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# State of the Art, Research Gap & Novelty

21 May 2020

FKIP UNIKU - Jakarta & Universitas Bandar Lampung - Sumatera

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# STATE OF THE ART



# State of the Art (SoTA)

apakah itu?



THE LESSONS  
LEARNED FROM  
PREVIOUS STUDIES

THE NEWLY  
ORDERED  
FORMATION

THE  
GENUINE  
IDEA

THE  
INNOVATIVE  
CUTTING  
EDGE






THE GROUNDED  
RESEARCH  
OUTCOME





# Theoretical Review

is a critical way of looking at “the evolution of theories and the way they are understood in different contexts.”

-  It draws on existing research literature to advance theory in educating research.
-  It primarily explains how a theory shapes research and our understandings since research is carried out in the frame of exploring theories.
-  It is founded based on the literature of new theoretical proposals that can be assumed or existed based on theories that can be analyzed, by pointing out flaws or demonstrating the superiority of one theory over another.
-  It is an empirical information that is presented based on its effects of certain theoretical issues.
-  It is the sections of a theoretical review that are usually ordered by relationship rather than chronology (APA, 2003).

# SoTA reviews

-  considers mainly the most current research in a given area or concerning a given topic
-  summarizes current and emerging educational trends, research priorities and standardizations in a particular field of interest
-  aims to provide a critical survey of the extensive literature produced in the past decade, i.e. a synthesis of current thinking in the field
-  offers a new perspective/s on an issue or point out an area in need for further research

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# jadi.... SoTA

adalah timbulnya teori **BARU** berdasarkan suatu pembuktian atas tidak berlakunya lagi teori lama yang dikarenakan perkembangan jaman sudah tidak memungkinkan keberlanjutan teori itu.





## CONTOH

Penelitian dengan judul *The Effects of Popularity: An Online Store Perspective* diambil dari *International Journal of Information Science and Management*, diteliti oleh ChingChuan Lin dan Te-King Chien pada tahun 2014 di Taiwan yang menceritakan tentang banyaknya *online store* yang tutup karena terlalu banyak dana yang terbuang untuk menjalankan iklan atau kampanye marketing yang tidak memiliki nilai. Artikel jurnal ini membahas bagaimana kita bisa melakukan kampanye marketing yang baik, efek dari *brand image*, nilai konsumen dan tujuan pembelian serta kemampuan daya beli dari konsumen. Hasil kesimpulan dengan metode kuantitatif ini adalah terlihatnya peningkatan jumlah pemakai internet yang drastis di Taiwan sehingga menyebabkan penjualan yang pesat di bidang *e-commerce* yang mencapai *22 billion dollar* Taiwan di tahun 2012. Hal ini menyebabkan banyaknya *online store* semakin menjamur di Taiwan. Berdasarkan penelitian ini, terdapat tiga hal yang dapat diimplikasikan untuk meningkatkan popularitas *online store* antara lain: manajemen aplikasi, manajemen mekanis, manajemen keputusan.





transformation that the poet expects to happen through poetry. Pettit also observes that in Harjo's poem "Explosion," the notion of "explosion" and "violent birth" of horses implies the "possibility of transformation" utilizing statements with the word "then" which are "mythologized" and illustrate the global travel of the horses (Pettit, 1998, p. 26). In another poem by Harjo, "Deer Dancer," the language of myth is an important element of the poem, as we witness a tribal woman who gets on top of a table and starts to dance naked. She "shook loose memory," and is transformed into a figure that "offers the hope of transformation" for other frequent visitors of the bar, who are "Indian ruins" and "broken survivors" (Pettit, 1998, p. 31).

Pettit also highlights that transformation for Harjo also happens through poetry itself (1998, p. 37). Poetry has "transformative power" which poets can utilize to transform and heal themselves, as well as inspire the reader to conduct and undergo the same experience. When being interviewed by Greg Sarris on the necessity to love and understand through the power of poetry, Harjo responds that "What poetry taught me ... is how to break through and how to make it through" Griggs (1996). Sarris' question and Harjo's statement are meant to address the issue of crossing and breaking through cultural boundaries in Harjo's poems. However, I contend that it is also applicable to the notion of transformation, which is the idea that poetry enables poets and readers to break through things, i.e. through the solid wall of impossibility and rigidity. This act of breaking through would lead toward the necessary transformation. The idea of transformation is essentially the act of breaking through things, i.e. only by breaking the existing barriers, either personal, cultural, or political, that transformation is possible.

Goodman in "Politics and the Personal Lyric in the Poetry of Joy Harjo and C.D. Wright" is interested in the personal and the political in Harjo's poems. More specifically, she is intrigued by the ways in which "innovations in form can heighten and even change poet's and reader's consciousness of language and other symbols that frame public life" Goodman (1994). Goodman makes an interesting commentary on Harjo's poems, saying that "Harjo ... [is] writing consciously political poems that are also personal. However, her personal poems (the ones in which she grapples with the personal) are not constricted by what we usually refer to as 'the boundaries of the personal poems' (Goodman, 1994, p. 40). Indeed, what Harjo does is innovative combinations of experimental poetics, political and autobiographical lyric," working on "personal voice, politics, and the personal." Harjo's poetry cannot be separated from her "political consciousness" (Goodman, 1994, p. 40). Her "poetic freedom" is, at the same time, "political freedom" (Goodman, 1994, p. 44). Goodman contends that "there are 'connections between the politics of love and the politics of the personal'" (Goodman, 1994, p. 44). Again, the word "political" is used, and in this statement, it has to be understood as the political consciousness of and engagement with social and historical reality. It is not only to efforts to achieve certain objectives in the real world, but also within such intersection is the notion of transformation. Goodman's transformation of "the available forms for political and personal-poetic expression" (Goodman, 1994, p. 49). Thus, by eliminating the boundaries between the personal and the political, what happened is a transformation in the ways we understand personal-poetic and political expressions.

## CONTOH

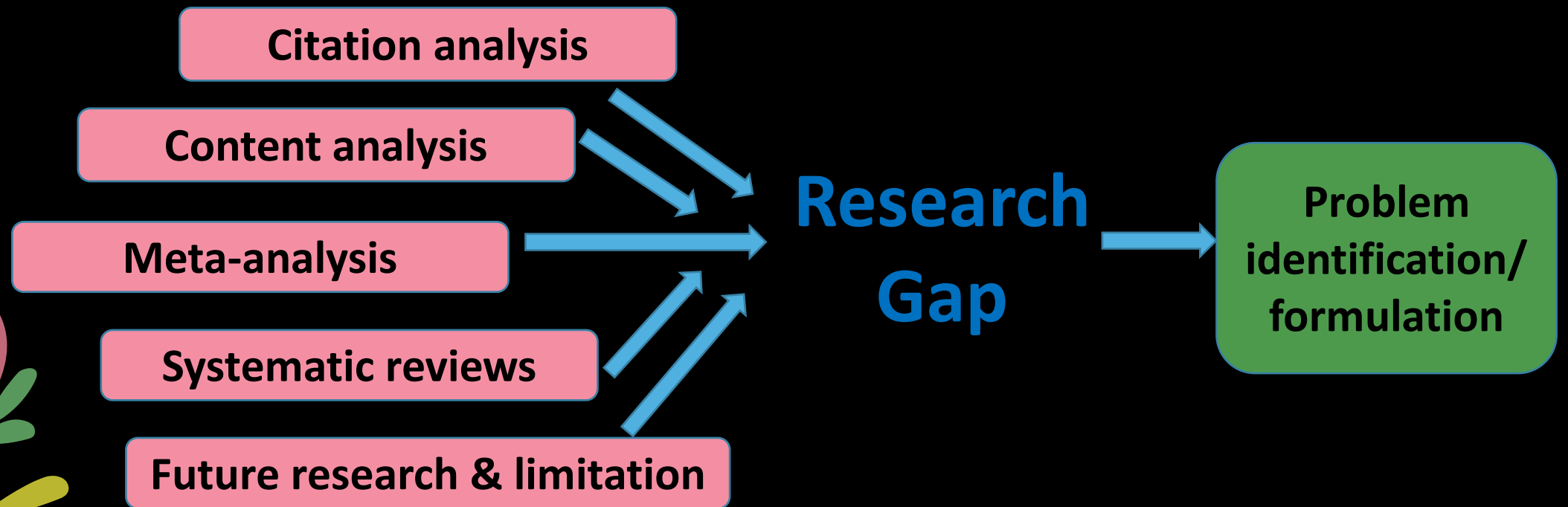
Therefore, there is an interesting dynamic in Harjo's poetry, which we can also see to be significantly at play in John Trudell's and other indigenous poets. The need to transform language and poetic materials and to reconstruct the existing boundaries goes hand in hand with the making of connections between the reality of personal transformation and social justice and the role of memory. Memory is "what literally gives form to our present world" Bryon (2005) Bryon (2005). In a commentary about John Trudell, Lee (2007) quotes Womack who argues that "The idea behind ceremonial chant is that language, spoken in the appropriate ritual contexts, will actually cause a change in the physical universe" (2007, p. 93). The element of chanting and repetition is an important characteristic of Trudell's poems, which I believe is intentionally incorporated as Trudell's lyrical lines are part of the musical aspect of his poetic performance. Repetition also assists him and the reader to engage in a contemplative process because chanting and repetition affect reality in a critical manner. In essence, "repetition as a chant can effect transformation" Kosolov (2003).

# RESEARCH GAP





# Bagaimana mendapatkan **RG** (kesenjangan penelitian)?



# RESEARCH NOVELTY





# Research **NOVELTY** (kebaruan hasil peneitian)

BARU



Belum ditemukan hasil penelitian yang seperti itu

BARU



Peneliti menunjukkan aspek yang berbeda dan baru dari riset-riset yang sebelumnya

BARU



Materi dan/ atau metode yang dihasilkan baru



# Bagaimana caranya mendapatkan **RN**?




jadi....



$$\text{SoTA} + \text{RG} = \text{RN}$$







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