

## Teaching and Learning Aids of *Pantun* for Primary School in Malay Language Education

Ahmad Fikri Ab Rahman<sup>1</sup>, Zamri Mahamod<sup>2\*</sup>, Mohd Saleh Abbas<sup>3</sup>, Ahmad Hazazi Mohd Wasian<sup>4</sup>,  
Zainuddin Wahono<sup>5</sup>, Edmund Austrus<sup>6</sup>

<sup>1,2,4,5,6</sup>Faculty of Education, Universiti Kebangsaan Malaysia, 43600, Bangi, Selangor, Malaysia

<sup>3</sup>INTI International University, Nilai, Negeri Sembilan, Malaysia

### E-mail addresses

cikgufiq91@gmail.com (Ahmad Fikri Ab Rahman)

d-zam@ukm.edu.my (Zamri Mahamod)\*

ahmadhazazi90@gmail.com (Ahmad Hazazi Mohd Wasian)

zainuddinwahono@gmail.com (Zainuddin Wahono)

edmund19ukm@gmail.com (Edmund Austrus)

\*Corresponding author

### ABSTRACT

This research aims to identify teaching and learning aids of *pantun* for a primary school in Malay Language Education. Data on eight respondents, four teachers and four lecturers, was gathered using qualitative approaches via semi-structural interviews. The respondents were chosen using the purposive sampling technique and had at least five years of teaching *pantun* experience. The findings revealed that the respondents used a variety of teaching aids such as printed materials, multimedia resources, and realia. This research contributes to recommendations for the development of appropriate teaching aids to assist teachers in teaching *pantun* and help improve students' achievement in learning *pantun*.

**Keywords:** teaching aids, *pantun*, elementary school, Malay language education, Malay literature

### INTRODUCTION

*Pantun* is a four-line poem written in the stanza. The first two lines are called *pembayang*, while the second two are known as *maksud*. Although the precise date of the *pantun* existence is unknown, Keating (2020) believes it existed before the 13th century. Nonetheless, the dynamic strength of *pantun* ensures its longevity until the millennium, whether in education, official council, television reality, or media advertising (Hassan, 2020). As the oldest traditional Malay poetry in Malay history, *pantun* reflects the subtlety and intellectual height of the Malay community as it manifested with nature and culture in the past (Salleh, 2016; Za'ba, 1967). As a result, *pantun* was added to the United Nations Educational, Scientific, and Cultural Organization's Representative List of Humanity's Intangible Cultural Heritage on December 17, 2020 (Bernama, 2020).

Based on the recognition, this statement opened the door to a broader responsibility at the ministry, non-government, and community levels to highlight pride in the recent move to the sustainability of *pantun*. All parties should support this traditional poetry, not to undermine the construction of the community's identity but to preserve it so that the younger generation is not abandoned and forgotten (Merican, 2021). Hence, education is one of the areas of high responsibility for preserving the *pantun* among the younger generation.

According to historical records, *pantun* has been taught to primary and secondary school students since the new primary school curriculum renewal in 1983 to empower the beautiful language style, even though the priority was more concerned with the mastery of reading and writing skills only. However, the Malay language curriculum is still evolving, as it is frequently enacted and revised based on the suitability of students at a given age. Aside from that, the new primary school curriculum was transformed in 1993, with a revision edition in 2003. The curriculum

was reformulated into the Primary School Standard Curriculum in 2011 and revised in 2017 (Ministry of Education, 2017).

Even though Malaysia's education curriculum was changed, the reality in Malaysian education research clearly shows that previous studies are more likely to lead to the study of qualitative *pantun* text analysis (Rahman & Mahamod, 2022). Because of the scarcity of *pantun* studies in education, new inputs that can aid in the teaching and learning of *pantun* are limited in their dissemination. This article aims to open up the *pantun* research space in education regarding teaching materials so that teachers and other researchers can benefit from them while also contributing to the *pantun* research literature in Malaysia.

### **PROBLEM STATEMENT**

The basic structure of *pantun* consists of *pembayang*, *maksud*, rhyme, and syllables, which distinguishes it (Piah, 1989). If analyzed further, the aesthetics are not only in the external shape based on four lines, but the philosophy behind the metaphorical word in *pantun* also reflects the beauty of *pantun*. *Pantun* was introduced to primary school in Year One. However, owing to the peculiar structure of *pantun*, students have difficulty mastering the *pantun* (Mohamed et al., 2020). Primary school students do not know many words, making it hard to find words and understand what it means to make a *pantun*.

Teachers must be creative and innovative when teaching *pantun* to solve the problems students face when learning *pantun*, because student success depends on teacher professionalism (Zakaria et al., 2021). However, Hamzah et al. (2019) clearly show that teachers are compelled to act following their wisdom, whether teaching or ignoring *pantun* to primary school students. Although this Malay traditional poetry should be taught to students in primary schools, it should be done individually. According to Safian and Quayum (2019), Malaysian National Laureate Muhammad Haji Salleh expressed concern about the fate of literature being excluded because it was too focused on Science, Technology, and Mathematics when interviewed (STEM). The emphasis on STEM obscures the value and knowledge implied by literary works. As a result, teachers must exercise caution when teaching *pantun* to assist students in learning *pantun* more quickly.

To ensure that learning *pantun* is achieved, teachers must use material-centred learning with their students (Dzulrifli, 2021). The use of appropriate materials is thought to assist teachers in teaching students more efficiently and with greater enjoyment. Teachers must be knowledgeable about literature pedagogy to select appropriate teaching materials for their students. However, Mahamod and Hassan (2018) acknowledge that Malay teachers are still perplexed when teaching literary works in schools, regardless of pedagogy or literature. Mohd (2019) also claims that teachers have received insufficient training in the teaching of Malay literature, resulting in them being unable to teach *pantun* to students. When teaching the *pantun* in primary school, teachers should be familiar with the essential contingency teaching guide, particularly the use of appropriate teaching and learning materials.

For the quality of *pantun* teaching, teaching and learning aids should be planned by the student's cognitive development. Furthermore, effective teaching aids can help students improve their knowledge, skills, and abilities. Teachers should be exposed to appropriate teaching aids through research on teaching materials. However, the number of studies that can assist teachers in teaching the *pantun* is still limited. Only a few studies have been developed by local researchers by producing mobile games (Isa et al. 2020), *pantun* innovation (Mohamed et al. 2020) and the Al-Quran-based *pantun* module (Mohd et al. 2018), according to literature studies. Hence, on interviews with teachers who have used them and teachers who have studied how to teach and learn *pantun* at school, this study was conducted to determine what kind of teaching and learning aids are used in primary schools.

### **METHODOLOGY**

This paper is a qualitative study that collects data through a semi-structured interview. The qualitative approach was chosen because it could provide rich and comprehensive information based on reliable sources that the researcher could not manipulate (Merriam, 2009). Furthermore, data obtained from respondents who meet the criteria via data collection methods such as interviews can provide detailed information based on experience and suggestions from the prescribed respondents. As a result, eight respondents were chosen from among the lecturers, four were primary school teachers, and four were *pantun* education experts.

Sample selection techniques are used to select respondents from heterogeneous groups. Forming heterogeneous groups is to obtain diverse information from teachers and experts. Although many interview studies use homogeneous groups, Adler and Ziglio (1996) and Lorenc et al. (2016) argue that heterogeneous groups can

provide rich data with diverse perspectives. Heterogeneous groups will get a more accurate answer from the people who participated in the study in his follow-up because they come from different backgrounds and have different experiences.

Berliner (2004) states that a teacher is considered an expert if he or she has taught for at least five years. Its experience has been gained during that period, establishing teachers in a particular field. Furthermore, respondents among lecturers were chosen based on professional experience and *pantun* studies. According to Gambatese et al. (2008), academic and industry professionals can become experts in the study's field of interest. As a result, respondents in this study are Malay teachers with at least five years of experience in *pantun* education. Lecturers from the Institute of Teacher Education are chosen as *pantun* education experts based on their teaching experience and involvement in *pantun*, such as coaching, innovation and article writing. The respondent's demographic information is shown in Table 1.

Table 1. Respondent's demographic information

Respondent	Age	Gender	Experience in teaching (Year)	Experience in <i>pantun</i> (Year)	Education level
T1	49	Female	25	30	Master
T2	48	Female	24	32	Master
T3	30	Male	6	17	Degree
T4	31	Male	7	18	Master
L1	52	Female	28	36	Master
L2	48	Male	23	33	PhD
L3	59	Male	35	40	Master
L4	52	Female	28	28	PhD

Notes: T=teacher, L=lecturer

Three credible experts checked transcripts of previous interviews in terms of language and content. The pilot study of interviews was also conducted on a respondent who shared the same characteristics as the actual respondent. The pilot study was carried out to anticipate questions that could provide better information and estimate each respondent's time limit during the interview (Ali & Mahamod, 2015). After the actual interview, the transcript will be completed and returned to the respondents for verification. Interviews will also be thematically analyzed by labelling the codes on each study respondent. Data interviews are classified, subsidized, and analyzed using coding methods to generate themes (Huberman & Miles, 2012). Two probing questions are posed to respondents to collect the desired data. The main question is:

1. How to teach *pantun* in primary school?
2. What are the best teaching and learning aids of *pantun* in primary school?

## FINDINGS

Data from this study showed the use of materials used and proposed by respondents. The types of teaching and learning materials identified can be divided into three main categories 1) printed materials, 2) multimedia resources, and 3) realia. The type of material and its item can be summarized in Figure 1.

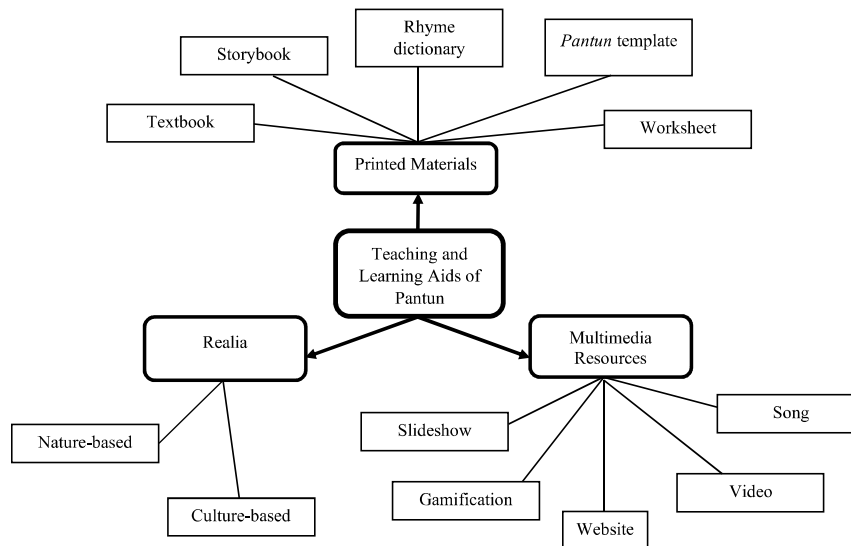


Figure 1. A framework of teaching and learning aids of *pantun*

**Printed Materials**

Teaching and learning aids of *pantun* used by the respondents were printed materials. Textbooks, storybooks, pictures, rhyme dictionaries, *pantun* templates, and worksheets are examples of printed materials. Interview excerpts are obtained from respondents encoded with T for teachers and L for lecturers and represented numerically. Table 2 shows the frequency of interview data based on the theme.

Table 2. Frequency of printed material

Themes	T1	T2	T3	T4	L1	L2	L3	L4	Frequency
Textbook	/	/	-	/	-	/	-	-	4
Storybook	/	-	-	-	-	-	/	/	3
Picture	-	/	/	/	/	/	-	/	6
Rhyme dictionary	-	-	-	-	-	/	/	-	2
<i>Pantun</i> template	/	/	/	/	/	/	/	-	7
Worksheet	-	-	/	-	-	/	-	/	3

**Textbook**

Textbooks are familiar in the world of education. T1, T2, T4, and L2 interview data were used to determine the use of textbooks specified in interviews.

*In the class, I have been using textbooks. Pantun in the textbook appears to be a good fit for me.* (Interview: T1)

*We sometimes read the text passage for pantun. There are stories and quotes in textbooks, for example.* (Interview: T2)

*We teach reading by selecting a text from the textbook, such as one about family. Affection, for example, has a moral value. Then, based on the story I chose, I created an activity to help students understand the pantun.* (Interview: T4)

*The things in the textbook are good. The reason has been screened in such a way. Yes, textbooks, not workbooks.* (Interview: L2)

### **Storybook**

In addition to the textbook, respondents stated that appropriate storybooks were used in primary schools for teaching and learning pantun. T1, L3, and L4 are used to collect interview data.

*Usually, there is an implicit pantun in these children's storybooks. As a result, the students are on the lookout. Okay, we will first show them where they can find the pantun in this book.* (Interview: T1)

*We can use the resources from the market's existing pantun storybook. So, no worries about the material.* (Interview: L3)

*Yes, the storybook. When I give an example of pantun to the student, I am also giving them the printed material. Then, from that, they identify the existing pantun.* (Interview: L4)

### **Picture**

Although pictures can also be used as multimedia resources, teachers also print pictures for activities in the classroom. As a result, as specified in T2, T3, T4, L1, L2, and L4, printed pictures are also used as teaching and learning aids for *pantun* in primary school.

*A bird image, for example, would be appropriate. I challenged the students to create a *pembayang* about birds. As a result, the students will write a *pembayang* about the birds in their *pantun*.* (Interview: T2)

*We can use pictures for *pembayang*. The student will then examine the image and explain its significance.* (Interview: T3)

*I use guided images. We will give them a picture. Then, they described the picture. Then, do grouping activities to match the printed picture to the word until the *pantun* is complete.* (Interview: T4)  
*Students must be able to see the big picture. They do require a picture. We will have to show them if the bird does not know.* (Interview: L1)

*It has been visualized in order for students to see. Students can then easily describe, either directly or indirectly. They will remember the image we showed them.* (Interview: L2)

*We can also show you a picture. They can create a word out of pictures.* (Interview: L4)

### **Rhyme dictionary**

A rhyme dictionary includes a list of rhymes. Salleh's rhyme dictionary is one of the dictionaries found in Malaysia (2013). This dictionary also serves as a teaching and learning tool for both teachers and students. This statement was taken during the L2 and L3 interviews.

*Prof. Muhammad has published a rhyme dictionary. A dictionary is a blue book, correct? It is great. That means we will have an easy time writing.* (Interview: L2)

*Even the blue rhyme dictionary can be used.* (Interview: L3)

### **Pantun template**

The plan is pantun-shaped, with a space either in the form of a table or not. The *pantun* template is also used in T1, T2, T3, T4, L1, L2, and L3 as teaching and learning material.

*When we know how to make the third and fourth lines of pantun, we give a blank template to a student. Students can use sentences or words to fill in the blanks.* (Interview: T1)

*Their teacher will clear the second and fourth rows, and the maksud couplets in the third and fourth lines will be provided as templates. As a result, we instruct students to read the third and fourth lines. The third row of rows will be visible to students. If the third line in the back is "ta," they will look for the list of pembayang to find the appropriate rhyme to fill in the blank.* (Interview: T2)

*We can create a table. We separated it into columns. As a result, students are assigned to each space and must write the appropriate words in a row.* (Interview: T3)

*As an example, I show them two empty lines of pembayang.*  
 Fly from \_\_\_\_\_ to the end of \_\_\_\_\_,  
 Perched \_\_\_\_\_ on the branches \_\_\_\_\_; (Interview: T4)

*When we use the pembayang template, we can fill in the blanks with elements of nature. What should we say? As an example, consider kunang-kunang (firefly). It appears to be the end of the rhyme nang.* (Interview: L1)

*That is what I meant by filling in the blanks. We organized the words we gathered, for example, with twelve words. So, they choose, and the content is appropriate for the entire pantun.* (Interview: L3)

*We can also fill in the blanks. However, I noticed that the teaching with the theme I had chosen for pantun was more focused, and students were aware of the need to create pantun about the theme.* (Interview: L4)

**Worksheets**

Worksheets are materials used to help students improve their mastery of skills. This statement was obtained during the T3, L2, and L4 interviews.

*For pembayang, I give them the worksheet that has been made on the table. So students can choose their answers and write on the worksheet provided.* (Interview: T3)

*The worksheet can be given to the student by the teacher. However, the teacher must review the student's work.* (Interview: L2)

*It requires a worksheet so that the students can gain a better understanding.* (Interview: L4)

**Multimedia Resources**

In *pantun*, teaching materials and technology-based learning should be implemented. It is fascinating for students to enjoy the teaching and learning process. Videos, songs, slides, gamification, and websites are examples of technology-based materials. Table 3 shows the frequency of interview data based on the theme.

Table 3. Frequency of multimedia resources

Themes	T1	T2	T3	T4	L1	L2	L3	L4	Frequency
Video	/	/	/	/	/	-	/	/	7
Song	/	/	-	-	/	-	/	-	4
Slideshow	-	-	/	/	/	-	-	/	4
Gamification	-	-	/	-	/	/	/	/	5
Website	-	-	/	-	/	/	/	/	5

### **Video**

Videos make it easier for respondents to teach *pantun* in the classroom. The respondents' most frequently mentioned materials are T1, T2, T3, T4, L1, L3, and L4.

*We are now more vulnerable to YouTube. It can aid a teacher's descriptions of their instruction.* (Interview: T1)

*We ask them to watch a video of the proper *pantun* recitation, which students must hear through audio to hear the proper *pantun* recitation.* (Interview: T2)

*We frequently show videos of *pantun* competitions to help them learn how to recite the *pantun*.* (Interview: T3)

*Last year, I saw Petronas Raya advertisements. Mak Jah disagreed with her neighbour. I used to show that video to my students when they were learning *pantun*. They also had a good time because they transformed the story from the video into the form of a *pantun*.* (Interview: T4)

*Look for an old Malay film. Many *pantun* in the *Pancha Delima* film, for example. Cut and merge the film, then show it to the students.* (Interview: L1)

*They can use audio-visual recording techniques or watch videos to hear the correct *pantun* recitation.* (Interview: L3)

*We display video or audio. The students then attempt to recite *pantun*. Roslan Madun and Zurinah Hassan recite *pantun* in this video. Based on the video, we inspired their recitation.* (Interview: L4)

### **Song**

Aside from the videos, the song is also used as a teaching and learning aid of *pantun* in primary school for fun learning. This statement was obtained during the T1, T2, L1, and L3 interviews.

*We use songs in addition to videos. We look at traditional songs on YouTube.* (Interview: T1)

*Then, to pique students' interest, we present it in the form of a song, similar to a taste song. There are also other songs that we can use as long as they are appropriate.* (Interview: T2)

*We must use the song to attract the students after telling them stories. Try taking, for example, the song *Rasa Sayang*. *Pantun* was used as a lyric in the song.* (Interview: L1)

**Pantun* in *Dondang Sayang* can make students sing. They will sing if we use a singing technique. Does the student enjoy singing? When singing, the student will quickly understand and remember *pantun*.* (Interview: L3)

### **Slideshow**

The majority of respondents believe that slideshows help with classroom teaching. Slideshows are mentioned in T3, T4, L1, and L4 as a way to teach *pantun* in the technological age.

*We show it through the slideshow or pictures in the classroom, arranging it.* (Interview: T3)

*I am using a slideshow. If we use paper, we can only use it once. If we use that slideshow, we will be able to erase it back.* (Interview: T4)

*We use a slideshow to display the pantun template, allowing us to enter as many images as possible.* (Interview: L1)

*We can use a slideshow to present it to the class.* (Interview: L4)

### **Gamification**

Gamification is familiar in 21st-century education. Students' behaviour can be influenced and motivated through the use of gamification. Hence, several respondents, T3, L1, L2, L3, and L4, mentioned gamification for teaching and learning *pantun*.

*Quizzes are the best choice. As a result, students can click the link and determine which one it is. It is made more accessible by the use of technology. As a result, we attract students.* (Interview: T3)

*Matching words is a common feature in many language games. Or a dream wheel, or a word wheel. Everything has to do with language games. In these cases, we can do it.* (Interview: L1)

*Then there is gamification. Nowadays, young teachers know Kahoot, Quizzes, and other similar tools. I want to say it does not know. We can keep a wide range of activities there. That is what we recommend to teachers.* (Interview: L2)

*Now, in the age of digital teachers, it is high digital science, and they can do it again in the form of games. As a result, students are more engaged in grasping the learning. Because students are now, we can see that their generation is the generation that has grown up with technology.* (Interview: L3)

*We can also use the Dream Wheel Online or any of his previous games. This is also a possibility, but we have set up student games. Begin with *pembayang* and work your way up to the *maksud*. Nonetheless, teachers must go out of their way to make it more enjoyable.* (Interview: L4)

### **Website**

The respondent's specified website consists of *rimakata.com*, which helps teach and learn *pantun* while searching for *pantun* rhyme. This statement was recorded by T3, L1, L2, L3, and L4.

*Can we use *rimakata.com* as well? We ask the students to look for a word. The group will win if someone searches for a quick rhyme.* (Interview: T3)

*So, according to the website, I met *rimakata.com* from Indonesia, correct? *Rimakata.com* is an excellent place to look for rhymes. It is capable of listing the rhymes.* (Interview: L1)

*This one is suitable. *Rimakata*.* (Interview: L2)

*If we teach *pembayang*, we could use websites like *rimakata.com*. We also have a website devoted to synonyms and antonyms. We can use it as a resource for students.* (Interview: L3)

*I strongly agree that we use *rimakata.com* to avoid getting tired of searching for appropriate rhymes.* (Interview: L4)

### **Realia**

Realia is a natural material that can give a real experience to students. Students can touch and feel what they have been using when their learning *pantun*. Based on the interview, realia is divided into nature-based and culture-based. Table 4 shows the frequency of interview data based on the theme.

Table 4. Frequency of realia

Themes	T1	T2	T3	T4	L1	L2	L3	L4	Frequency
Nature-based	/	/	/	-	-	/	/	/	6
Culture-based	-	/	-	-	-	/	-	-	2

**Nature-based**

It is common to know that the *pantun* is so close to nature, especially in the first two lines in the stanza of the *pantun*, that is, *pembayang*. Hence, teachers and students can use nature-based materials as teaching and learning aids. T1, T2, T3, L2, L3, and L4 were used to categorize the interview data.

*To create pembayang, we must see through the eyes of others. Okay, when we see the leaves, for example, thorny leaves. We inform students about the characteristics of thorny leaves. (Interview: T1)*

*The realia is in the presence of those who can see it. What flower, for example, is there on the flower tree? Students must be able to see and touch this. (Interview: T2)*

*We bring fruit to school with us. We demonstrate that the fruit is still fresh-yet, another old fruit. As a result, students are compared. (Interview: T3)*

*The teacher can also bring a pupil to smell the flower outside the class based on the picture. (Interview: L2)*

*Flora and fauna are examples of natural materials that can be used. We want to find inspiration for making an aesthetic pembayang. (Interview: L3)*

*We can use the environment to help us teach and learn. Allow students to explore nature as part of their studies. (Interview: L4)*

**Culture-based**

Aside from natural materials, traditional and cultural aspects are considered in the aesthetics of *pantun*. T2 and L2 culture-based realia result from teacher creativity involving traditional clothing or musical instruments.

*At my school, I ran into one of my Malay teachers. He was in charge of the first-year students. He instructed any female students to bring batik cloth. Which male students were told to bring a tanjak. (Interview: T2)*

*I use the tambourine rhythm to teach the pantun. That is my area of expertise. As a result, I teach tambourines. As an example, it could make use of a musical instrument. (Interview: L2)*

**DISCUSSION**

This study aims to explore the teaching and learning aids of *pantun* for primary school. According to the data findings, there are three types of materials: printed materials, multimedia resources, and realia. Every teacher employs a unique set of techniques and methods to ensure that the teaching and learning process runs smoothly. Strategies, approaches, methods, and techniques should be tailored to the material to meet the expected learning objectives.

The evolution of teaching and learning materials has been increasing from time to time. The use of realia can bring realistic elements to students, allowing them to quickly understand the nature of the *pembayang* that has been used in *pantun*, which is so synonymous with nature and culture. According to (Hassan, 2020), the characteristics of *pantun* is a nature and human beings hybrid. To translate existing thoughts through *pantun*, humans must be close to nature and culture (Salleh, 2016). As a result of bringing students closer to the material, *pantun* learning will be better understood and appreciated because students will be able to see and appreciate the form of the material more clearly.

Furthermore, teachers and students will occasionally list their own words capable of forming the desired *pantun* rhymes. A personal dictionary can be created from the list of built-in words. In addition, the teacher receives a collection of words from the rhyme dictionary (Salleh, 2011). This dictionary can be used in the classroom to teach rhyme. An example of a rhyming dictionary is shown in Figure 2.

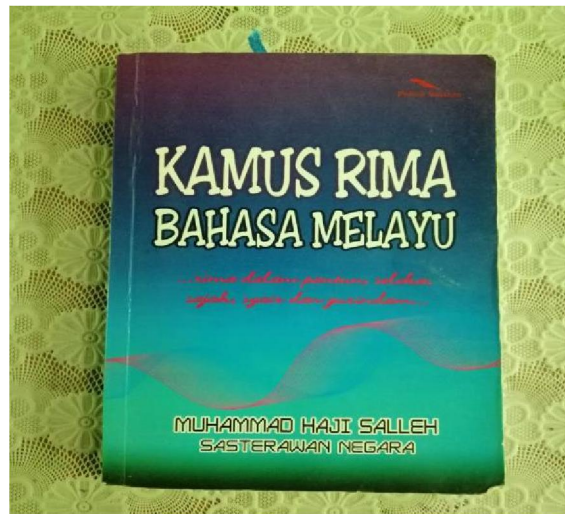


Figure 2. The example of a rhyme dictionary

However, as the world progresses, websites like rimakata.com make this process easier. Teachers and students must type the desired rhyme, and then rimakata.com will display a list of words that correspond to the requested rhyme. For example, if the desired word has *ta* syllables, a list of rhyming words such as *kota*, *kata*, and *kita* will appear. The example of rimakata.com is shown in Figure 3.



**RimaKata** Rima Kata

Semua Jenis Rima Cari

advertisements

Selamat datang di RimaKata.com

Kami menyediakan beberapa tipe rima yaitu:

- **Rima Akhir Sempurna**  
Rima akhir sempurna adalah persamaan bunyi pada suku kata terakhir.  
Contoh:  
jalan ~ pelan  
panggang ~ tegang
- **Rima Akhir Tak Sempurna**  
Rima akhir tak sempurna adalah persamaan bunyi pada bagian suku kata terakhir.  
Contoh:  
makan ~ telan  
pergi ~ kaki
- **Rima Akhir Ganda**  
Rima akhir ganda adalah persamaan bunyi pada dua suku kata terakhir.  
Contoh:

Cari berdasar huruf depan:  
A B C D E F G H I J K L M N O P Q R S T U V W X

Figure 3. The example of rimakata.com

Not only are websites important in ensuring that students are excited to learn *pantun*, but one of the essential elements in attracting students is fun learning. In addition to substance-based language games, virtual platforms such as gamification are a new trend in *pantun* teaching. Student behaviour can be influenced and motivated through gamification strategies (Matsumoto, 2016). The existence of Kahoot, Quizzes, Wordwall, and other similar tools has created a platform for students to learn *pantun* while having fun. The use of audio and visuals in gamification has significantly increased student cognitive development (Anas et al., 2019). As a result, students will quickly absorb the teaching contents while having fun learning the *pantun*.

Even though technology is rapidly evolving, many areas still lack online access for students to enjoy. Only 5% to 19% of Malaysians have access to the Internet (Rahim, 2021). Nonetheless, this limitation does not prevent students from learning *pantun* in a fun way. It all depends on the teacher's imagination. As a result, teachers can focus on other initiatives that are better suited to the current state of the student environment, such as materials and printed materials. Although textbooks are the main ingredients to access knowledge (Knight, 2015), teachers can use other materials such as musical instruments, plants, storybooks, or anything else to maximize student enjoyment while learning *pantun*. Teachers can use selected materials for various activities such as games, acting, musical theatre, etc.

Although there are numerous materials available to teach *pantun*, the main focus that must be emphasized is the teacher's creativity (Kaplan, 2019). The teacher should be wise enough to select appropriate material based on each student's ability in his class. Every student has a skill level that varies (Mahamod, 2012). As a result, teachers must be wise in associating students' existing knowledge to create new information through previous experiences (Ugwuozor, 2020). For example, if students recognize roses, teachers can use them by transporting them to *pembayang* in *pantun* with the appropriate teaching aids. Teachers can use a rose flower as a substitute, a picture of roses, and the appropriate video to help students develop their imaginations. The student who will be creating *pantun* is easier to be like based on the material used:

*Mari petik bunga mawar,  
Beri sekuntum buat ibu;  
Let's pick some roses,  
Please give it to your mother;*

The learning process in students' minds will be aided by imagination reflected in their mindsets. A work of student thinking will be more easily produced due to the imagination process (Rahman & Mahamod, 2019). When teaching *pembayang* and rhyme *pantun*, teachers can guide their students to create a complete and quality *pantun*. Therefore, teachers must act as facilitators with the assistance of appropriate materials to achieve the goals of successful *pantun* learning.

## CONCLUSION

Printed materials, multimedia resources, and realia materials are essential in primary school teaching and learning. Although multimedia resources are perceived to be more convenient and appealing to students in an increasingly advanced world, the use of printed and realia cannot be overlooked. The most crucial factor is the teacher's creativity in teaching and learning according to student thinking. Teachers can use existing student knowledge to expand students' potential to receive new information by using materials that can expand students' potential to receive new information. Finally, this article is not just for teachers who want to improve their *pantun* instruction. Researchers should also develop new products to improve the quality of *pantun* education to be passed down through generations.

## REFERENCES

- Adler, M. & Ziglio, E. (1996). *Gazing into the Oracle: The Delphi Method and Its Application to Social Policy and Public Health*. Jessica Kingsley Publisher.
- Ali, A. & Mahamod, Z. (2015). Analisis keperluan terhadap pengguna sasaran modul pendekatan berasaskan bermain bagi pengajaran dan pembelajaran kemahiran bahasa kanak-kanak prasekolah. *JuKu: Jurnal Kurikulum & Pengajaran Asia Pasifik*, 3(1), 1–8.

- Anas, F. A. & Zakaria, N. Y. K. (2019). ESL Learners' Perceptions on English Subtitled Audio-Visual Materials. *Creative Education*, 10, 2796-2803. <https://doi.org/10.4236/ce.2019.1012206>
- Berliner, D. C. (2004). Describing the behaviour and documenting the accomplishments of expert teachers. *Bulletin of Science, Technology and Society*, 24(3), 200–212. <https://doi.org/10.1177/0270467604265535>
- Bernama. (2020). *Pantun, Wangkang Ceremony recognized by Unesco as Intangible Cultural Heritage*. New Straits Times. Retrieved January 25, 2022, from <https://www.nst.com.my/news/nation/2020/12/650345/pantun-wangkang-ceremony-recognised-unesco-intangible-cultural-heritage>
- Dzulkifli, I. (2021). Teaching and Learning Aids to Support the Deaf Students Studying Islamic Education. *Pertanika Journal of Science & Technology*, 29(4), 2263–2279. <https://doi.org/https://doi.org/10.47836/pjssh.29.4.09>
- Gambatese, J. A., Behm, M. & Rajendran, S. (2008). Design's role in construction accident causality and prevention: Perspectives from an expert panel. *Safety Science*, 46(4), 675–691.
- Huberman, A. & Miles, M. (2012). The qualitative researcher's companion. In *The Qualitative Researcher's Companion*. SAGE Publications, Inc. <https://doi.org/10.4135/9781412986274>
- Keating, K. (2020). "A tight, mesmerizing chain of echoes": The pantoun in Irish poetry. *Irish Studies Review*, 28(1), 1–19. <https://doi.org/https://doi.org/10.1080/09670882.2020.1715587>
- Kementerian Pendidikan Malaysia (Ministry of Education-MOE). (2017). *Kurikulum Standard Sekolah Rendah Edisi Semakan. [Primary School Standard Curriculum]*. Bahagian Pembangunan Kurikulum.
- Kaplan, D. E. (2019). Creativity in education: Teaching for creativity development. *Psychology*, 10, 140–147. <https://doi.org/10.4236/psych.2019.102012>
- Knight, B. A. (2015). Teachers' use of textbooks in the digital age. *Cogent Education*, 2(1), 1015812. <https://doi.org/10.1080/2331186X.2015.1015812>
- Lorenc, T., Felix, L., Petticrew, M., Melendez-Torres, G. J., Thomas, J., Thomas, S., O'Mara-Eves, A. & Richardson, M. (2016). Meta-analysis, complexity, and heterogeneity: A qualitative interview study of researchers' methodological values and practices. *Systematic Reviews*, 5(1). <https://doi.org/10.1186/S13643-016-0366-6>
- Mahamod, Z. (2012). *Inovasi P&P dalam Pendidikan Bahasa Melayu*. Penerbit Universiti Pendidikan Sultan Idris.
- Mahamod, Z. & Hassan, J. (2018). Persepsi guru bahasa Melayu tentang penggunaan kaedah pembelajaran berasaskan masalah dalam pembelajaran dan pemudahcaraan KOMSAS. *PENDETA Journal of Malay Language, Education and Literature*, 9, 41–50. <https://doi.org/10.37134/pendeta.vol9.4.2018>
- Matsumoto, T. (2016). Motivation strategy using gamification. *Creative Education*, 7, 1480-1485. <http://dx.doi.org/10.4236/ce.2016.710153>
- Merriam S.B. (2009). *Qualitative research: A guide to design and implementation*. Jossey-Bass.
- Merican, A. M. (2021). *Pantun: Apakah kita tidak terdaya berfikir?* <https://www.bharian.com.my/rencana/sastera/2021/01/778732/pantun-apaakah-kita-tidak-terdaya-berfikir>
- Mohd, R. H. (2019). *Pembangunan modul pengajaran pantun Melayu tingkatan 2 berasaskan maksud Al-Quran mengenai keindahan flora, fauna dan langit*. Doctoral Thesis, Faculty of Education, Universiti Malaya, Kuala Lumpur.
- Mohd, R.H., Siraj, S. & Hussin, Z. (2018). Aplikasi kaedah fuzzy delphi dalam pembangunan modul pengajaran pantun Melayu tingkatan 2 berasaskan maksud Al-Quran mengenai keindahan flora, fauna dan langit tingkatan 2. *Jurnal Pendidikan Bahasa Melayu*, 8(2), 57–67.
- Mohamed, S. Z. R., Rosdi A. M., Salleh, S. M. & Idrus, A. (2020). The readiness applications C-Pantun as a new method in creation of Malay pantun. *Jurnal Penyelidikan Teknokrat*, 2(22), 1–16.
- Hamzah, N., Mohammad, F. H., Baharum, H., Abdullah, R. S. A. & Bakar. I. (2019). Instrumen pantun berestetika. *International Journal of Humanities, Philosophy, and Language*, 2(8), 188–201. <https://doi.org/10.35631/ijhpl.280014>
- Hassan, Z. (2020). *Membina Bakat Kreatif*. Penerbit Universiti Malaysia Perlis.
- Isa, W. A. R. W. M., Suhaimi, A. I. H., Mison, M. M., Roy, L. & Amin, I. M. (2020). Designing mobile game-based learning application for preschool children on oral health education using Malay culture elements. *International Journal of Advanced Science and Technology*, 29(6s), 1595–1602.
- Piah, H. M. (1989). *Puisi Melayu Tradisional: Satu Pembicaraan Genre dan Fungsi*. Dewan Bahasa dan Pustaka.
- Rahim, M. S. (2021). *5 hingga 19% kawasan di Malaysia tiada internet*. Utusan Malaysia. <https://www.utusan.com.my/nasional/2021/10/5-hingga-19-kawasan-di-malaysia-tiada-internet/>
- Rahman, A. F. A. & Mahamod, Z. (2019). Teknik lakaran bersama peta alir i-think meningkatkan kemahiran

menjana idea murid etnik Lun Bawang dalam karangan autobiografi. *Jurnal Pendidikan Bahasa Melayu*, 9(3), 12–22.

Rahman, A. F. A. & Mahamod, Z. (2022). Implementation of Selected Theories for the Research of Pantun in Malay Language Education. *Creative Education*, 13(03), 717–730. <https://doi.org/10.4236/CE.2022.133045>

Safian, N. A. & Quayum, M. A. (2019). Malaysian literature and its future: An interview with Muhammad Haji Salleh. *Asiatic*, 3(1), 119–141.

Salleh, M.H. (2011). *Kamus Rima Bahasa Melayu*. Pekan Ilmu Publications.

Salleh, M.H. (2016). *Ghairah Dunia dalam Empat Baris : Sihir Pantun dan Estetikanya*. Institut Terjemahan & Buku Malaysia.

Ugwuozor, F. O. (2020). Constructivism as pedagogical framework and poetry learning outcomes among Nigerian students: An experimental study. *Cogent Education*, 7(1). <https://doi.org/10.1080/2331186X.2020.1818410>

Za'ba. (1967). *Pelita Bahasa Melayu III*. Macmillan and Co. Limited.

Zakaria, I., Nor, M. Y.M. & Alias, B. S. (2021). The Effect of Teachers' Professionalism on Students' Success. *International Journal of Academic Research in Business and Social Sciences*, 11(1), 483–500. <https://doi.org/10.6007/IJARBS/v11-i1/8226>