

## Audiovisual Media and Fifth Grade Students Ability to Identify Intrinsic Elements of Folklore

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| Article Info                                                                                                                                                                                                                                | Abstract                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| <p>Article history:</p> <p>Received:</p> <p>Revised:</p> <p>Accepted:</p> <p>Available online:</p> <p>Keywords:</p> <p>Audiovisual Media;<br/>Folklore; Intrinsic<br/>Elements; Indonesian<br/>Language Learning;<br/>Elementary School</p> | <p><i>This study examined the effect of audiovisual media on fifth-grade students' ability to identify the intrinsic elements of folklore. A quasi-experimental nonequivalent control-group design involved 32 students at SDN 3 Beleka, West Lombok, divided equally into an experimental group and a control group. Both groups completed a pretest and posttest. The experimental group learned through audiovisual folklore content, whereas the control group received conventional instruction. Data were collected through a 20-item test, observation, and documentation. The groups had comparable pretest means of 46.56 and 46.25, with no significant initial difference (<math>p = .892</math>). Posttest means increased to 88.75 for the experimental group and 82.81 for the control group. The reported independent-samples comparison showed a significant posttest difference (<math>p = .012</math>). Audiovisual presentation supported attention to characters, plot, setting, theme, and moral message by combining narration with visible events. The findings support the purposeful use of audiovisual media in folklore instruction, while the small nonrandom sample and short intervention limit generalization.</i></p> |
| <p><b>Kata kunci:</b></p> <p>Media Audiovisual;<br/>Cerita Rakyat;<br/>Unsur Intrinsik;<br/>Pembelajaran<br/>Bahasa Indonesia;<br/>Sekolah Dasar</p>                                                                                        | <p style="text-align: center;"><b>Abstrak</b></p> <p>Penelitian ini menguji pengaruh media audiovisual terhadap kemampuan siswa kelas V dalam menentukan unsur intrinsik cerita rakyat. Desain kuasi-eksperimen nonequivalent control group melibatkan 32 siswa SDN 3 Beleka, Lombok Barat, yang dibagi sama ke dalam kelas eksperimen dan kontrol. Kedua kelas mengikuti pretest dan posttest. Kelas eksperimen belajar menggunakan konten audiovisual, sedangkan kelas kontrol mengikuti pembelajaran konvensional. Data dikumpulkan melalui tes 20 butir, observasi, dan dokumentasi. Rata-rata pretest kedua kelas relatif setara, yaitu 46,56 dan 46,25, tanpa perbedaan awal yang signifikan (<math>p = 0,892</math>). Rata-rata posttest meningkat menjadi 88,75 pada kelas eksperimen dan 82,81 pada kelas kontrol. Perbandingan independent samples yang dilaporkan menunjukkan perbedaan posttest yang signifikan (<math>p = 0,012</math>). Penyajian audiovisual membantu siswa memperhatikan tokoh, alur, latar, tema, dan amanat melalui perpaduan narasi dan peristiwa visual. Temuan mendukung penggunaan media audiovisual secara terarah.</p>                                                                                        |

## INTRODUCTION

Language learning in elementary school develops the ability to listen, speak, read, write, and interpret meaning. Indonesian language instruction also provides

access to literary works that carry social values, cultural memory, and local identity. Folklore is particularly relevant because it presents familiar moral conflicts and community traditions through narrative forms that children can discuss and relate to everyday life.

Understanding folklore requires more than recalling the sequence of events. Students need to identify the intrinsic elements that organize a story, including theme, characters and characterization, plot, setting, point of view, language style, conflict, and moral message. These elements help readers explain how a story produces meaning. When students cannot distinguish them, reading may remain at the level of isolated facts rather than interpretation.

Classroom instruction often relies on printed stories and teacher explanation. Text remains essential, but exclusive dependence on reading can create barriers for students who have limited reading stamina or difficulty maintaining attention. Preliminary observation at SDN 3 Beleka indicated that fifth-grade students appeared bored during folklore lessons, that the teacher rarely used technology-based media, and that several students preferred talking or playing to engaging with the text. These conditions suggested a need for a more concrete and attentive learning experience.

Audiovisual media combine spoken language, sound, movement, images, facial expression, and setting. This combination can represent narrative information in multiple forms. Students hear dialogue and narration while observing characters and events, which can help them connect names, actions, locations, and consequences. Video may also make temporal sequence and conflict easier to follow than a static explanation when it is used with purposeful questions and opportunities for reflection (Busyaeri et al., 2016; Fitriyanti, 2022).

Audiovisual media should not be understood as a replacement for reading or teacher guidance. Watching alone can remain passive and may produce only superficial recall. Instructional value arises when the teacher pauses, questions, directs attention, asks students to predict, and requires evidence for an interpretation. The media must be aligned with the learning objective and followed by activities that transform viewing into analysis.

Previous research has reported benefits of audiovisual media for learning outcomes, literacy, listening, interest, and participation (Rahmawati & Sari, 2023; Ramadhani, 2018; Rasidi, 2021). However, effects depend on learners, content, media quality, instructional design, and assessment. Evidence from specific elementary-school contexts remains important because access to devices, teacher practices, and students' familiarity with digital content vary.

The present study focused on fifth-grade students' ability to identify intrinsic elements in folklore at SDN 3 Beleka. It compared an experimental class learning with audiovisual media and a control class receiving conventional instruction. The research question was whether the posttest performance of the two groups differed after accounting for their similar starting levels. The study contributes classroom-level evidence about integrating narrative video into Indonesian language and literature instruction.

## **Audiovisual Media in Language Learning**

Media function as intermediaries between a learning message and the learner. In language instruction, media can preserve speech, present visual context, demonstrate communication, and provide repeated exposure. Audiovisual materials integrate auditory and visual channels in one presentation. Moving images can depict action and setting, while narration, dialogue, music, and sound effects provide linguistic and emotional information.

The combination of channels can clarify a story when each element supports the same learning purpose. A change of scene helps students recognize setting, character movement makes plot development visible, and vocal expression provides clues to characterization. This redundancy can reduce ambiguity. At the same time, irrelevant animation, excessive music, or rapid editing may distract attention, so teachers need to select age-appropriate content and prepare viewing guidance.

Audiovisual instruction can also support learner motivation. Novelty, movement, and sound attract attention, but sustained engagement depends on active tasks. Students may be asked to list characters, map events, identify evidence for a theme, compare two character decisions, or infer the moral message. Pair and group discussion after viewing gives learners opportunities to test interpretations and use academic vocabulary.

Accessibility is another consideration. Spoken narration can assist students who struggle with long printed passages, while subtitles or written keywords can reinforce vocabulary. Replaying a short scene allows students to review evidence without rereading the entire story. Nevertheless, teachers should combine video with text-based follow-up so students continue to develop reading comprehension and do not become dependent on visual information.

## **Intrinsic Elements of Folklore**

Folklore is a cultural narrative transmitted across generations and associated with the collective experience of a community (Saputri, 2022; Yanti, 2023). It may contain legendary figures, supernatural events, local settings, social norms, and explanations of origins. In school, folklore can support literary learning while introducing regional heritage and moral reflection.

Theme is the central idea that connects events and conflicts. Characters perform the actions, while characterization describes their qualities, motivations, and development. Plot organizes events from introduction through complication, climax, and resolution. Setting locates events in place, time, and atmosphere. Point of view determines the narrative position from which information is presented. Moral message refers to values that readers can infer from decisions and consequences.

These elements are interdependent. A moral message is often revealed through the consequences of a character's choices, and the theme becomes understandable through the development of conflict. Setting may shape what a character can do, while point of view controls what the audience knows. Effective

instruction therefore asks students not only to label an element but also to explain the evidence and its contribution to the story.

Audiovisual folklore can make these relationships perceptible. Students can see a location change, hear a shift in tone, observe the reaction of a character, and follow the sequence of a conflict. Guided analysis connects these observations to literary terminology. The expected mechanism in this study was that coordinated sound and images would help students build a more complete mental representation, which would support identification of intrinsic elements on the posttest.

## RESEARCH METHODS

The study used a quantitative quasi-experimental approach with a nonequivalent control-group design. Two existing fifth-grade groups completed a pretest. The experimental group then received instruction using audiovisual folklore media, whereas the control group received conventional instruction using story material without the audiovisual treatment. Both groups completed a posttest. Because intact groups were used, students were not randomly assigned.

The research was conducted at SDN 3 Beleka in Beleka Village, Gerung District, West Lombok Regency, West Nusa Tenggara. The population consisted of 32 fifth-grade students. Total sampling was applied: 16 students formed the experimental group and 16 formed the control group. Each group consisted of seven boys and nine girls.

The independent variable was the use of audiovisual media. The dependent variable was cognitive performance in identifying intrinsic elements of folklore. Instruction addressed characters, characterization, theme, plot, setting, conflict, language, and moral message. The classroom teacher observed the implementation.

Data were collected through tests, observation, and documentation. The thesis initially described a 30-item pool. Item analysis compared item correlations with an  $r$ -table value of .497 at the .05 level. Twenty items were reported as meeting the validity criterion and were used for the pretest and posttest. Each correct response received five points and an incorrect response received zero, producing scores from 0 to 100. Content validity was reviewed by a university supervisor and the fifth-grade teacher.

The audiovisual lesson was conducted for two class periods. The lesson began with orientation, prayer, an ice-breaking activity, and explanation of the learning objective. Students then watched a folklore video projected in the classroom. They were directed to attend to characters, events, setting, conflict, and message, after which they identified and explained story elements. The control group studied the same topic through conventional classroom instruction.

Analysis used descriptive statistics, Kolmogorov-Smirnov normality tests, a homogeneity test, and independent-samples  $t$  tests. The pretest comparison examined initial group equivalence, while the posttest comparison tested the research hypothesis. Statistical decisions used an alpha level of .05. Because the groups were small and nonrandom, statistical significance is interpreted alongside descriptive results and design limitations

## Research Design and Learning Procedure

**Table 1**

Research Design and Learning Procedure

| Stage         | Experimental Group                                                                                 | Control Group                                                                       | Purpose                                          |
|---------------|----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------|
| Pretest       | Completed a 20-item assessment.                                                                    | Completed the same assessment.                                                      | Measure initial ability and examine equivalence. |
| Orientation   | Received learning objectives and viewing guidance.                                                 | Received learning objectives and story material.                                    | Prepare attention to intrinsic elements.         |
| Core learning | Watched audiovisual folklore and analyzed characters, plot, setting, theme, conflict, and message. | Learned the same topic through conventional explanation and story-based activities. | Provide contrasting instructional conditions.    |
| Discussion    | Explained evidence from scenes, narration, and character actions.                                  | Discussed answers based on the conventional lesson.                                 | Strengthen interpretation and communication.     |
| Posttest      | Completed the final assessment.                                                                    | Completed the final assessment.                                                     | Compare outcomes after instruction.              |

## RESULT AND DISCUSSION

### Descriptive Results

All 32 students completed the assessments. The two groups began at nearly identical levels. The experimental group had a pretest mean of 46.56 (SD = 6.25), while the control group had a mean of 46.25 (SD = 6.71). After instruction, the experimental mean increased to 88.75 (SD = 6.46), and the control mean increased to 82.81 (SD = 6.05). Table 2 summarizes the score distributions.

**Table 2**

Descriptive Statistics for the Experimental and Control Groups

| Group and Test        | N  | Minimum | Maximum | Mean  | SD   |
|-----------------------|----|---------|---------|-------|------|
| Experimental pretest  | 16 | 35      | 55      | 46.56 | 6.25 |
| Experimental posttest | 16 | 75      | 95      | 88.75 | 6.46 |
| Control pretest       | 16 | 35      | 55      | 46.25 | 6.71 |
| Control posttest      | 16 | 70      | 90      | 82.81 | 6.05 |

The experimental group gained 42.19 points, while the control group gained 36.56 points. Both groups improved, which may reflect instruction, repeated exposure to the topic, and familiarity with the assessment. The experimental group finished 5.94 points above the control group. This between-group posttest difference is the more relevant indicator of the added contribution associated with audiovisual instruction.

### Frequency Distribution

The score frequencies show how the distributions shifted. Experimental pretest scores were concentrated between 35 and 55; after the intervention, every

experimental student scored at least 75 and six students scored 95. Control posttest scores ranged from 70 to 90, with most students concentrated at 80 and 85.

**Table 3**  
Frequency Distribution of Pretest and Posttest Scores

| Score | Exp Pre | Exp Post | Control Pre | Control Post |
|-------|---------|----------|-------------|--------------|
| 35    | 1       | 0        | 1           | 0            |
| 40    | 4       | 0        | 5           | 0            |
| 45    | 3       | 0        | 3           | 0            |
| 50    | 5       | 0        | 3           | 0            |
| 55    | 3       | 0        | 4           | 0            |
| 70    | 0       | 0        | 0           | 1            |
| 75    | 0       | 1        | 0           | 2            |
| 80    | 0       | 2        | 0           | 4            |
| 85    | 0       | 3        | 0           | 5            |
| 90    | 0       | 4        | 0           | 4            |
| 95    | 0       | 6        | 0           | 0            |

The absence of overlap between experimental pretest and posttest ranges indicates a large within-group shift. A comparable shift also occurred in the control group, but the upper end of its posttest distribution stopped at 90. The experimental distribution was more concentrated at 90 and 95. These patterns support the mean comparison while also showing that the treatment did not affect all students identically.

### Assumption Tests and Hypothesis Testing

The reported Kolmogorov-Smirnov significance values for the pretest were .060 in the experimental group and .089 in the control group. Posttest significance values were .061 and .075. All values exceeded .05, so the thesis treated the four distributions as normal. The reported homogeneity significance value based on the mean was .664, indicating that the equal-variance criterion was met.

The independent-samples pretest comparison produced  $p = .892$ , showing no statistically significant initial difference. The reported pretest  $t$  value was .136 with 30 degrees of freedom. Thus, the two groups were sufficiently similar at baseline for the posttest comparison to be informative.

The posttest comparison produced  $p = .012$ , below the .05 threshold. Using the reported means, standard deviations, and sample sizes, the corresponding equal-variance  $t$  statistic is approximately 2.69 with 30 degrees of freedom. The result indicates that the experimental group outperformed the control group after instruction. The standardized mean difference calculated from the reported summary statistics is approximately 0.95, which represents a large descriptive effect, although it should be interpreted cautiously because the groups were small and not randomly assigned.

**Table 4**  
Summary of Assumption and Group Comparison Results

| Analysis                         | Statistic          | p    | Decision                |
|----------------------------------|--------------------|------|-------------------------|
| Pretest normality: experimental  | K-S = .209         | .060 | Normality criterion met |
| Pretest normality: control       | K-S = .199         | .089 | Normality criterion met |
| Posttest normality: experimental | Reported in thesis | .061 | Normality criterion met |

|                             |                    |      |                              |
|-----------------------------|--------------------|------|------------------------------|
| Posttest normality: control | Reported in thesis | .075 | Normality criterion met      |
| Homogeneity                 | Levene p           | .664 | Equal-variance criterion met |
| Pretest comparison          | t = .136           | .892 | No significant difference    |
| Posttest comparison         | t $\approx$ 2.69   | .012 | Significant difference       |

## Discussion

The findings show that students who learned through audiovisual media achieved higher posttest performance in identifying intrinsic elements of folklore than students who received conventional instruction. The groups began with almost identical averages, and the nonsignificant pretest comparison supports baseline similarity. The posttest gap therefore emerged after the different learning experiences.

Audiovisual media may have supported story comprehension by coordinating auditory and visual information. Narration and dialogue provided language input, while images and movement displayed characters, locations, actions, and consequences. Students could connect a spoken name with a visible character, observe changes of setting, and follow the development of conflict. These cues may reduce the effort required to construct a coherent representation of the story.

Characterization can be difficult when students rely only on explicit descriptions. Video provides behavioral and expressive evidence: tone of voice, facial expression, gesture, and interaction. Guided questions can direct students to infer a character's traits and motivations from these signs. Plot is similarly supported because events are presented sequentially, although the teacher must ensure that students explain causal links rather than merely retell scenes.

Setting becomes concrete through visible places, time cues, and atmosphere. Music, color, lighting, and background sound can contribute to mood, but students need instruction to distinguish aesthetic effects from textual evidence. Theme and moral message require deeper interpretation. They are not simply displayed on screen; students must connect repeated ideas, decisions, conflicts, and consequences. Discussion after viewing is therefore essential.

The result is consistent with Busyaeri et al. (2016), who reported improved learning outcomes through instructional video, and with research emphasizing audiovisual support for literacy and listening (Rahmawati & Sari, 2023; Rasidi, 2021). Ramadhani (2018) addressed a closely related outcome involving intrinsic elements of folklore. The present study adds evidence from a fifth-grade classroom in West Lombok and uses a comparison group.

The control group also showed substantial improvement. This indicates that conventional instruction was not ineffective. Teacher explanation, exposure to the material, practice, and the posttest itself may all have contributed. The appropriate conclusion is therefore not that audiovisual media alone caused all learning, but that the audiovisual condition was associated with an additional posttest advantage of 5.94 points under the conditions of this study.

Observation and classroom description suggest that the experimental lesson included opportunities to watch, identify, and explain. These activities matter because media effects depend on pedagogy. If students only watch a complete video without a task, attention may shift toward entertainment. Segmenting the story, pausing at key events, using an element-identification worksheet, and asking students to cite evidence can make viewing analytically productive.

Folklore also carries cultural and ethical meaning. Audiovisual representation can increase access to local stories, but adaptation may simplify language, change details, or emphasize dramatic effects. Teachers should compare the video with a written version and discuss differences. Such comparison strengthens critical literacy and helps students recognize that every representation involves selection and interpretation.

### **Learning Implications**

Teachers can structure audiovisual folklore instruction in three phases. Before viewing, they activate prior knowledge, introduce key vocabulary, and provide a purpose. During viewing, they pause at planned points and ask students to record evidence about characters, events, setting, and conflict. After viewing, students organize evidence, justify the theme and moral message, and compare interpretations.

A story map can connect the media with formal literary concepts. Separate spaces for character, goal, problem, event sequence, resolution, setting, theme, and message help students transform moving information into a stable representation. Students can complete the map individually after group discussion so that the teacher can assess personal understanding.

Media selection should consider duration, sound clarity, image quality, language level, cultural appropriateness, and correspondence with the curriculum. Short segments are often more useful than a long uninterrupted video. Teachers should test equipment, prepare an alternative activity for technical failure, and ensure that every student can see and hear clearly.

Assessment should extend beyond multiple-choice identification. Short written explanations, oral retelling, evidence-based questions, comparison of characters, and creation of a new ending can reveal higher-order understanding. A rubric can distinguish correct labels from explanations that connect an element to story evidence. This approach aligns assessment more closely with literary comprehension.

Audiovisual media may also support inclusive participation. Learners with limited reading fluency can access narrative content through speech and images, while subtitles and printed transcripts can reinforce decoding. Teachers should still monitor cognitive load and provide repetition or slower pacing when necessary. Inclusion means offering multiple access routes while maintaining the same analytical objective.

### **Limitations and Future Research**

The study has several limitations. The groups were existing classes rather than randomly assigned groups, so unmeasured differences may remain despite similar

pretest means. The sample included only 32 students from one school, limiting generalization. The intervention was short, and no delayed test assessed whether the advantage was retained.

Instrument documentation also contained inconsistencies. The source described an initial 30-item pool, reported 20 valid items, and used a 20-item scored test; one list of invalid item numbers did not contain all ten items stated in the text. Future research should provide a complete item-analysis table, reliability coefficient, final test blueprint, and examples linked to each intrinsic element.

A stronger study could involve several schools, randomly assign classes when feasible, equalize instructional time, and document treatment fidelity. Analysis of covariance could compare posttest scores while controlling pretest performance. Reporting confidence intervals and effect sizes would improve interpretation. Qualitative data from student explanations could show which story elements benefit most from audiovisual support.

Future studies should also compare forms of media use: uninterrupted viewing, segmented viewing with guiding questions, interactive video, and combined video-text instruction. This would identify whether improvement arises from the presence of video or from the instructional strategies used around it. Retention, reading transfer, cultural understanding, and student motivation are additional outcomes worth examining.

## CONCLUSION

Audiovisual media were associated with stronger fifth-grade performance in identifying the intrinsic elements of folklore at SDN 3 Beleka. The experimental and control groups began with comparable pretest means of 46.56 and 46.25. Their posttest means increased to 88.75 and 82.81, respectively, and the reported between-group posttest difference was significant at  $p = .012$ .

The combined presentation of narration, dialogue, images, movement, and setting can help students trace characters, plot, conflict, and setting, while guided discussion supports interpretation of theme and moral message. Audiovisual media should be integrated with clear viewing purposes, evidence-based questions, written follow-up, and assessment of reasoning. The findings are promising but should be confirmed through larger, longer, and more rigorously controlled studies

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