that emotionally embedded stories activate critical listening while mimicking real social discourse. "Storytelling affects the brain in strange and wonderful ways," they argue precisely because it engages the learner emotionally, semantically, and cognitively. Lian (2017) also connects this to *Reading for Emotion*, a pedagogy in which listening is not just about decoding meaning, but *inhabiting the context* of the speaker's perspective. This perspective shifts listening from a technical skill to a human encounter. Moreover, cultural and social grounding strengthens this real-world orientation. According to Mitchell (2023), listening must be approached not only as linguistic decoding but as a form of embodied attention that is ethical, political, and aesthetic. This is particularly relevant in multicultural classrooms or in contexts where English is learned as a global lingua franca. Stories, discussions, and listening tasks that reflect diverse identities and lived experiences offer learners a chance to locate themselves *within* the language they are learning.

Finally, the integration of technology supports both inclusivity and contextualization. Digital tools such as animated comics (Qorina et al., 2025), Google Sites (Hidayad et al., 2024), or mobile apps (Talaván & Ávila-Cabrera, 2015) allow for the creation of multisensory listening environments that are not only differentiated but also adaptable and scalable. These tools can present CEFR-aligned tasks in a multimodal format, enriched with subtitles, visuals, and interactivity—making them accessible across a range of literacy levels and learning conditions.

In conclusion, multisensory listening within a CEFR framework achieves its greatest impact when it is deliberately inclusive, pedagogically differentiated, and anchored in the real-world purposes of communication. It supports not only language acquisition, but also learner confidence, autonomy, and cultural connection, ultimately fulfilling CEFR's vision of communicative competence as both a personal and social act.

6. Real-World Context & Cultural Grounding

Multisensory listening is not solely a matter of perception, it is also a cultural and experiential act. This theme centers on the idea that listening becomes meaningful when learners engage with authentic, real-world content that reflects the sociocultural contexts of language use. CEFR (Council of Europe, 2001) explicitly recognizes the role of *sociocultural awareness* and *pragmatic competence* in listening, emphasizing that language comprehension includes not only decoding linguistic input but also

interpreting cultural references, social cues, and context-specific norms. Kucirkova and Kamola (2022) highlighted the value of grounding listening activities in children's real-life stories, noting that narratives involving familiar environments and sensory details (e.g., smells, movement, textures) foster deeper emotional and cultural resonance. Their study revealed that learners responded more vividly to stories rooted in everyday life than to abstract or artificial texts, an insight that supports the shift toward *experiential listening pedagogy*. Similarly, Talaván and Ávila-Cabrera (2015) advocated for the use of real audiovisual materials in foreign language instruction, stressing that the integration of spontaneous, contextualized speech enables learners to engage with language as it is genuinely used. Rather than isolating listening skills in classroom simulations, their CEFR-informed mobile learning project brought learners into contact with culturally rich, unscripted discourse, bridging the gap between pedagogical intention and lived communication.

The cultural dimension of listening also emerges in *digital storytelling* practices. Jayanti and Sudimantara (2023) developed CEFR-aligned digital narratives that immerse Indonesian learners in both local and global contexts. Their model, "Reading for Emotion," positions stories as emotional and cultural experiences rather than textual artifacts. As they argue, "Stories evoke emotions. Emotions are signals to the brain that everything we experience matters". In this view, listening becomes a multisensory act of cultural empathy, one that cultivates not only linguistic proficiency but also intercultural sensitivity. Mitchell (2023) expands this perspective through the concept of *embodied listening*, calling for a departure from the traditional orality-literacy binary toward a more ethical, political, and aesthetic engagement with sound. She writes, "Listening becomes an act of perceiving and responding to power, history, and emotion," suggesting that the listening classroom can be a site of social consciousness and cultural reflection. These arguments are further supported by findings from Qorina et al. (2025), whose comic-based CEFR media incorporated real-life scenarios and culturally familiar characters to improve English literacy among high school students in Cirebon. Their work shows that even visual narratives, when grounded in learners' lived experiences, can serve as springboards for authentic listening and meaning-making. Within the CEFR framework, this theme reinforces the importance of *pragmatic comprehension*—the ability to infer meaning from tone, register, and cultural context—and supports descriptors at the B1–C2 levels, where learners are expected to follow complex narratives, appreciate humor, and understand implicit meaning. Real-world grounding thus not only enhances cognitive processing but also situates listening within the ethical, social, and emotional life of learners.

In essence, *real-world context and cultural grounding* elevate listening from skill practice to human encounter. As Lian (2020) asserts, "meaning is not an abstraction but an embodied, affective, and cultural act." Through this lens, multisensory listening becomes a site for encountering difference, building empathy, and fostering global-minded citizens—aligning with CEFR's vision of language learning as both personal development and intercultural dialogue.

CONCLUSION

This study identified six core characteristics of multisensory listening learning as aligned with the CEFR assessment framework. Drawing from literature and conceptual synthesis, the approach integrates multimodal sensory engagement, emotional activation, cognitive scaffolding, technological facilitation, inclusive differentiation, and cultural grounding. These dimensions position listening not merely as an auditory decoding task, but as a holistic, embodied process involving visual, kinesthetic, emotional, and sociocultural participation. Within the CEFR framework, multisensory listening supports learners' ability to interpret oral texts globally, engage with pragmatic and sociolinguistic features, and comprehend complex speech across levels A2 to C1.

In responding to the second research question, the interviews with teachers and students from MTs Mafatihul Huda Cirebon

revealed a strong alignment between classroom realities and the conceptual framework. Teachers emphasized the need for CEFR-aligned materials that are locally contextualized, emotionally engaging, and technologically practical—especially given infrastructure limitations. Students, on the other hand, expressed clear preferences for multimodal input and real-life, relatable content that enhances comprehension and retention. Both groups highlighted gaps in current practice, particularly the lack of teacher training and the dominance of audio-only instruction, which limits learners' ability to meet CEFR listening descriptors effectively.

In conclusion, the findings suggest that effective implementation of CEFR-aligned listening pedagogy in Indonesian secondary education depends not only on aligning with cognitive benchmarks, but also on integrating emotional, sensory, and contextual elements into instruction. Multisensory listening offers a promising pathway to enhance learner engagement, scaffold comprehension, and promote equity in diverse classroom settings. However, its success is contingent upon responsive curriculum design, practical resource development, and sustained teacher support that bridges policy ideals with pedagogical realities.

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