

Principles of Literary Education in Vernacular Settlements: Insights from the Sastra Pinggiran Banyumas Community in Indonesia

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Abstract

Literature is an essential part of culture and identity of a society. As a cultural product, it cannot be inherited genetically but is enculturated through education. However, the development of literary education in *formal* education is yet to show encouraging results in Indonesia. On the other hand, it takes place informally in the local community.

This paper presents the community-based literary learning in the Sastra Pinggiran Banyumas community where such learning takes place. It employs a qualitative approach and engages in an in-depth exploratory analysis through a phenomenological method, looking into the practice of learning literature within community-based non-formal education. It deals with the principles and practices of community-based literary education.

It concludes that the practice of literary education includes five aspects: activities, interactions, learning methods and techniques, learning media, and literary products/literary works produced. These take place among the people who produce literary artifacts. The principles include: collaboration and participation, project and product-based learning, cultural integration, and lifelong education.

The paper offers an understanding of the principles of community-based literary education. It calls upon the government, and those involved in the practice of literary education in the community to allow their manifestation in formal education.

Keywords: Literary education, Literary community, Principles and Practices, Sastra Pinggiran Banyumas Community, Indonesia.

Introduction

From a cultural perspective, literature has a strategic position as a medium for inheriting values, knowledge, and beliefs within a community group. As a cultural expression, it cannot be inherited genetically like some of the other cultural aspects but can only be inherited through an educational process in the society (Rohidi, 2000). Therefore, literature is a critical vehicle for inculcating cultural values, knowledge, and beliefs; it is a medium of culture acquired through verbal communication involving language. Throughout history, the position

of literature has long been attached and even inseparable from the life of the Indonesian nation as part of its heritage.

Literature as a means of education evolves from the family and community, through educational institutions both informally and formally. In formal education, it is necessary to be grounded in instructed learning in comparison with the informal learning that takes place almost effortlessly. Indeed, according to Damono (2002), literature is a fictitious reflection of the reality of human life. Therefore, as creative work, it contains the reality of life and becomes a critical vehicle in conducting it (Phelan, 2010).

Throughout history, literary learning has been implemented in formal education through organized curricula in Indonesia (Wahyudi, 2004). However, such curriculum constantly changes. The field of literary studies is integrated into most Indonesian language studies. Thus, only Indonesian language is listed as a subject without any reference to literature as such. In fact, literary studies are not prioritized over other disciplines (Syahrul, 2017). Indeed, learning literature even within formal education encounters many obstacles, from the impartiality of the curriculum, the availability of books on literature, and the actual learning of at school (Mirnawati, 2015). It suggests that learning literature cannot rely solely on the realm of formal education.

From the perspective of informal learning, literature can change people's mindsets and lives (Herfanda, 2008). As said, learning literature offers insights, enrichment, and feelings of refinement (Ampera, 2010; Ismawati, 2013). According to Horace in Teeuw (1998), literature offers two primary criteria, namely *dulce et utile*, meaning that literature must be beautiful and beneficial. Darma (2004) also emphasizes that literature must be good, engaging, and enjoyable. Good literary works are useful for the readers to get pleasure and benefit both directly and indirectly.

Previous studies have revealed a good deal of formal literary learning that takes place in school life, such as research on learning literature in schools based on the curriculum (Sayuti, 2015), learning literary appreciation (Bachtiar and Sihes, 2015), learning materials (Febriani, 2018), methods of learning (Alafandi, 2022), and evaluation of learning (Ariyana et al., 2022). However, they are yet to focus on community-based literary learning. In fact, there are various literary communities in Indonesia that are important to research as part of the systemic unity of literary existence, including the Banyumas Literary Community. However, until now, no in-depth research has examined the process of learning literature that takes place in society through literary communities.

Nevertheless, there has been a recent enthusiasm for studying literature emanating from educators, and literature enthusiasts as an effort to support the field of study of Indonesian literature outside formal education. It began in the 2000s and has acquired quite a noteworthy progress, such as the following.

- a. Publication of the Horison literary magazine,
- b. Training in Reading, Writing, and Literary Appreciation,
- c. Writers Talk, Students Ask Questions event,
- d. Literature Talk Student Reading event,
- e. Literary Work Review Competition event,
- f. Short Story Writing Competition for teachers,
- g. Indonesian Student Literary Studio event, and
- h. Writers Enter Schools program. (Wahyudi, 2004).

Thus, literary education is now happening not only within formal education. In fact, holistic education covering formal, informal, and non-formal domains present integrative collaborations that have a significant impact (Dewi, 2018).

Interestingly, people of Banyumas Regency, Central Java have increasingly felt the need for a learning atmosphere in the informal and non-formal domains, instead of learning literature in the school environment. In this context, non-formal education has been activated by a Banyumas litterateur, Wanto Tirta, through the Sastra Pinggiran Banyumas community (Suarabanyumas.com, 2020). As a vehicle for community-based non-formal education, the

Sastra Pinggiran Banyumas community embraces various elements ranging from literary activists, literature enthusiasts, teachers, students, children, and housewives. Locally, the community is the cultural nurturing of Banyumas, full of meaning with various programs ranging from learning to literary performances and publishing literary works (jatengprov.go.id, 2020).



Fig. 1: The Events and Products of Sastra Pinggiran Banyumas community

Source: Suarabanyumas.com, 2020

In fact, Sastra Pinggiran Banyumas community contributes significantly to community-based literary activities. Its literary activities include appreciation and literary expressions, which are implemented in various activities such as writing poetry and prose, staging plays, reading poetry, musicalizing poetry, reading regurgitant, musicalizing regurgitant, gandingan, reading short stories, and screening literary films (detakjateng.co.id., 2022). Therefore, examining the principles of community-based literary learning need to be explored deeply to generate an overview of literary education in the community of Sastra Pinggiran Banyumas. The findings of the principles of literary education will become a useful resource for the manifestation of literary education in both the formal and non-formal spheres in Indonesia.

In this context, this research aims to explain the principles of community-based literary education in Sastra Pinggiran Banyumas. Its objectives are: (1) to explain the practices of literary education in the Sastra Pinggiran Banyumas community and (2) to explain the principles of literary education used in the activities of the Sastra Pinggiran Banyumas community.

Theoretical Basis

Literary education is a branch of education that focuses on understanding and appreciating literary works. Literature, as a manifestation of art through language, can embrace the soul, evoke emotions, and inspire thoughts. Literary education aims to open doors to the world of imagination, provide a deep understanding of people and culture, and train critical and interpretive thinking skills (Mirnawati, 2015). In fact, according to Sayuti (2012), literary education is a scientific discipline that focuses on teaching and learning about literary works. In general, literary education involves understanding, appreciating, and analyzing literary works as a medium for broadening horizons, developing critical thinking skills, and enriching aesthetic experiences and personal reflection.

Literary education can be defined in several ways. First, it aims to introduce the students to meaningful and valuable literary works, such as novels, poetry, plays, and short stories. Through understanding and direct experience with literary works, students can develop a deeper understanding of people, society, and life (Jumadi, 2017). Second, it involves a process of reading and interpreting literary works. Students are invited to understand various literary elements, such as language style, themes, narrative structures, characters, and messages contained in literary works. Through analysis and interpretation, they can see new perspectives, broaden their horizons, and deepen their understanding of literature as a reflection of human life and reality.

In addition, literary education also plays a role in forming an appreciation for the beauty and uniqueness of literary works. Students are invited to feel and appreciate the aesthetic power

of literary works through beautiful language, profound character depictions, or the development of exciting plots. Through this aesthetic experience, they can develop a sense of beauty and enrich their emotional and imaginative experiences (Haryani, 2019).

According to Horace (in Teeuw, 1998), a good literary work must fulfil two criteria, namely *dulce et utile*, which means that literature must be beautiful and beneficial. However, this view has been criticized by Citraningtyas (2013), who argues that literary works should be more oriented towards *utile et dulce* in education. In this context, the exchange of concepts emphasizes that literature must not leave its neutrality. In the education space, the factors of utility and education are essential (Febriani et al., 2023).

In the current increasingly globalized world, literary education has a crucial role in maintaining the existence and relevance of literary works. In learning literature, students are invited to reflect, explore, and appreciate the aesthetic values contained in every word and sentence. They are taught to see behind the text, interpret hidden meanings, and appreciate the beauty of language.

One important aspect of literary education is the development of critical reading skills. Students are taught to read more than just words printed on paper through the analysis of literary works. They are invited to understand a literary work's social, historical, and cultural context. With critical reading skills, they can identify hidden messages, recognize cultural aspects reflected in literary works, and criticize and express their opinions argumentatively.

Literary education also provides opportunities for students to develop their imagination and creativity. They are invited to explore various possibilities for appreciating, thinking, and expressing through literary works. They can explore their creative potential in writing poetry, prose, or drama. This process allows them to find their own voice in expressing ideas, emotions, and life experiences (Koek et al., 2019).

In addition, according to Devi et al. (2020), literary education also broadens students' cultural horizons. Through reading and studying literary works from various countries and eras, they can understand cultural differences, universal values, challenges, and perspectives in human life. Moreover, they can feel the magic of exploring the world through the eyes of literary figures, recognizing human complexity, and finding commonalities amidst differences.

Therefore, literary education is a process of transferring knowledge (literary theories) and literary skills (literary appreciation and expression) to literary objects (poetry, prose, and drama). It is an essential part of the implementation of education because literature is considered to have strategic potential in developing children's character and manners. Furthermore, didactic literary works can hone an individual's critical sensitivity scientifically and socially.

Community-based Education

Community-based education is an educational concept that places the community at the centre of learning and empowerment (Prihanti, 2017). In this approach, learning is not only limited to the classroom but also occurs outside the school's walls through the community's active involvement in the educational process. This concept focuses on all stakeholders' collaboration, participation, and involvement in creating relevant and meaningful learning experiences for individuals and communities (Baldrige, 2017).

According to Soleha (2021), community-based education aims to connect learning experiences with the surrounding social, cultural, and environmental context. Through collaboration with the community, students can develop a deeper understanding of the reality around them, gain practical knowledge, and apply learning in real-life contexts. In addition, this approach also helps in identifying and solving real problems faced by the community and encourages active participation in social change and sustainable development.

A critical aspect of community-based education is empowerment. Empowerment means enabling individuals and communities to participate actively in learning and decision-making. In community-based education, empowerment involves introducing students to their role as agents of change in their communities (Smith & Sobel, 2014). They are encouraged to identify relevant issues and take concrete actions to address them. It improves students' social

and citizenship skills and helps them build closer ties between the school and the community (Yusrina, 2015).

Community-based education also includes the use of local resources as learning tools. Local resources include knowledge, expertise, and traditions owned by the community (Sukarma, 2019). In this approach, the teacher is a facilitator who connects local resources with the curriculum, creating relevant and authentic learning experiences for the students. The use of local resources helps them to appreciate and understand cultural heritage, develop a sense of ownership of the surrounding environment, and build harmonious relationships with the surrounding community (Fauziddin, 2022)

Therefore, community-based education involves the active participation of parents, students' guardians, and other community members in the educational process. Collaboration between schools, families, and communities aims to create a holistic learning environment and support the overall development of students.

Community-based Literary Education

Literary education refers to activities carried out in a series of teaching and learning. These activities are the implementation of a predetermined learning model. The practice of literary education can be seen from the aspects of teachers and community members. The main objective of the practice is to develop the community members' understanding, appreciation, and skills in reading, analyzing, and interpreting literary works.

The learning practice in the literary community is implementing a series of literary activities. It is based on the paradigm of community-based literary education, the ideology adopted in the context of literary education in non-formal education. In its implementation, the practice of literary activities carried out by the literary community comes from the needs of the community, sources of learning literature and supporting educational institutions.

The basic assumptions refer to the views and beliefs that underlie approaches to community-based literary education. In community-based literary education, the basic assumption focuses on recognizing that literature is a cultural product produced by humans and groups of people through the educational process. In practice, community-based literary education reflects the values believed by the community. For example, the values such as diversity, inclusivity, cooperation, and respect for individual uniqueness become the basis for approaching and understanding literary works. These values influence how community members interact with literary works, teachers, and other literary community members.

In addition, the practice of community-based literary education is based on an understanding of community needs and expectations. Literary communities have diverse interests, such as maintaining cultural identity, promoting creativity, and enhancing literacy skills. The practice of community-based literary education in the Sastra Pinggiran Banyumas community is inseparable from the learning resources carried out in practice. Literary learning resources include various literary works and resources relevant to the community. These learning resources include literary books, poetry, short stories, drama, theater, oral literature, and digital sources. The practice of community-based literary education explores and utilizes these learning resources to provide students with diverse and immersive experiences. Hierarchically, a schematic relationship between community-based literary education practices can be seen in Figure 2 below.

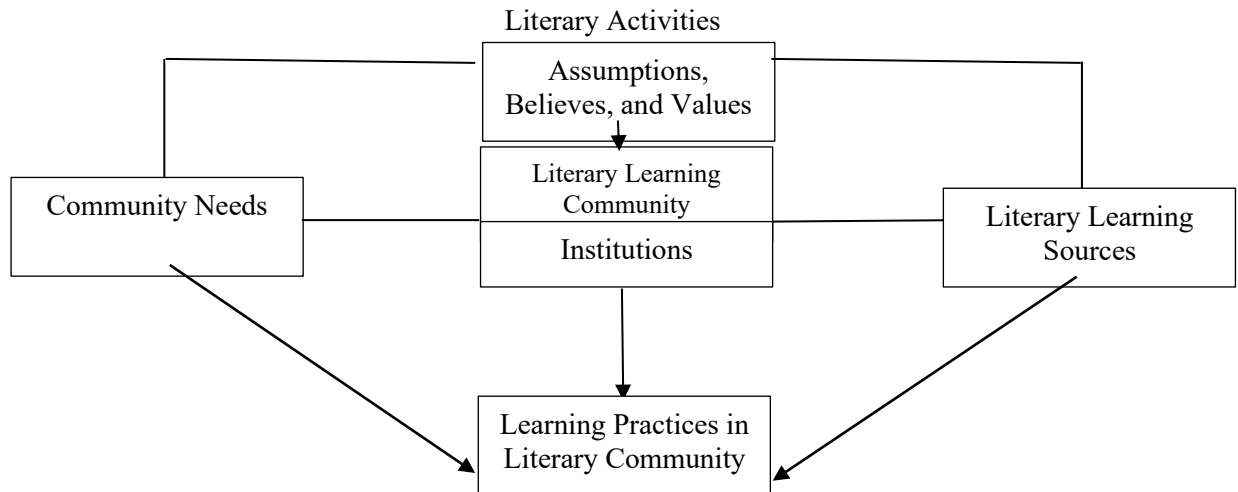


Fig. 2: Schematic of Hierarchical Community-based Literary Education Practice Relations Scheme.
Source: Author

The practice of learning literature involves the active and collaborative participation of literary community members. This practice focuses on sharing experiences, exploration, and shared understanding of literary works. In community-based literary education, the members are involved in various activities such as discussions, co-writing, staging, and reading literary works. They interact with each other, share opinions, and deepen their understanding of the literary works discussed.

In its implementation, community-based literary education in the practical realm includes the following five components: (1) activities in community-based literary education, (2) interaction in community-based literary education, (3) methods and techniques of community-based literary learning, (4) community-based literary education media, and (5) literary products/literary works resulting from community-based literary education. In practice, community-based literary education involves several elements, including members of the literary community, founders, administrators, and the general public involved. The series of community-based literary education practices can be seen based on the following chart.

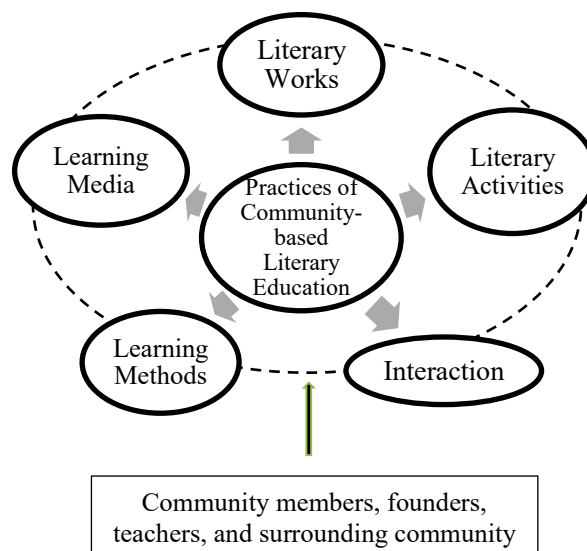


Fig. 3: Community-based Literary Education Practical Components
Source: Author

Review of Literature

Research on community-based literary education has been conducted by Waks (2014), Mello (2019), O'Toole, C. (2019), Sujarwo, et al. (2017), Hilman (2018), Putrawan, et al. (2018), Hutagalung (2020), Manuaba (2019), Saputra (2019), Nilofar (2020), Garoutte (2018), Saputra, A. W., & Meilasari, P. (2020), and Artika (2021). Firstly, Waks (2014) discusses the philosopher John Dewey's views on community-based education phenomena. Community-based literary and art education differs from formal education and grows within the realm of non-formal education. Hence, community-based education genuinely originates from the community, for the community.

This research contributes theoretically by providing insights into the patterns of community-based education practiced within the community. The research emphasizes that education is a relationship with society. The three main substances covered in this research include: (1) education as a social relationship with society, (2) learner-centeredness, and (3) problem-solving patterns applied in education. The difference between this research and the upcoming study lies in the scope of investigation. While this research delves into John Dewey's educational approach, it does not explore the practical aspects of community-based education.

Secondly, Mello (2019) discusses the need to change the education paradigm in community choirs for children and adolescents. Current community choirs face difficulties in attracting new members despite having the goal of fostering creative education. The hope is that children and adolescents can develop aesthetic sensitivity that enhances their creativity to solve life's problems. A similar study by O'Toole, C. (2019) titled "Virtual Learning Environment Faculty Continuing Professional Development-Networked Learning Communities" also discusses community-based education, but in a virtual context.

Research on community-based learning has also been conducted by Sujarwo, et al. (2017), Hilman (2018), Putrawan, et al. (2018), and Hutagalung (2020). They contribute theoretically by finding that community-based education creates a close emotional bond between educators and the community, which can enhance educational success. Furthermore, community-based education contributes socially by encouraging community participation in the education process.

Moreover, Manuaba (2019), Saputra (2019), and Nilofar (2020) have also explored the phenomenon of literary communities in Indonesia. They focus on the dynamics and strategies employed by literary communities to sustain their existence. The production of cultural products within literary communities, such as social media and mass media engagement, book publications, literary performances "on stage," and writing competitions, plays a significant role in providing symbolic and cultural capital to literary enthusiasts.

Furthermore, Garoutte (2018) has researched the declining interest of regional art community members due to various factors, such as competitive markets, expanded sports programs, increased academic demands, commitment to practice and concert schedules by parents/singers, and social media distractions. According to him, these factors impact the declining interest of potential community members. An interesting observation is that children and adolescents' inclination towards social media engagement has become a distraction from their interests and talents. Therefore, community-based education should strive to "reconcile" with these current tendencies.

More specific research on community-based literary education, particularly in the context of literary education, has been conducted by Saputra, & Meilasari (2020) and Artika (2021). They point out that community-based literary education not only focuses on literary education but also emphasizes its interaction with society. They argue that based on the activities and works produced, the existence of literary communities contributes to literacy activities within the community.

In conclusion, community-based literary education experiences dynamics that challenge the existence and development of literary communities to persist. Fundamentally, vernacular-based community-based literary education provides an opportunity to build a collaborative education system between the community and society.

Research Methodology

This study uses a qualitative approach through in-depth exploratory analysis of community-based literary learning in the community of Sastra Pinggiran Banyumaswas. It carries out field research at the Kracak Village, Ajibarang District, Banyumas Regency, Central Java, in order to obtain data holistically (Rohidi, 2012; Marshall & Rossman, 2006). It engages a phenomenological practice in understanding the practices of learning literature within community-based non-formal education. It focuses on the phenomenon of literary learning taking place in the community of Sastra Pinggiran Banyumas.

The existence of the Sastra Pinggiran community in Kracak Village provides benefits for its members in developing their literary interests and talents. This peaceful and natural village creates a comfortable and inspirational atmosphere for writers and literary enthusiasts. The close connection of the community with nature and local traditions also serves as a source of inspiration for the literary works produced. In a geographical context, the presence of the Sastra Pinggiran community in Kracak Village, Ajibarang Sub-district, Banyumas Regency, offers its own uniqueness. The beauty of nature, the rootedness of the community in local traditions, and accessibility to literary communities in the surrounding area contribute to an environment that supports the development and exploration of literature.

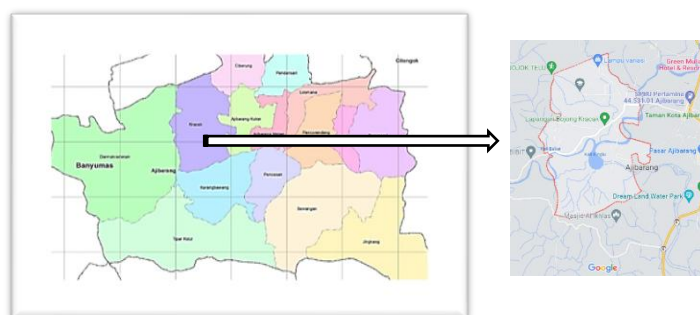


Fig 4: Map of Kracak Village, Ajibarang Sub-district, Banyumas Regency
Source: <http://dindukcapil.banyumaskab.go.id/>

The informants were activists of the community of Sastra Pinggiran Banyumas. The research interviewed the founders, educators, and the members of the community of Sastra Pinggiran Banyumas, and the surrounding community as important sources to gather information about the community-based literary learning process in the non-formal education setting.

Research data were collected through a number of data-gathering techniques. These were observations, interviews, and studies of documents/artifacts of literary works. The main subject of this research is the members of the Sastra Pinggiran Banyumas Community. Technically, the researcher focuses on the founders, executives, and members within the literary community as important informants to explore information about the community-based literary education process in the scope of non-formal education.

In this research, non-participative observation is employed to observe the activities of the community-based literary education. Visual, audio, and audio-visual recording tools are used for observation. The observation is conducted in the following areas: (1) the literary community/activist's environment, (2) the community's literary environment, (3) the literary education process, and (4) the edu-socio-cultural conditions.

Unstructured interviews are utilized in this study. The researcher interviews informants without using rigid standardized questions and answers. Instead, questions are posed flexibly with a general outline of the predetermined issues that can evolve during the interview process. Informants interviewed include (1) members of the literary community, (2) community literary executives, (3) community founders (Wanto Tirta), and (4) the involved or uninvolved surrounding community.

Documentary analysis in this research include: (1) literary works produced (literary artifacts), (2) documents of literary education activities, (3) documents of interactions in literary education, (4) documents of literary education methods and techniques, and (5) documents of literary education media. Ethical guidelines will be adhered to during data collection to ensure data validity and appropriateness to the socio-cultural conditions within the research scope.

As articulated by Miles & Huberman (2005), this research also involved the following: (1) collection of literary lessons in the community of Sastra Pinggiran Banyumas, (2) analysis of the adopted paradigm, (3) synthesis, and (4) verification. They were triangulated to produce a coherent understanding and reflection on community-based literary learning taking place in this community and validate the research data.

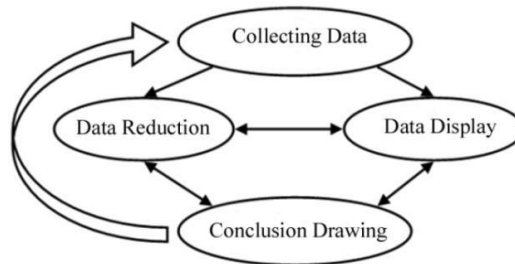


Fig. 5: Chart of Data Analysis Procedure
Source: Miles & Huberman, 2005

Findings and the Discussion

Practices of Community-based Literary Education

The activities in community-based literary education in the community of Sastra Pinggiran Banyumas, refers to activities involving community members in interacting and actively participating with members of the broader literary community. These activities provide community members with direct experience in understanding, interpreting, and appreciating literary works through collaboration, discussion, and joint exploration. In general, activities in literary education are distinguished into literary activities of appreciation and expression. Literary activities in the form of literary appreciation and expression are a way for community members to develop their deep understanding of literary works and express their creativity and thoughts related to literature.

The activities in community-based literary education that have been carried out by the Banyumas Literary Community are as follows.

Table 1: Literary Activities in the Sastra Pinggiran Banyumas Community
Source: Author Based on Interview with Community Founder (Mr. Wanto Tirta)

Type of activity	Activity Purpose	Realization of Activities	Implementation Time	Participant
Literary Appreciation	Understanding and appreciating the literary works being studied	<ol style="list-style-type: none"> 1. Discussion of literary issues 2. Reading literary works 3. Discussion of literary theory 	<ol style="list-style-type: none"> 1. Once a month 2. Once every two weeks 3. Once a month 	Community founder, community administrator, community member.
Literary Expression	Expressing creativity and self-expression through literary forms	<ol style="list-style-type: none"> 1. <i>Gendhingan</i> 2. <i>Geguritan</i>, 3. Declamation of poetry through the activity "Di Desa Berpuisi" 4. Theater performance 5. Poetry musicalization. 	<ol style="list-style-type: none"> 1. Once a week 2. Once a week 3. Once every three months 4. Once a year 5. Once every six months 	Community founder, community administrator, community member.

Literary appreciation activities carried out by the Sastra Pinggiran Banyumas community aim to help community members understand and appreciate the literary works being studied (based on interview with Wanto Tirta, founder of Sastra Pinggiran Banyumas Community Literary). In general, literary appreciation is a receptive activity, although it does not rule out the possibility that it will continue to become a re-creation activity or literary expression. Literary appreciation is carried out directly and indirectly. Appreciation of literature directly means appreciating activities that directly deal with literary works. Activities carried out in the Sastra Pinggiran Banyumas community include reading literary works, listening to radio dramas, and watching drama performances. Literary appreciation indirectly means appreciating literary works that do not deal directly with literary works. It can be discussing literary works, collecting literary books, learning about literary theory, and so on.

Afterward, literary expression activities express creativity and self-expression through literary forms. It involves using language and literary elements to convey ideas, emotions, and personal experiences. Through literary expression activities, members of the Sastra Pinggiran Banyumas community explore the world of literature, develop their creativity, and express their ideas through oral and written literary works. In addition, literary expression also helps improve language skills, think critically, and appreciate literature as an art form. The literary expressions carried out in the Sastra Pinggiran Banyumas community are divided into oral and written expressions. They include *gendhingan*, geguritan, poetry recitation through the “Di Desa Berpuisi” event, theater performances, and poetry musicalization. Literary writing expressions include writing poetry anthologies, short story anthologies, drama scripts, and rhymes.



Fig 6: Literary Activities in the Sastra Pinggiran Banyumas Community
Source: Author

The second component is interaction in community-based literary education. Interaction in community-based literary education in the Sastra Pinggiran Banyumas community can be interpreted as a collaborative and dialogic process between members, founders, mentors, and the wider community. It involves interaction that support literary learning and create social bonds within the community. In addition, it occurs in the context of learning and outside of learning and is carried out directly or indirectly.

Direct interaction in the context of learning refers to interactions that occur directly between individuals involved in the learning process, such as between teachers and community members, among community members, or among community members with learning resources. Direct interaction carried out in the Sastra Pinggiran Banyumas community involves direct communication between individuals face to face or through physical contact. Some examples of direct interaction in learning in the Sastra Pinggiran Banyumas community include literary discussions in class, collaborative projects, field visits, and literary performances.

Meanwhile, indirect interaction is the interaction that occurs through media or communication tools, such as writing, video, or online platforms. It has become more widespread after the COVID-19 pandemic. The indirect interactions carried out in the Sastra Pinggiran Banyumas community include: listening to literary performances played in the video, reading theories and literary works (interaction with learning resources), as well as holding discussions through digital platforms such as Zoom and G-meet.

The third component is learning methods and techniques. A learning method is a method or procedure that is followed in a series of learning processes. The learning method facilitates the educational process to achieve the set educational goals. This method involves using certain steps and techniques to present learning material, facilitating the interaction and participation of community members in a series of literary education processes. The learning method used in the Sastra Pinggiran Banyumas community emphasizes learning centered on literary students. Therefore, the selection of learning methods can facilitate community members in actively participating rather than solely focusing on learning resources only from teachers in the community. The learning methods include discussion and presentation methods carried out individually or in groups.

In addition to learning methods, there are also learning techniques. The literature learning technique implements a casuistic and individual literary learning method based on each literature teacher's characteristics in the Sastra Pinggiran Banyumas community. The learning techniques implemented depend heavily on the community members' conditions and the community's facilities. In general, teachers at the community of Sastra Pinggiran Banyumas always use learning techniques that are very humane and family-based.

The fourth is about literary learning media. Literary learning media are tools or facilities used in learning literature to facilitate the understanding, appreciation, and expression of literature. This media plays a role in conveying information, stimulating thought, and increasing the involvement of literary community members in learning literature. The learning media used in the community of Sastra Pinggiran Banyumas are learning media in the form of visual, audio, and audiovisual media. Principally, the learning media used in the Community of Sastra Pinggiran Banyumas uses the principle of efficiency. The media used can be something other than technologically advanced or digitally based and also requires high costs. The selected learning media utilize the environment and the potential of Nature to foster appreciative and expressive literary learning.

The last component is the product of literary works produced in community-based literary education in the Sastra Pinggiran Banyumas community. Literary activities in this community are indeed oriented toward learning processes that produce literary products. There are four types of literary products produced, namely: (1) poetry (Anthology Poetry of Sastra Pinggiran 1 & 2), (2) prose, (3) drama, and (4) anthologies of literary works. Most of the poetry produced by members of the community of Sastra Pinggiran Banyumas has themes are contextual to everyday life, for example, regarding professions, love, friendship, nature, and family.



Fig. 7: The launch of Poetry Anthology by the Sastra Pinggiran Banyumas community
Source: timesindonesia.co.id dan suarabanyumas.com, 2020

Principles of Community-based Literary Education

The principles of community-based literary education are basic principles in organizing literary education that emphasizes the role of the community in the learning process. These principles underline the values and basic assumptions that are believed in the context of literary education, which involve active participation and collaboration between the community members. They are obtained based on the practice of literary education carried out by the members, activists, founders, and the surrounding community in the Sastra Pinggiran Banyumas community. These principles are:

- (1) Collaboration and participation,
- (2) Project and product based,
- (3) Cultural integration, and
- (4) Lifelong education.

These principles can be systematically understood based on the following matrix (Table 2).

Table 2: Matrix of Principles of Community-Based Literature Education in Sastra Pinggiran Banyumas Community
Source: Author

No	Principles	Implementation			
		Community Founders	Community Teachers	Community Members	Surrounding Community
1	Collaboration and participation.	Initiators and primary activators.	Learning facilitators and development of community members.	Actively participating in the literary activities as students.	Supporters and appreciators.
2	Project and product-based.	Curriculum initiators.	Facilitators (show literary product models and guide during education process).	Participants and literary works creators.	Supporters and give permission to explore the surrounding environment.
3	Cultural integration.	Initiators and facility providers.	Facilitators in literary activities.	Participants and students.	Appreciators and supporters for the exploration of environment-based literary education.
4	Lifelong education.	Initiators and facility providers.	Facilitators in literary activities.	Participants.	Appreciators.

First, the principle of collaboration and participation emphasizes the importance of collaborative activities and active participation of all Sastra Pinggiran Banyumas community elements. The collaboration includes both external and internal collaboration. The external collaboration includes collaboration with parties relevant to community-based literary education. For example, collaboration with the cultural community in Banyumas, Ahmad Tohari (a national litterateur), literary book publishers, and others. At the same time, internal collaboration is a collaboration between elements in the Sastra Pinggiran Banyumas community, including community founders, educators, members, and the surrounding community. The active participation of all elements strongly supports the continuation of literary education within the community and society.

In its implementation, the community's founder Wanto Tirta is the initiator and primary activator. The community founders gather individuals who are interested in and like literature and build strong relationships between community members and all elements in the community based on the principle of kinship. They also play a role in setting the literary community's vision, mission, and goals and organizing activities and events involving community members.

Community teachers have specific knowledge and expertise in literature, both in appreciation and expression activities. The expertise is shared in literary activities. More precisely, the teacher acts as a facilitator who inspires and motivates community members to continue working and developing their potential. In line with this, community members participate in community activities, such as literary discussions, literary writing projects,

literary performances, and collaborative projects. Community members share their knowledge, experiences, and ideas and give each other feedback and support in developing literary works. Community members strengthen social bonds, inspire one another through active participation, and create an environment that supports literary development.

On the other hand, there is also another support system, namely the community around the literary community. The community provides support and appreciation for the activities of the literary community, such as attending literary events, providing a place for literary performances, or participating in community projects. They can also be a source of inspiration for community members in creating literary works that are connected to local realities. Through their participation and support, people strengthen ties with the literary community and expand the positive impact of literary activities in society.

Second, the principle of project and product-based literary education is an implementation of literary education that accommodates all elements of the literary community involved in literary activity projects. This principle emphasizes active, collaborative, and contextual learning in everyday life. While carrying out project-based learning, community members also produce products in the form of literary works. The products are in the form of poetry anthologies of Sastra Pinggiran 1 & 2 as well as literary performances “Di Desa Berpuisi,” *gendhingan*, writing *macapat*, as well as other product-oriented literary activities. Basically, project and product-based learning of literature accommodates elements of the literary community to have the creative experience and artistic work and is not only oriented towards learning literary theories.

In its implementation, project-based and product-based literature education involves personal elements, including community founders, teachers, members, and the surrounding community. The founder of the Sastra Pinggiran Banyumas community acts as the initiator of the curriculum that implements project and product-based learning. On the other hand, teachers provide models of literary products in the form of literary texts that can be used as examples. In addition, they also conduct family counseling so that there is no stratification and that the teachers feel smarter than community members. In fact, a compassionate and nurturing educational process is the key to the success of literary education in the Sastra Pinggiran Banyumas community. Members also carry out the educational process happily and produce literary products. On the other hand, the surrounding community plays a role in appreciating literary products and supporting educational activities in their environment.

Third, the principle of cultural integration is an approach to learning literature that supports and appreciates the role of literature as part of the culture. This principle accommodates the importance of literary relations in a cultural context. The cultural integration implemented in the Sastra Pinggiran Banyumas community has a segmentation of Banyumas culture as a local treasure. The local cultural wealth is preserved through literary education and products by the Sastra Pinggiran Banyumas community.

The role of the founder of the literary community is as an initiator and conception in integrating Banyumas culture and literary education. As initiators, they have strong networking relations with local cultural communities and collaborative activities. Literature teachers assist community members in understanding the cultural context and using cultural resources in carrying out literary studies. At the same time, community members explore and produce culturally integrated literature. Furthermore, the surrounding community plays a role in supporting and participating in literary activities. People with cultural insight also are quick to become resource persons in learning literature.

Fourth, the principle of lifelong education is a principle that emphasizes that literary education is not only oriented to the context of formal education. Moreover, the enculturation of community-based literary education in social life is integral to education. Education is interpreted not only limited to insulating walls, but it has a broader meaning encompassing how we can be accepted by society and can have an impact on human life and nature. In its implementation, community founders act as initiators. Teachers and community members work together to build a humanist and family-friendly literary education. Likewise, the surrounding community who are always open and supports literary education in the community.

Conclusions

Literary education practices refer to activities carried out in the teaching and learning process. The main goal of literary education practices is to develop the understanding, appreciation, and skills of community members in reading, analyzing, and interpreting literary works. Literary education practices encompass five main aspects, namely:

- (1) activities,
- (2) interactions,
- (3) teaching methods and techniques,
- (4) learning media, and
- (5) literary works produced.

Activities include literary appreciation activities (literary discussions) and literary expression activities (writing literary works published in the Poetry Anthology "Sastra Pinggiran 1 & 2"). Interactions include direct interactions within the community and indirect interactions through virtual online media. The teaching methods and techniques used in the Sastra Pinggiran Banyumas community include discussion and presentation methods carried out individually or in groups. The learning media used are based on nature and the environment. Lastly, the activities are oriented towards literary products. The literary products produced include stage performances "Di Desa Berpuisi", poetry anthologies "Sastra Pinggiran 1 & 2", and others.

The principle of community-based literary education is the fundamental basis for organizing literary education that emphasizes the role of the community in the learning process. These principles underline the values and fundamental assumptions believed in the context of literary education that involves active participation and collaboration among various elements of literary education in the Sastra Pinggiran Banyumas Community, including the community founders, teachers, members, and the surrounding community. The principles of community-based literary education are derived from the literary education practices conducted by members, enthusiasts, founders, and the surrounding community in the Sastra Pinggiran Banyumas Community. These principles include: (1) collaboration and participation, (2) project and product-based, (3) cultural integration, and (4) lifelong education. First, collaboration and participation are carried out with active participation from the community founders (Mr. Wanto Tirta), community executives, community members, and the surrounding community. Additionally, collaborative projects are also undertaken by the community. For example, collaborating with Satria Publishing in a publication project. Second, the project and product-based principle emphasize active, collaborative, and contextual learning that relates to daily life. During project-based learning, community members also produce literary works as products. These products include poetry anthologies "Sastra Pinggiran 1 & 2" as well as literary performances "Di Desa Berpuisi," traditional Javanese music (*gendhingan*), writing "*macapat*" poetry, and other literary activities oriented towards products. Third, the principle of cultural integration applied in the Sastra Pinggiran Banyumas Community encompasses the Banyumas cultural heritage as local cultural resources. The local cultural richness includes the development of the "*cablaka*" philosophy (egalitarian) which is part of the ideological heritage of the Banyumas community. Finally, lifelong education is a principle that emphasizes that literary education is not solely oriented towards formal education contexts. In the Sastra Pinggiran Banyumas Community, educational projects are not solely focused on the younger learning from the elder. Instead, anyone can become a teacher, and the elder members continue to have the enthusiasm to learn and create literary works.

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