


1980

Materials for Teaching Indonesian by "Silent Way"

Thomas Ray Ross

School for International Training

Follow this and additional works at: https://digitalcollections.sit.edu/ipp_collection

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Curriculum and Instruction Commons](#), [First and Second Language Acquisition Commons](#), and the [Teacher Education and Professional Development Commons](#)

Recommended Citation

Ross, Thomas Ray, "Materials for Teaching Indonesian by "Silent Way"" (1980). *MA TESOL Collection*. 305.
https://digitalcollections.sit.edu/ipp_collection/305

This Thesis is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact digitalcollections@sit.edu.

Thomas Ray Ross

Materials for Teaching
Indonesian by "Silent Way"

Submitted in partial fulfillment of the requirements
for the Master of Arts in Teaching degree at the
School for International Training, Brattleboro, Vt.

February 1980

This project by Thomas Ray Ross is accepted in its present form.

Date 5/9/80 Principal Advisor Robert James Brown

Project Advisor/Reader Liare Larsen Freeman

Abstract

This material consists of a Color Coded Pronunciation Guide and a Color Coded Spelling Guide to be used for teaching Indonesian (Bahasa Indonesia) as a second language, particularly when using the Silent Way. The guides assign colors to each sound of Indonesian and then present the writing of the language (in the New Spelling system) using those colors. Accompanying the guides are descriptions and keys (including examples).

CONTENTS

Introduction.....	1
Color Coded Pronunciation Guide.....	1
Vowels.....	2
Consonants	2
Color Coded Spelling Guide.....	3
Appendix 1	
Fig 1: Color Coded Pronunciation Guide.....	6
Fig 2: Color Coded Spelling Guide	7
Appendix 2	
Table 1: Key to Pronunciation Guide.....	8
Table 2: Key to Spelling Guide.....	9
Table 3: Transformations from old to new spelling.....	10
Appendix 3	
Insights and awarenesses concerning Silent Way and Bahasa Indonesia gained through working on this project.....	13
Bibliography.....	18

This Color Coded Pronunciation Guide and the Color Coded Spelling Guide were designed to be used as visual aids to facilitate the learning and teaching of Indonesian (Bahasa Indonesia) as a second language using the Silent Way¹. These charts are based on the models of the "Sound Color Charts" and the "Fidels" developed by Educational Solutions of New York² for the teaching of English as a second language and for the teaching of various foreign languages.

Many features of the Educational Solutions materials--separating vowels and consonants, letter styles, colors, etc.--were used in these materials.

Color Coded Pronunciation Guide

This chart (see appendix 1, fig. 1) presents all of the sounds of modern Indonesian each represented by a block of color on a black background. The colors representing the vowel sounds are found on the upper part of the chart while those representing consonant sounds are found on the lower part of the chart. Each pure sound is represented by a distinctive color or shade. Diphthongs and other combined sounds are represented by placing two strips of color (one for each pure sound in the combination) in the same block. Major allophones are represented by marking the block of color corresponding to the pure form of that sound with dots or stripes.

¹"Silent Way" is a trademark of Caleb Gattegno, Educational Solutions, New York. For more information about this approach to teaching consult the work of C. Gattegno listed in the bibliography.

²"Sound-Color Chart" and "Fidel" are copyrighted by C. Gattegno Educational Solutions, New York.

Vowels: There are seven pure vowel sounds in modern Indonesian, /a/, /e/, /i/, /I/, /o/, /u/, and /ə/; and three diphthongs /au/, /ai/, and /oi/. These sounds are represented by seven plain colors and three combination colors found in the upper portion of the chart (see appendix 2, fig. 1 for a key to their positions on the chart). The seven pure vowels often have different values when they occur initially or when they follow another vowel sound. In such cases they are preceded by a faint glottal stop. This form of these vowels is indicated by three black dots on the block of color corresponding to the pure sound. In the key this sound is indicated by placing a ' in front of the phonetic symbol (/ 'a/).

One of the sounds that second language learners of Indonesian have a lot of trouble recognizing and mastering is the reduced /ə/ sound (always written as "e"). This /ə/ can combine itself with the following consonant sound to form a single sound (like the /əl/ sound in "single" or "simple"). This reduced /ə/ can combine itself with many different consonant sounds to have the same effect. On the Pronunciation Guide this sound is represented by a combination, combining black (to represent any consonant sound) and the yellow shade corresponding to /ə/. By distinguishing between these two forms of /ə/, the learners should be able to learn when each form is necessary.

Consonants: On the lower part of the chart are the colors corresponding to the consonant sounds of Indonesian. There are 22 pure sounds, one combination sound (/ny/ or the "n" in Spanish), and 11 allophones represented.

One very common problem for non-native speakers of Indonesian concerns the value given to many consonant sounds (/p/, /t/, /h/, /m/, /n/, /d/, /k/, /b/, /l/, and /ŋ/) when they occur in the final position

in a word. In this position these sounds are formed but not released. By not forming these sounds at all the learner produces incorrect or ambiguous utterances; by releasing them he produces a strong foreign accent.

The unreleased forms of these ten consonants are indicated by diagonal stripes through the color corresponding to the pure value of that consonant. The striped forms are always found directly below the normal forms.

The /r/ sound also has two values represented on this chart. The solid color represents the most common /r/ sound, the rolled /r/. When /r/ is found between two vowel sounds, it is usually produced by making a single flap (rather than the quick series of flaps needed to make the rolled /r/) of the tongue against the roof of the mouth. This value of /r/ is represented by vertical lines through the color corresponding to the rolled /r/.

Color Coded Spelling Guide (Appendix 1, fig.2)

This chart endeavors to present the symbols used in modern Indonesian for the sounds presented in the Pronunciation Guide.

Indonesian (known as Malay or "Bahasa Melayu" until 1945) has had five distinct writing and spelling systems. The first known writing of Malay was a Sanskrit writing of the Kutai dialect of East Borneo. The first comprehensive and widespread writing of Malay was in Arabic script (called Jawi and still used in some circles in Malaysia), introduced and spread by traders. After colonization Malay speakers in Indonesia adopted a Dutch based Roman script and spelling system, while those in Malaya adopted an English based Roman script and system. In 1972 a joint conference of Malaysian and Indonesian linguists created a new joint Roman script spelling system which has been adopted by both

countries.

Everything published in Indonesia since August 1972 should be in the new spelling system and many major writings have been transliterated into the new spelling.

This Color Coded Spelling Guide presents only the new joint spelling system. It is adequate for the study of contemporary Indonesian and for preparation for travel, living, or study in that country today. If the learner using these materials intends to study historical documents etc. he/she must also learn the rules for transforming old spelling to new spelling (see appendix 2, table 3).

The new spelling system is quite simple and regular, rarely having more than one symbol representing any sound (the notable exception being the /k/ sound). Some of the sounds that are represented by more than one symbol (e.g. the blue "ai") are actually the results of regional variation in pronunciation. I feel, however, that these particular pronunciations are common enough and important enough to be included in this guide.

The unreleased consonants, the glottally preceded vowels, and the reduced /ə/ differentiated on the Pronunciation Guide are also differentiated on the Spelling Guide. On the Spelling Guide the symbols representing the pure forms or the sounds are presented at the top of each column. The symbol or symbols are colored the same as the corresponding block of color on the Pronunciation Guide and are placed at the edge of the column. Symbols for the allophones of these sounds are placed beneath these symbols, indented slightly, and marked with dots or lines similar to the markings used on the Pronunciation Guide. The reduced /ə/ (always represented by "e") is

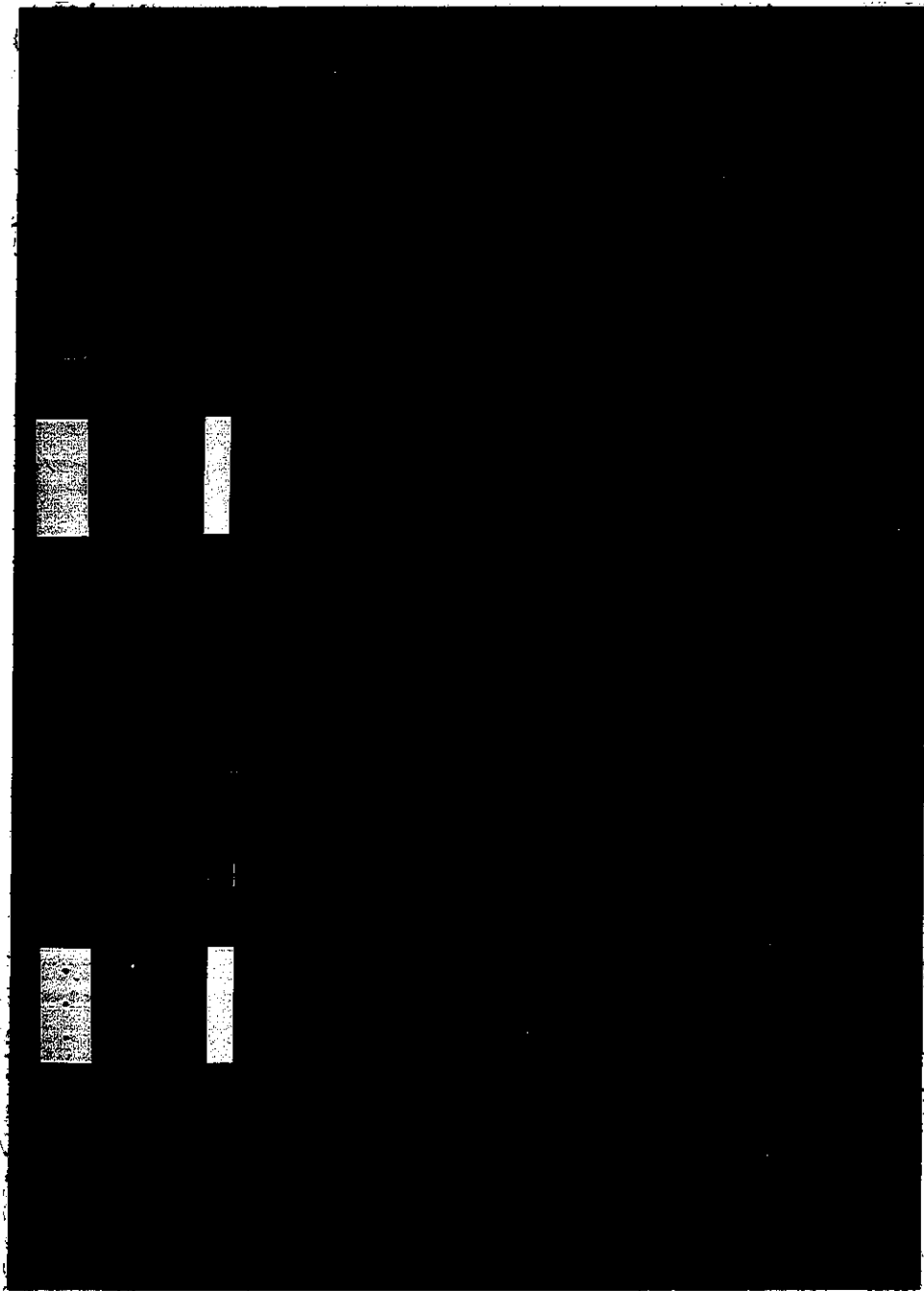
indicated by blackening the inside edge of the yellow "e" to make it appear thinner.

A key to all of the symbols, their colors, and examples of each can be found in appendix 2, table 2.

Appendix 1

Fig. 1

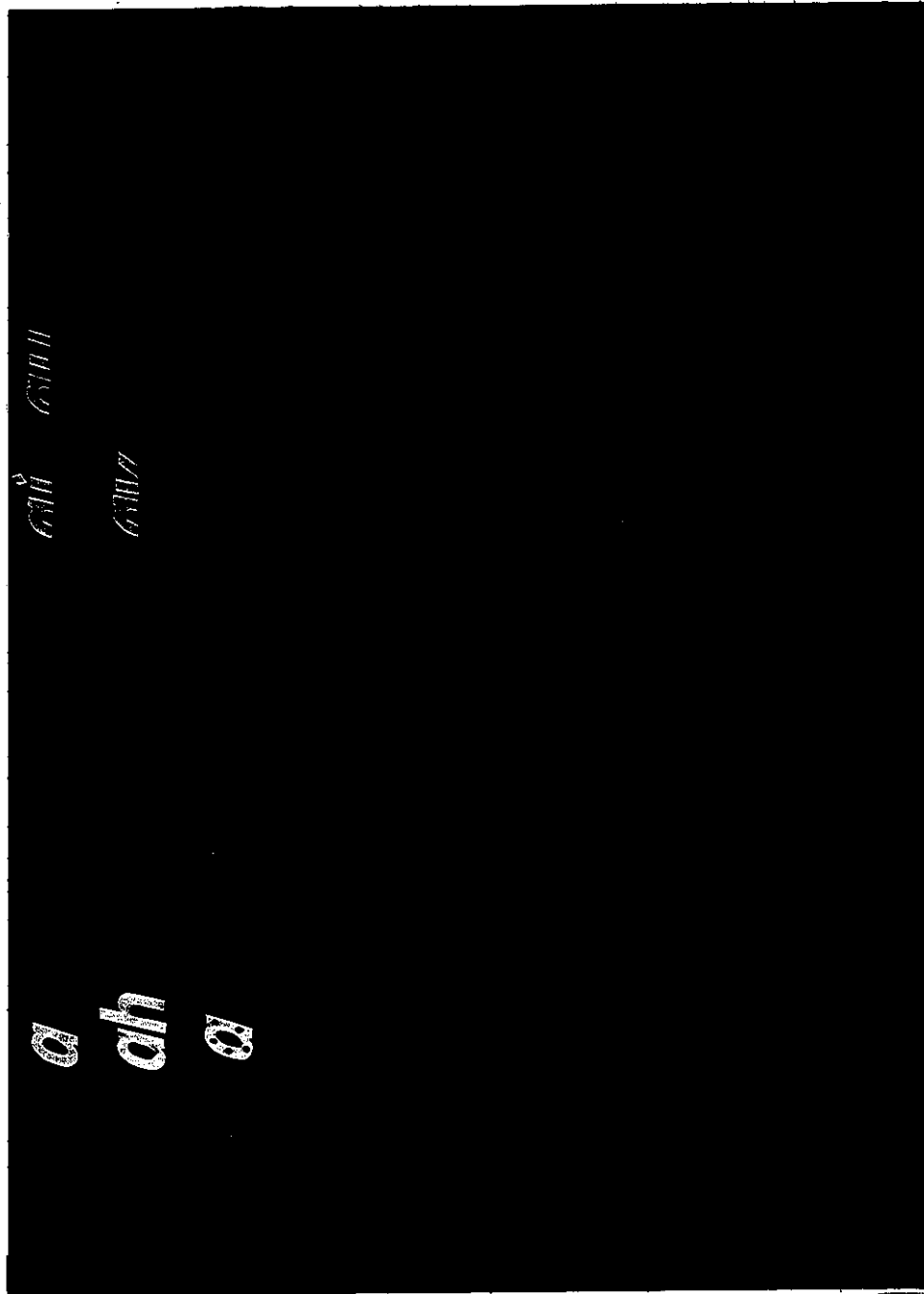
Color Coded Pronunciation Guide



Appendix 1

Fig. 2

Color Coded Spelling Guide



Appendix 2, Fig. 1 Key: Color Coded Pronunciation Guide

/i/ keinginan	/n̩/ keadaan	/i/ ini	/e/ bela	/a/ ada	/ə/ lemah	/o/ koordinasi
/e/ keenakan	/ə/ keempat	/u/ susu	/i/ gigi	/u/ seumur	/o/ toko	
/i/ keindahan	/ai/ saya	/ / short sepuluh	/oi/ amboi	/au/ saudara		
/p/ pagi	/t/ tari	/z/ zaman	/s/ susu	/h/ harus	/m/ macam	/n/ naik
/p/ stop tetap	/t/ stop lewat	/d/ didik	/v/ visual	/h/ stop bodoh	/m/ stop macam	/n/ stop awan
/w/ wayang	/k/ kakak	/d/ stop murid	/b/ bagi	/f/ fikir	/y/ yang	/l/ lihat
/ŋ/ ngilu	/k/ stop kakak	/r/ rolled fikir	/b/ stop jawab	/s/ Syarif	/g/ gugur	/l/ stop asal
/y/ stop batang	/c/ cacar	/r/ single barat	/j/ jijek	/ʔ/ Khamis	/ny/ nyamok	

Appendix 2

Table 2

Key

Color Coded Spelling Chart

color*	symbol	examples
B t4	e ai e (dotted)	me <u>ja</u> be <u>la</u> pand <u>ai</u> (some regions) ke <u>en</u> akan e <u>ja</u>
W	a ah a (dotted)	ba <u>ca</u> a <u>w</u> ang ta <u>h</u> u ma <u>h</u> kota ke <u>a</u> da <u>a</u> n
R t1	i i (dotted)	<u>i</u> ni <u>i</u> nduk ke <u>i</u> nginan ke <u>i</u> ndahan
Y t2	e e(dotted) e (half)	le <u>m</u> ah se <u>g</u> ala <u>e</u> ndapan se <u>e</u> kor <u>e</u> lang se <u>p</u> uluh
GYG t2	u u (dotted)	s <u>u</u> su su <u>k</u> a u <u>l</u> ar se <u>u</u> mur
Life Red	i ih i (dotted)	si <u>i</u> ang pi <u>p</u> i <u>l</u> i <u>h</u> at <u>i</u> bu ke <u>i</u> nginan
Sienna Brown	o u	co <u>c</u> ok to <u>k</u> o ta <u>r</u> uh
<u>White</u> Life Red	ai ay	sa <u>m</u> pai sa <u>n</u> tai sa <u>y</u> a ka <u>y</u> a
<u>White</u> GYG t2	au	sa <u>u</u> dara ma <u>u</u>

color	symbol	examples
<u>S.Brown</u> <u>Life Red</u>	oi	am <u>boi</u>
VRV s2	z	<u>z</u> aman <u>z</u> akat
YGY t4	s	<u>s</u> usu bung <u>k</u> us
OYO s3	v	<u>v</u> isual tele <u>v</u> isi
VRV t4	f	<u>f</u> aham tar <u>f</u>
R t4	y	<u>y</u> ang <u>y</u> a
Gray 3a	g	<u>g</u> ugur <u>g</u> elar
RV t1	c	<u>c</u> ari <u>c</u> acar
GYG t3	j	<u>j</u> ijek <u>j</u> emur
GBG t4	w	<u>w</u> ayang ba <u>w</u> ah
	u	<u>u</u> ang (some regions)
BGB t4	sy	<u>S</u> yarif a <u>s</u> yik
<u>BVB s2</u> <u>R t4</u>	ny	<u>n</u> yamok ba <u>n</u> yak
Y hue	k	<u>k</u> akak <u>k</u> apur
	q	Al <u>Q</u> uran
	k (striped)	kaka <u>K</u> mogok
	h (striped)	tar <u>h</u>
	' (striped)	Pa'
O s1	p	<u>p</u> agi sam <u>p</u> ai
	f	<u>f</u> ikir (some regions)
	p (striped)	te <u>t</u> ap
RV t2	t	<u>t</u> etap <u>t</u> itik
	t (striped)	ce <u>t</u> ap le <u>w</u> at
YO hue	m	<u>m</u> acam ni <u>k</u> mat
	m (striped)	ma <u>c</u> am ko <u>l</u> am

color *	symbol	examples
YGY t1	d	<u>d</u> alam <u>d</u> idik
	d (striped)	murid <u>a</u> had
G t1	b	<u>b</u> agi <u>a</u> mbil
	b (striped)	jawab <u>l</u> embab
O t4	r	per <u>r</u> gi <u>b</u> esar
	r (striped)	barat <u>d</u> iri
BGB t2	l	<u>l</u> ihat <u>b</u> elakang
	l (striped)	ambil <u>k</u> ecil
YGY s2	ng	sungai <u>n</u> gilu
	ng (striped)	ling <u>l</u> ung kurang
Y s1	kh	<u>k</u> habar <u>k</u> hamis
	g	biologi magrib
BVB s2	n	<u>n</u> aik <u>n</u> elayan
	n (striped)	dan <u>k</u> anan

* All color designations refer to the designations used on Color-Aid paper (available at art supply stores). The colors used on these charts (with the exception of white) were chosen from the Color-Aid Swatch Book, which offers four tints and three shades for each of 24 color combinations, 16 shades of gray and 10 miscellaneous colors.

Abbreviations:

Y = yellow

O = orange

R = red

V = violet

B = blue

G = green

t = tint

s = shade

Table 3

Transformations from the Old Spelling System to the New Spelling System

<u>New System</u>	<u>Old System</u>	<u>Phonetic</u>
c	tj	/c̥/
j	dj	/j̥/
kh	ch	/x/
ny	ny	/ny/
sy	sj	/s/
u	oe	/u/
y	j	/y/

All other letters are the same.

Appendix 3

Insights and Awarenesses Concerning Silent Way and Bahasa
Indonesia Gained Through Working on This Project

This project was born about nine months ago when Bob Langdon-Phillips (whose wife had just secured an internship in Indonesia) called and asked if I could provide a short intensive Indonesian workshop. I wanted to give him a good base in the sounds, structure, and spirit of the language that would prepare him to continue learning once he reached Indonesia.

I decided that Silent Way teaching could provide this kind of preparation and began working on the Color Coded Pronunciation Guide (Sound-Color Chart), which formed the base of the course I provided for him.

Bob had a history of dyslexia and had always had trouble learning languages. He was apprehensive about language learning and was afraid that even with intensive preparation, he would not be able to learn Indonesian. The Silent Way work we did with the Pronunciation Guide enabled him to overcome his apprehension and concentrate on the language. After some initial difficulty (though not much more than experienced by the average learner) he mastered the sound system and went on to learn Indonesian using Silent Way, Community Language Learning, Total Physical Response, and self study from a textbook.

Since that initial experiment with Silent Way Indonesian, I have refined the Pronunciation Guide and developed a Color Coded Spelling Guide and several Color Coded Vocabulary Charts. I've used these materials to teach Indonesian to three additional groups of elementary Indonesian learners. The first two groups, at The University of

Massachusetts, Amherst, Mass., consisted of people who were working with Indonesians at that university, or who had plans to visit and study in Indonesia. The third group, at the School for International Training, Brattleboro, Vt., was learning Indonesian as a foreign language learning experience in the Master of Arts in Teaching program.

While in Amherst I associated with a group of 25 Indonesians who were attending a short program at the University of Massachusetts. I listened to their speaking among themselves and with me, and discussed my materials with many of them.

Developing these materials, teaching four different groups of learners (with different goals and motivations), and discussing them with different Indonesians (representing different Indonesian ethnic groups and accents) provided me with many insights into Indonesian, teaching Indonesian as a second language, and Silent Way. I will try to describe some of those insights below.

In all of the classes I taught, I started by introducing the Pronunciation Guide and enough sounds to generate a series of words. I usually used the numbers one to ten for the initial series of words as this provided a series of words the meaning and sequence of which could be easily demonstrated and quickly understood by the learners. The initial task of learning the color-sound code and using it to distinguish sounds and produce words proved to be so intensive and challenging that the learners were able to concentrate on that task without being distracted by their desire to know the meanings of those words.

After they began to feel comfortable with the sounds and the pronunciation of the words, they could then turn their full attention

to the meanings and uses of those words (through work with the rods), to spelling/writing (through work with the Spelling Guide), or reading (with Vocabulary Charts). Isolating the tasks that the learners were asked to do let them focus their energies more effectively.

As they became more comfortable with the language, method, and materials, they were able to work on several of these things (pronunciation, meaning, spelling). In the beginning, however, it was useful to have them work on one thing at a time.

Work with the Pronunciation Guide helped the learners to realize that the words in Indonesian could all be produced by joining a limited number of distinct sounds. Once they understood the system, they were assured that the language was orderly and that the complexity of the language was well within their ability to learn. Since the Pronunciation Guided provided them with a visual representation of the sounds they had to master, they could easily see what they had already mastered and thereby measure their own progress. This seemed to allow them to feel assured that they would eventually have an opportunity to work on and master all of the sounds they would need.

I also found that it is not necessary or desirable to try to introduce all of the sounds on the Pronunciation Guide during the early lessons, but that the learners must do enough work with this guide for them to understand how it and the Indonesian pronunciation system worked, and for them to feel comfortable using them. Once the learners had progressed to the other materials, they could still refer to this guide themselves to help distinguish sounds and solve individual problems. The guide could be moved to the periphery of the study area, but it should always be there to refer to when needed. Later as new

sounds were introduced on the Spelling Guide, Vocabulary Charts, or by other methods, they could be pointed out on the Pronunciation Guide to demonstrate their place within the system.

The Color Coded Spelling Guide, like the Pronunciation Guide, allowed the learners to focus their energies on a specific aspect of the language (in this case the sound-symbol relationship); realize the form, complexity, and consistency of the spelling system; and measure their own progress against the chart.

Because the Indonesian spelling system uses a Roman alphabet and is very phonetic and regular, I originally felt that the students wouldn't need very much work with the Spelling Guide to master it. But I found that they needed to do enough work with this guide to work out the sound-symbol code for themselves and to realize for themselves that the system is regular and phonetic. Too many shortcuts reduced the effectiveness of this guide and its value to the learners as a learning tool.

In three of the classes I taught, I combined the Silent Way teaching with other methods. The awareness that the students developed about the sounds, rhythm, spelling, etc. of Indonesian through the use of these materials and Silent Way were transferred to learning in other methods. For example in Community Language Learning taping sessions, students often asked for clarification of pronunciation or spelling in terms of the colors on the charts. The time and energy invested into learning how to use these materials was well invested even when the class would be using a large proportion of other methods.

Besides the insights that work with these materials allowed me to gain, I also gained many insights into the learning problems of individual students. I found for example, that when part of the class

was still having difficulty with a sound that the rest of the class had mastered, asking a student who had already mastered it to model it for the others was actually of very limited value to the class. If on the other hand, I asked one of those having difficulty with the sound to produce it, those having difficulty with the sound would benefit from that work while those that had mastered it could use that time to refine their ability to distinguish correct and incorrect utterances and to identify the components of a correct utterance.

These were some of the insights that I have gained that I can express in words. In addition to these, work with these materials has allowed me to develop a deeper awareness of the spirit of the Indonesian language and a deeper sensitivity to the learning processes that my students were going through.

Bibliography

- Echols, John N. and Hasan Shadili. An Indonesian-English Dictionary. Ithaca: Cornell University Press, 1975.
- Kamus Inggris-Indonesia. Ithaca: Cornell Univ. Press. 1972.
- Gattegno, Caleb. The Common Sense of Teaching Foreign Languages. New York: Educational Solutions. 1976.
- Johns, Yohani and Robyn Stokes. Bahasa Indonesian Langkah Baru: A New Approach. Canberra: Australian National University, 1975.
- Lewis, Blanche M. Sentence Analysis in Modern Malay. London: Cambridge University Press, 1969.
- McDonald, Ross. A Student's Reference Grammar of Modern Formal Indonesian. Washington: Georgetown University Press, 1967.
- Poerwadarminta, W.J.S. Kamus Umum Bahasa Indonesian. Jakarta: PN Balai Pustaka, 1976.
- Singgih, Amin. Belajar Bahasa Indonesian Tanpa Guru. Jakarta: Erlangga 1977.
- Wolff, John M. Beginning Indonesian. Ithaca: Cornell Univ. Press, 1971.