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Popularizing Indonesian scenes through picturebooks and digital animation software: a World Englishes teaching idea

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ABSTRACT

Teachers of English language in Indonesia are continually challenged to develop innovative and creative ways for students to learn and use the language well for communication. This article reports the researcher's innovative bilingual (Indonesia–English) picturebook series used for a communicative service program. The books show cute colorful vegetable characters with simple English vocabularies and ways of pronunciation. The books are created to influence students to consume healthy vegetables that contain nutrients and vitamins. Finding that the Z generation are more motivated to learn English using media-related technology, the book idea is developed into a computer game for junior high school students. This article describes: why eighth graders are the target for the game; why digital animation stories are more popular than books; how the Indonesian culture scenes are preserved through the digital animation product; and how the TOEFL-like game software becomes an answer to a creative English classroom.

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1. Indonesia and its Competence-Based Curriculum in schools

In 2014, the Indonesian Ministry of Education and Culture officially implemented a school curriculum called the Competence-Based Curriculum, where objectives are 'formulated in terms of a prescribed or target competence of the outcomes of language learning' (Agustien, 2014, pp. 39–40). Agustien elaborates on the curriculum as having been based on a Systemic Functional Linguistic theory that 'sees language as a resource for making meaning, for interacting with others, and for communication' (2014, p. 40). Communication in this case is about how people can interact with others by use of language that has lexico-grammar rules to abide, so the conversation produced by the language is meaningful or functional. In linguistic terms, conversations would only become functional when they meet the interlocutor's expectations.

The language competence for communication purposes has been conceptualized from Celce-Murcia, Dörnyei, and Thurrel's (1995) schema that puts importance on five different kinds of competence (see Figure 1). Through this schema, Celce-Murcia et al. (1995) argue that language learners should not only possess linguistic competence (the knowledge of

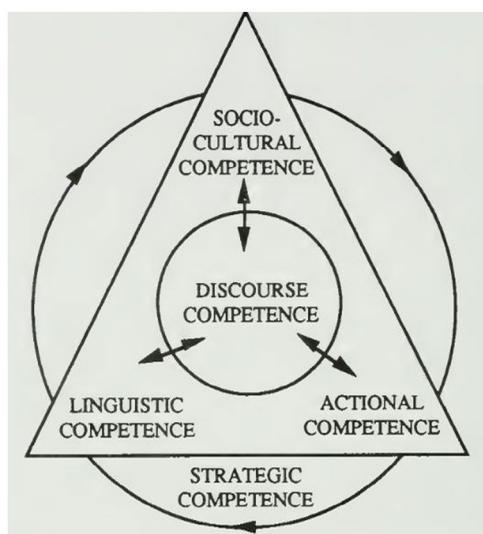


Figure 1. Schematic representation of communicative competence. Source: Celce-Murcia et al. (1995, p. 12).

language code in syntax, morphology, vocabulary, phonology and orthography) but also: actional competence (the ability to understand and convey communicative intent by interpreting and performing language functions); sociocultural competence (the knowledge of customs, rules and beliefs, and principles of a given society); strategic competence (the ability to adapt the use of verb and nonverbal language for communication); and discourse competence (the ability to use the four language skill areas, i.e. listening, speaking, reading and writing). Following this reasoning, therefore, this explains why in the teaching of English as a foreign language in Indonesia, the four skills should be integrated to communicate the sociocultural and strategic competence of the language learners.

Celce-Murcia et al.'s (1995) schema is actually brought down from Hymes' (1967, 1972) concept of communicative competence and Canale and Swain's (1980) three language competences (i.e. grammatical competence, strategic competence and sociocultural competence), which is then further developed by Canale (1983) into the fourth component (i.e. discourse competence). The schema has also made use of Bachman and Palmer's (*in press*) idea of language knowledge and metacognitive strategies (on the left) to construct the five communicative competences (on the right) as theorized by Celce-Murcia et al. (see Figure 2).

The five communicative competences are important in that Indonesia has adopted the Competence-Based Curriculum after knowing that the previous curriculum, the KTSP (School-Based Curriculum) in 2006, was not supporting English language's communicative competence. Although the KSTP integrates all language skills, it has unfortunately: removed the English subject from elementary school; reduced the teaching hours at high school; reduced text and speech acts in the materials; limited topics for discussion; added more grammar points; and reduced teachers' involvement in material and curriculum development (Putra, 2014, p. 65). Putra (2014) argues that the rationale for this kind of arrangement for Grade 1–3 elementary school students is done so that the use of first language or

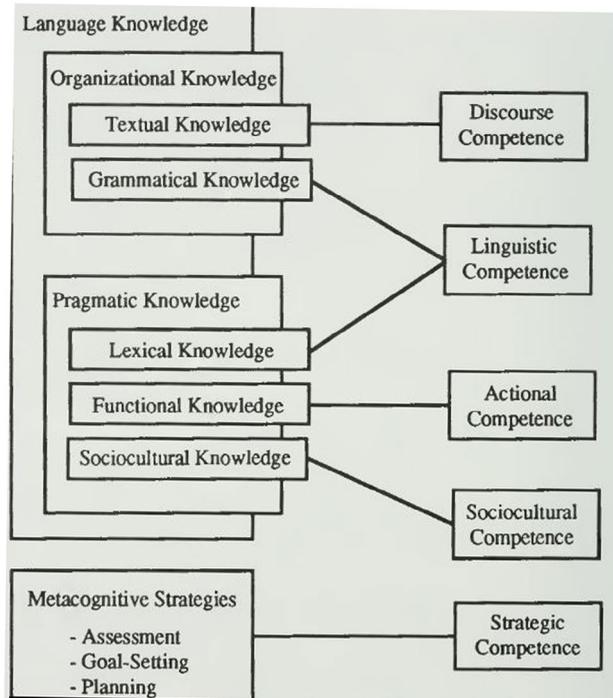


Figure 2. Model of communicative language abilities. Source: Celce-Murcia et al. (1995, p. 12).

local indigenous language in the classroom has time for mastery before students are then instructed completely in Indonesian.

According to Agustien (2014), the curriculum before KTSP that was implemented in schools was far better for accommodating English language classes. She argues that there has been 360 hours of English language learning in elementary school for Grades 4–6, 480 hours in junior high school for Grades 7–9 and 540 hours in senior high school for Grades 10–12. Although not as minimal as the KSTP curriculum in English teaching hours and the lesser opportunity for producing oral and written discourse, the recent 2014 Competence-Based Curriculum which still eliminates the elementary school's English is giving more chances for junior high school teachers to be involved in the English language material and curriculum development for the seventh to ninth-grade students. Putra (2014, p. 72) notes that the government, the *Kemendiknas*, claims that 'the reduction will benefit teachers from not having too much load of materials and having an opportunity to focus on developing students' competence optimally on a certain topic'. Putra continues to explain that 'by using only a certain type of text in a semester', teachers will have more chances to creatively create teaching materials that employ the four language skills of English. It is through this rationale that the researcher feels an innovative and creative pedagogical material becomes important to have. The kind of material that the researcher is offering in order to produce students who are ready for the global world is one that allows students to master the listening, reading, writing and speaking skills of English.

2. Literature review of media technology in English classrooms

In order for a student to be regarded as a globalized person, academicians and researchers are challenged with the development of today’s media technology to create innovations for the English classrooms. The underlying reason for this is the fundamental nature of Generation Z (n.d.) students, who cannot avoid the frequent use of electronic gadgets in their daily lives. Comprising nearly two billion people, Generation Z, who are often labeled as ‘Digital Natives’ (Mohr & Mohr, 2017, p. 86), ‘desire frequent educational opportunities that use technology and visual media’ (p. 93). They are the social media drivers and popular culture leaders, who are intimate friends with today’s gadgets. In comparison to the millennials, Generation Z is a group of people that is characterized by: accepting same-sex marriages; enjoying video-sharing on YouTube; using the Snapchat application for photo messaging; using smartphones with multi-touch interfaces for their telecommunication media; and preferring to listen to streaming music rather than those from a portable media player (see Figure 3).

Meanwhile, according to the Video Advertising Bureau, Generation Z are those who are 14–19 years old. It is they who are taught since early childhood to find answers through Google and have smartphones as an essential part of life. From the moment a Generation Z student wakes up, the first thing she would get her hands on is the mobile phone. Not only will she be checking on the time, but she will start chatting to her digital media friends about the scheduling of the day. Be it Facebook, Whatsapp, Skype or Instagram application, she would busily make herself exist in her virtual world first, before finally deciding to get up from bed, wash up and make other preparations for the physical world of school or work. Khofilah (2016) supports this kind of environment when she argues that ‘Generation Z students will see an academic atmosphere as positive when some kind of media technology is used in the classroom’ (p. 68) rather than just discussing what they may find through the traditional learning via reading textbooks.

As outlined earlier, in Indonesia the teaching of English language has been officially eliminated from elementary school’s education, thereby requiring junior high school students

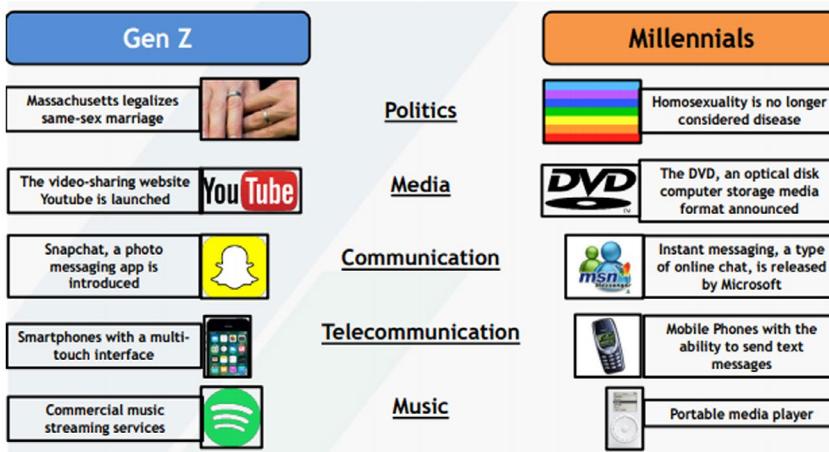


Figure 3. Differences between Generation Z and the millennials. Source: <http://www.thevab.com/wp-content/uploads/2017/08/Gen-Z-8-16-17.pdf>.

to be ready with whatever capacity they would have from home and their neighborhood to follow the English language materials they would receive at school. In trying to find out how important media technology would be in supporting students in learning English, the researcher created a product named *Tommy & Pokina: English Language Game Software* (Dukut, Murniati, & Chandrawati, 2017) to be tried out by a random 20 students each from the eighth-grade students (14–15 year olds) of three selected junior high schools in Semarang, Indonesia that have a computer laboratory. In the research, data were taken from: SMP Kebon Dalem (a Catholic-based junior high school); SMP Eka Sakti (a Moslem-based junior high school); and SMP Permata Bangsa (an international-based junior high school). Thus, a total of 60 students are asked how much they have enjoyed the game through a questionnaire, which consists of 13 statements to answer according to a given Likert scale of 1–5.

The statements in the questionnaire are how much they consider: (1) the colors used in the game are interesting; (2) the English language game is more interesting than reading a book; (3) the game characters are interesting; (4) the button instructions of the game are easy to understand; (5) the game is easy to play; (6) the language used in the game is easy to understand; (7) the game codes are easy to understand; (8) the time given to play is sufficient; (9) the time given to play is too much; (10) learning how to play the game is fun; (11) learning in a traditional classroom is more fun than playing the game; (12) the voice of the characters in the short film is clear enough to hear; and (13) the visualizations of the game are clear to see.

Out of the 13 statements, statements 2 and 11 are particularly relevant to discuss. In statement 2, it was found that 5% strongly disagree, 10% disagree, 22% are neutral, 33% agree and 30% strongly agree; thereby, this means that students see the English language game software as more interesting to do than reading a textbook as a medium to learn English in the classroom. Statement 11 is also interesting to discuss. It asked whether or not a traditional class of learning English with a textbook is more enjoyable than playing the English language game software, with an answer of 7% strongly disagree, 17% disagree, 53% neutral, 13% agree and 10% strongly agree; the 17% of students disagreeing indicates that using class materials such as game software is better than the traditional method of using books. The 53% who answer neutral, however, signifies that they neither disagree nor agree. With a follow-up interview, this answer is clarified by their realization that the use of media technology represented by the game is not as widespread as books. Consequently, students welcome anything that would motivate them to better their English language learning. This particular answer is understandable because not all junior high schools in Semarang are lucky enough to have a computer laboratory whose personal computers (PCs) are compatible for gaming. Nevertheless, the strong agreement the students have in responding to statement 2 about the use of media technology for the English classroom is supported by Gertner (2011, p. 10), who believes that multimedia technology has the potential to give enjoyment to users and thus gives pleasure in learning. Alessi and Trollip (2001) also support the importance of media technology in the classroom because one of the advantages of using it is that it can lessen the time-consuming tasks that may distract students from learning (p. 6).

3. Test of English as a Foreign Language-like game software for the English classroom

As has already been expressed, the learning of English language should take into account exercises that elevate students' linguistic competence; that is, which integrate the four skills of English. In developing creative materials for junior high school students, therefore, a PC-based game software was devised in order to integrate the four skills of language learning, which consist of exercises in listening, reading, writing and speaking. This idea is taken from a Test of English as a Foreign Language (TOEFL) called the integrated-based test (IBT), which since 2005 has been designed to replace the computer-based test. In comparison to the paper-based test, which is more frequently used in Indonesia due to less opportunities for students to take the IBT (that requires computer input), the Integrated-based Test only has exercises in listening for 30–40 minutes, structure and written expression for 25 minutes, reading comprehension for 55 minutes and writing exercises for 30 minutes ('TOEFL: Paper-based Test', n.d.).

By comparison, the IBT has exercises on reading for 60–80 minutes, listening for 60–90 minutes, speaking for 20 minutes and writing for 50 minutes ('TOEFL IBT: About the Test', n.d.). This speaking component in IBT is interesting to follow up since students in junior high school would have experiences in doing multiple-choice questions for listening and reading, and perhaps some writing, but very limited opportunities, if any, for speaking tests. Knowing that no junior high school students in Indonesia have ever done an IBT, and most likely also in other countries, the researcher then sees this as an opportunity to make an innovative product; that is, TOEFL-like IBT game software that employs an integrated test for all four skills for junior high school students.

In creating the product, the researcher involved her colleagues from the Game Technology Department of the Faculty of Computer Science in Soegijapranata Catholic University, due to the reason that in the world of gaming there are a number of regulations or conceptual ideas to follow. First of all there is a development phase of making a game asset. This includes devising graphics, visual effects, typography and interface (Siswanto, Ardianti, & Srisanto, 2014, p. 12). For this reason, many people are involved in producing a game. They can range between experts from the Departments of Literature and Arts, Animation, Music, Computer Programming, and Information Systems. These experts are needed since a game must have the following three elements: visual (i.e. all graphic elements that are used to create an interaction with the game players); audio (i.e. the supporting element that makes the game 'real life' because the sound stimulates the brain to move the motoric body system); and gameplay (i.e. the game system, which organizes the story and the program that must be used to play the game). A game is, therefore, an interactive medium where a user should actively play with certain strategies to choose the best way of approaching the game. This choosing phase is important for users to identify themselves as game players.

4. From picturebooks to digital animation to English language game software

Tommy & Pokina: English Language Game Software has obtained a license from the Directorate General of Intellectual Property Rights in Indonesia with code number EC00201704252 (Dukut et al., 2017). It is a product that results from a research study,

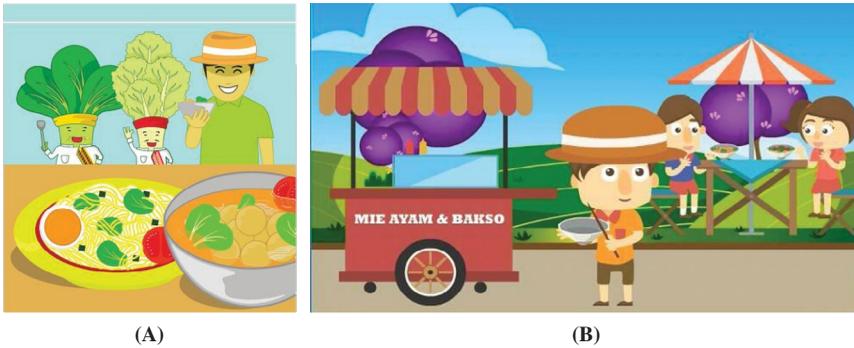


Figure 4. A popular Indonesian *bakso* push-cart street seller: (a) picturebook version; (b) digital animation version.

which finds the need to make innovative materials to increase the motivation of students in English language learning, due to the Indonesian government's regulations of eliminating English from Indonesia's elementary schools. In the junior high school there is usually only two meetings consisting of around one hour per meeting. This condition, according to Agustien (2014), is 'half of what the previous curriculum' allocation was and it 'inevitably gives the impression that in this curriculum, English has been marginalized' (p. 42). Thus, supplementary materials that take advantage of media technology should be made.

In creating *Tommy & Pokina: English Language Game Software*, the researcher based it on two of her vegetable cartoon characters from a picturebook series that were a result of the researcher's community service activity in 2014 (Dukut, Utami, Nugroho, Putri, & Nugrahedi, 2014). The two vegetable cartoon characters chosen for the game are from the picturebooks *Poki the Pakchoy Chef* (Dukut et al., 2014a) and *Tommy the Tomato Actor* (Dukut et al., 2014b). In the picturebooks there are some Indonesian cultural backgrounds as a way to popularize local scenes.

An example of the cultural background scene is the use of pakchoy vegetables as the only vegetable for a meatball soup called *bakso*. The *bakso* is usually sold around the streets on a push cart for Rp 7.500 per bowl. With US\$1 equivalent to the Indonesian rupiah of Rp 13.700, the price of one bowl of *bakso* is equivalent to around 60 cents. With this cheap price, the *bakso* is an Indonesian favorite snack. Figure 4 is the picture from the book version that shows off Poki the pakchoy and his white cabbage friend with the *bakso* seller about to enjoy a *bakso* soup (Figure 4(a)), and a younger *bakso* seller pushing his *bakso* push cart around the neighborhood, who is attracting young children to buy his *bakso* by making a ting-ting sound from clicking a spoon on to a bowl (Figure 4(b)). Another local content is the picture showing how some Indonesian women tend to apply fresh cut tomatoes as facial masks, as seen in one of the cultural background scenes in the *Tommy the Tomato Actor* picturebook and digital animation product (see Figure 5).

In addition to those kinds of local scenes, the researcher also makes use of the story to show innovation in making interesting healthy desserts for children. In the book there is a picture of pakchoy vegetable ice cream (see Figure 6) complete with a menu at the back with instructions on how to make it (Dukut et al., 2014a, p. 20). For the tomato, there is a tomato pudding recipe to make for dessert (Dukut et al., 2014b, p. 21). In this way, children are expected to ask their mothers to cook the dish rather than mothers having to force

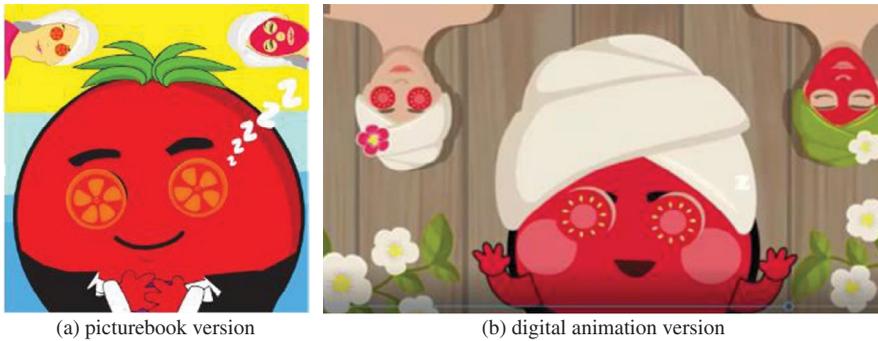


Figure 5. An Indonesian facial with tomatoes: (a) picturebook version; (b) digital animation version.

POKI'S PAK-CHOY ICE CREAM

INGREDIENTS:

1st Batter
 100 gregg yolk (from ± 5 eggs)
 60 gr caster sugar (or regular sugar is fine)
 200 ml milk

2nd Batter
 50 gr powdered whipped cream
 25 ml cold water
 75 ml pak-choy extract

HOW TO MAKE:
Pak-choy Extract
 Clean some pak-choy and extract them with a juicer
 (or use blender, then filter the blended pak-choy).

1st Batter

1. Beat egg yolk with sugar until the mixture is thick and light-colored.
 (This will be a fun activity for children)
2. While mixing the egg yolk and sugar, heat milk on small fire, while stirring it once in a while.



Recipe for mom

Figure 6. Pakchoy ice cream recipe.

children to eat the vegetables raw like that often prepared as fresh salad. The picture of the delicious looking dessert is shown in Figure 7.

The nutrients and vitamins contained in the pakchoy and tomato vegetables are also informed through cute cartoon drawings (see Figure 8), so as a result children become interested to consume the vegetables without being asked.

Clearly, the picturebooks not only provide attraction, but also become a medium to teach children the importance of consuming vegetables. Equally important is the book that helps children learn how to respect and conserve the Indonesian local culture. The locality of the culture is a creative way of making Indonesian children have a higher motivation for learning English by seeing pictures of something which they are familiar with. If there are no local scenes, the book may not have attracted as many children and parents to read and own the book. Learning to speak English as a world language, after all, does not force learners to only learn about the English-speaking countries' cultures, but rather to acknowledge that

TOMMY'S TOMATO PUDDING

INGREDIENTS:
 100 ml tomato juice
 275 ml milk
 3.5 gr jelly powder (half package)
 50 gr sugar

To make Fla
 50 ml milk
 1 tablespoon sugar
 1 tablespoon maize
 ¼ tablespoon margarine/ butter
 Rhum to taste

HOW TO MAKE:
Juice
 Use juicer to extract the tomato juice. Or if you do not have a juicer, you may use a blender or boil grinded tomatoes, which are then put in a strainer to get rid of any seedlings or tomato skin.



Recipe for mom

Figure 7. Tomato pudding recipe.

Aku juga mengandung banyak vitamin C, A, dan kalium.

I also have lots of vitamin C, A, and potassium.



Figure 8. Nutrients and vitamins in pakchoy vegetable.

there is such a thing as World Englishes. McKay (2004, p. 10) once argued that most English books in Asia are using materials designed with US or British culture in mind; consequently, there is some difficulty in visualizing what children would see in the book compared with that from the reality. This kind of condition may be the answer to why some Asian learners of English may have some difficulty in memorizing vocabularies that are not compatible with their local culture.

The picturebook created by the researcher is bilingual (i.e. having English–Indonesian text). This is done to carry out two objectives. First, is to teach Indonesian children who are studying at kindergarten up to the second grade of elementary school to read and understand simple English words. Second, it gives the opportunity for foreigners to also learn simple Indonesian words. See Figure 8 for a sample of the layout of the bilingual language in the book.

Cara Membaca

How to read

Because	= [bɪkɒz]	Intestines	= [ɪntestɪnz]
Can	= [kæn]	Leaf	= [liːf]
Chicken	= [ˈtʃɪkɪn]	Like	= [laɪk]
Chef	= [ʃef]	Meatball	= [miːtbɔːl]

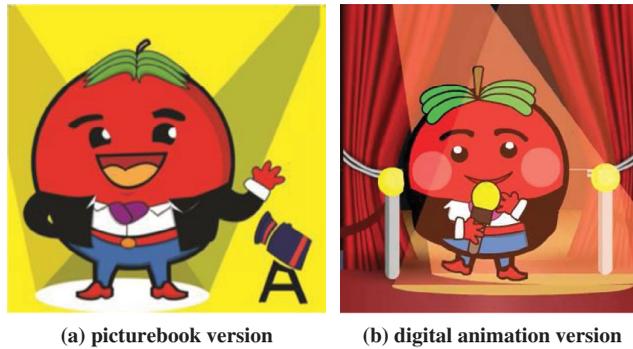
Figure 9. How to read 'like' [laɪk].

Through the book, readers are expected to improve their linguistic competence by learning how to read English words with internationally intelligible pronunciation while memorizing simple English vocabulary items. This is why in the phonetic transcription page that is provided at the back of the book (see Figure 9), the word 'I' in the pakchoy vegetable story is pronounced like the long sound of 'like' rather than the short sound of 'i' such as the initial 'i' sound of the word 'Indonesia'.

The creation of the picturebook was the result of a collaboration of the researcher's English Department of the Faculty of Language and Arts with the Visual Communicative Design Department of the Faculty of Computer Science colleagues who did research on what kinds of colors and graphic design, and what kinds of cartoon characters can attract five to eight-year-old children's interest. A collaboration with Department of Food Technology colleagues was also done to decide on what recipe is applicable for children, as well as how to prepare the vegetables, so children would want to consume them. Traditionally, a book consists of texts and only has a few pictures to distribute information, but with picturebooks more visual graphics are used rather than words. The pictures can represent the number of words, phrases and sentences that would be in a story. With this kind of situation, it attracts children or young students very well.

Being successful with the picturebook that was published by a well-known bookstore in Indonesia (PT Gramedia), the next innovation the researcher did was to make a PC game software, which relied on the cartoon character and some of the picturebook's storyline. As with the colorful picturebook, in making the computer software the graphic designers relied also on attractive coloring, lines, pictures, lettering, space and photography. Not only were these graphic designers' choice of colors, typography and picture choice effective to transmit visual messages, but they can affect the readers' attention appropriately. For this reason, to attract more readers, the textbook form of the original picturebooks of *Poki* and *Tommy* was transformed into a digital animation. In designing this, a two-dimensional graphic model with a symbolic analogy technique was used, along with a video animation and asset design for the development of the game software.

In visualizing the animation video, the following steps were done. The first was focusing on the main characters that can be seen in the book. In *Tommy the Tomato Actor*, the picturebook's tomato cartoon character is made attractive with his round red face (with green hair representing tomato leaves) and plump body wearing a suit as though a popular movie star. This attractiveness becomes sufficient enough to be used as the main character for the digital animation to be created. The next cartoon character is *Poki the Pakchoy Chef*. In the



(a) picturebook version

(b) digital animation version

Figure 10. Tommy the tomato character: (a) picturebook version; (b) digital animation version.

book version, like seen in Figure 10(a) for the character of Tommy the Tomato actor and Poki the PakChoy Chef in Figure 11(a) are both male characters. Because there are only two choices (i.e. whether to learn about the tomato or pakchoy vegetable), with the tomato being male with the name Tommy, the digital animation then transforms the character Poki into a female, with the name Pokina. The transformation includes adding some girly characteristics to the cartoon vegetable character (see Figure 11(b)).

Second, in making the computer game software, a storyboard, which is a sketch of continuous pictures that is organized systematically for each scene, is necessary. The storyboard does not need to be realistic for all of the scenes; it just needs some local culture background scenes of what the character must do in the digital animation. For example, in visualizing the *bakso* meatball soup, not only is there a picture of the dish but it is brought to life-like by adding a picture of a *bakso* seller pushing a cart (see Figure 4) and having the sound of a spoon clinking onto the bowl in order to get the attention of customers to get out of their house to buy some bowls of *bakso*.

Although in the digital animation most of the storyboard frames are like the picturebook, a lot of time and expenses have been prepared in making the product. Fortunately, the research received some funds from the Ministry of Research, Technology and Higher Education in Indonesia to realize the product. Maintenance of most of the storyboard frames from the community service product is done to show how the picturebook is successfully developed into PC game software that is a language learning and computer research outcome.

5. The creation of digital animation assets

Making an animation is like giving life or spirit to something that is dead. The continuous motion of a series of pictures given to an inanimate material helps to bring it to life. The making of a digital animation asset that is in the form of a video or film is very important in forwarding an attractive concept of the story. To make the asset, the background design and character needs to be visualized by giving attention to the colors that must blend in with the character. Even though there will be many movements in each scene, the main character should stand out and yet blend in with the colored background.

In making a video as an asset, conditions that can make static characters alive is the use of movements in either the eyes, mouth, hands or feet of the major character. For example,

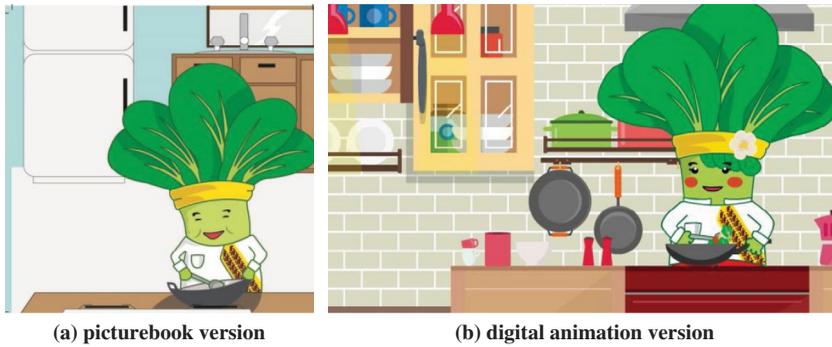


Figure 11. Poki and Pokina the Pakchoy Chef character: (a) picturebook version; (b) digital animation version.

in the picturebook of *Tommy the Tomato Actor*, it is shown that the tomato has an orange tongue within a black-lined mouth for the round, chubby and seemingly juicy, healthy, fresh tomato as the focus of attention. The scene of the tomato in a yellow space (see Figure 10(a)) which is given a spotlight with a white color at the bottom of his feet has accentuated the white clean shirt it has on him. With a black coat and shiny red shoes that signify him as a popular actor, Tommy is visually presented as a tomato actor who is successful financially. Just like the picturebook, the concept that consuming tomatoes supports healthy living is subliminally communicated via the digital animation.

The entrance of Tommy, however, is a little different. In the picturebook, Tommy – as a popular young adult – stands in front of a yellow background with grey lights as though he is outside seen by a large audience; in the digital animation, Tommy is made younger with more coarse and thick green hair with blushing pink cheeks and larger eyes, standing and holding a microphone in front of red curtains and underneath a soft reddish orange spotlight (see Figure 10(b)). His action signifies that he has an exclusive audience seeing him on a large and professional stage from above. This picture from the digital animation is interpreted as Tommy being a more successful actor than that from the picturebook, who seems to be standing on a small stage.

In *Pokina the Pakchoy Chef* vegetable character, the picturebook's name was originally Poki; thereby, a male character has been transformed into a female one. Consequently, in visual terms, 'girly' or feminine elements are put in the digital animation character. Although both have the same wide green leafy hair, with a white chef costume that has a yellow and brown-striped batik motif on the right chest side of their chest, the digital animation version has Pokina wear a white flower on her yellow head band. Underneath the head band, Pokina has some green fringed hair on her forehead, with much larger, brighter, feminine eyes and rosy rouge on her light green cheeks.

Other differences are found in the kitchen background (see Figure 11), where Pokina's is more colorful and has more pots and pans around her. In addition, there is a kitchen shelf in the background with plates and jars, thus giving it a livelier context. By comparison, in the picturebook, Poki only has a white standing refrigerator and a closed brown cupboard behind him. Although Poki's kitchen looks larger than Pokina's, it is too clean and seems to show that Poki only does his cooking once in a while, perhaps just enough chances to show his colleagues how to cook a new menu.

Clearly, the background already sets a story for Pokina who suggestively cooks far more frequently than Poki, and it is also a signification that Pokina works harder. Her larger bright eyes and firm stance shows how much younger she is than Poki.

6. The TOEFL-like game software exercises

In the game software, students are given exercises like that found in the IBT. The *Tommy & Pokina: English Language Game Software* has a total of 40 minutes of exercises. This is relevant for the students who only have one hour for each of their English class sessions. In starting up the game, first, students are asked to write in their name and student number, before clicking on a menu of either wanting to see a digital animation film on Pokina or Tommy, in order to answer multiple-choice exercises for the listening section. The animation lasts 7 minutes and 8 seconds for Pokina, and 3 minutes and 36 seconds for Tommy. This is followed by a 10-minute multiple-choice exercise that is based on what they hear and see in the film. At the top of the questions is a timer box, which helps students to quickly decide on moving to the next question by clicking on a pink circle with a fast-forward or reverse white symbol box to finally arrive at a purple box that says 'Finish'. The voice-over of the digital animation is a local Indonesian citizen. Although having some experience living in an English-speaking country, the English language produced supports the idea of World Englishes. According to (Kahru, 1991, p. 181), 'The world Englishes are the result of diverse sociocultural contexts and diverse uses of the language in culturally distinct international contexts.' Therefore, with the real-world situation of the English language involving 'interlocutors who use English an additional language' (Kahru, 1991, p. 187) there is an expectation that an Indian would 'sound like an Indian and to use the discorsal strategies of an Indian' (p. 188). Consequently, it is likewise a natural expectation that an Indonesian would use an Indonesian-English variety. This is because the English language pronunciation or accent of the voice-over should not be that far from the Indonesian students as listeners and, thus, they could more easily grasp the speech produced.

Second is the reading exercise. Here, students are given 10 minutes to answer multiple-choice questions about how to live healthy with either pakchoy or tomato vegetables on the left side of the box. On the right side of the box, students can scroll up and down for the reading passage. As with the listening section, at the top there is a timer countdown with fast-forward or reverse arrows at the bottom until the student or game player arrives at a purple box with the writing 'Finish'.

The writing exercise becomes the third section. Here, students are shown a recipe to either make tomato pudding or pakchoy ice cream. After seeing the recipe and instructions to make it, students are then given a 15-minute countdown to write a maximum of 1000 words about the recipe.

Lastly, in the fourth exercise, students are shown posters about the vegetable cartoon character with their costumes. In this section, right after the students understood the instructions of describing the poster, they can then click on the white microphone picture on a red-circled background to record their voice into the headset's microphone. The speaking can lasts up to 15 minutes. Students need to wait for the countdown to come to zero before they are shown the menu for a report of how well they have answered the exercises. In the system, the results of students' work are directly saved for the English teacher to see and evaluate.

In the digital animation for Pokina and Tommy, an Adobe Flash/CC Animate program is used to coordinate the movements of the lips with the background voice or sound. The mp4 or 'avi' sound format has to be clear and loud enough, and the pace not too fast and not too slow in order for it to be easily matched with the moving lips. In making the digital animation there is also a rendering process in which it uses multiple images and sound effects for the transition of scenes in the film's background. In three-dimensional or two-dimensional graphic design, the real-life images of the scenes usually require the students' high level of interactivity, because students need to actively use their sight, hearing and touching skills while following the animation's story, and later answer the questions of the exercises, without any chances of seeing the animation again.

In the asset design, the game software uses a user interface that gives face-to-face communication from the player with the computer system. The graphical user interface is the graphic interface that is employed for players to use the game by pushing or clicking the media's buttons.

7. Conclusion

Tommy & Pokina: English Language Game Software is an educational game prepared as a supplementary material for junior high school students. The game is projected for eighth-graders, who in Indonesia have already received some basic English from Grade 7. The game integrates the exercises of the listening, reading, writing and speaking sessions, which all support the idea that consuming tomatoes or pakchoy is healthy for everyone, young or old.

Local scenes and discussions on the use of pakchoy vegetable in Indonesia's favorite *bakso* (meatball soup) street dish, or how tomatoes can be used as a facial mask to brighten Indonesian people's face, is one of the ways of promoting to the western audience that this is a habit that may only be found in the Indonesian culture. In addition, it shows Indonesian children that there is a unique culture that needs to be preserved by the younger Indonesian generation.

The listening, reading, writing and speaking exercise also deal with how the students can report on what they know about the vegetables. With this kind of arrangement, students are then trained to do an integrated TOEFL-like exercise, thereby preparing them for successful English language learning in senior high school and later in a university, too.

The creation of the digital animation for the listening section takes in a number of detailed procedures that consist of modifying the cartoon character to be more alive, by being able to speak and have more colorful scenes for the enjoyment of its viewers. The coordination of the cartoon characters' movements of the mouth and limbs is especially painstaking as this needs to match up with the sound effects. Making a detailed storyboard and later deciding on what become the assets for compositing and rendering the film is tedious work in order to produce a solid film/digital animation. Nevertheless, after doing the integrated TOEFL-like exercise, the teacher or game operator can see a report on how well the students have answered the questions. What is more important to conclude here is the innovation for the idea of teaching the English language classroom with local settings and local pictures that has been proven to increase the students' motivation of learning English in a fun and creative way. This is in line with the latest thinking on how global a language English continues to become, and the need for students to be able to use it to learn about the world, and to also communicate effectively about their own cultures and needs.

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