

Utilization of *Senjang* in Teaching: Language and Cultural Preservation in the Digital Era

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Abstract

Senjang is an oral tradition of cultural practices and a representation of the people of Musi Banyuasin, South Sumatra. In today's digital era, oral literature has eroded because of technological advances. Therefore, steps must be taken to keep *Senjang* alive in society. By utilizing digital technology, this research will observe how effective TikTok and Instagram Reels are in teaching *Senjang* in a school environment. In both social media applications, users will collaborate with other users through the Stitch tool. One person makes the video, and others will most likely respond, and so on. This research is done by giving special treatment to the students to achieve specific goals, namely by giving assignments with digital applications that aim to improve students' oral literary abilities. This study aims to investigate the effectiveness of using TikTok for teaching *Senjang* in a school. The study results show that direct practice has a good effect on students and increases students' self-confidence. In addition, using social media is a means of promoting literacy, especially *Senjang*.

Keywords: *Senjang*, language preservation, culture, digital era, technology

BACKGROUND

According to Sarwono et al. (2020), oral literature is a type of literary work with predominantly oral dissemination. In other words, the messages conveyed by oral literature are usually received through the sense of hearing. Danandjaya (1994, 81) states that oral literature is a tool or means to enhance a sense of kinship within a group. Oral literature is also considered capable of regulating and observing societal norms; therefore, it plays a role in education. Oral literature can also be utilized as a tool or medium to enhance and develop language skills. The skills referred to pertain to matters related to written or oral communication.

Indonesia has many unique and diverse oral traditions. These oral traditions can also be found in one of South Sumatra's districts, Musi Banyuasin. In this district, several cultural expressions are oral traditions. Gaffar's research (1989, 13–21) notes that the district has various oral traditions. Among these oral traditions are pantun (*rhyming quatrains*), mantras, long hypotheticals, *nyambai*, *serambah*, and *Senjang*. The language used to convey these oral traditions is the Musi dialect of the Malay language.

From several oral traditions in Musi Banyuasin, *Senjang* remains a prevalent oral tradition that is often performed. However, not all residents, especially teenagers, are familiar with this tradition. The Musi Banyuasin Local Government has made various efforts to preserve the existence of *Senjang* and continue introducing *Senjang* to the public. The Randik Festival, held annually, is a manifestation of the government's efforts to preserve the existence of *Senjang* among the Musi Banyuasin community. In this festival, *Senjang* is one of the branches that compete. Each sub-district will send its best *Senjang* performers to participate in the festival.

In addition to the local government, the residents of Musi Banyuasin also play an important role in preserving the oral tradition of *Senjang*, promoting the existence of this tradition, and bringing back the *Senjang* oral tradition to the surface. The contribution of the Musi Banyuasin community to the preservation of *Senjang* can be seen from the performances of *Senjang* held at important family and institutional events, such as weddings, business inaugurations, circumcisions, and birthdays.

Senjang is an oral tradition that spreads across Musi Banyuasin. *Senjang* takes the form of sung pantun accompanied by music. This tradition can be performed solo or in pairs. When performed in pairs, the performers will sing the *Senjang* lyrics responsively, akin to exchanging pantun verses (Kurniawan & Saputra, 2020). *Senjang* can be performed planned or spontaneously, but nowadays, most *Senjang* performances are planned because it requires composing verses with meaningful messages that can be sung. *Senjang* performers will execute simple movements from Malay dances when the music is playing. When the music stops, they will sing the *Senjang* verses. Currently, the musical instrument used to accompany *Senjang* is the piano keyboard. However, initially, *Senjang* used a set of traditional musical instruments called *jidor* consisting of two trumpets, one *jidor*, one tambourine/string drum, two clarinets, two tenor saxophones, two alto saxophones, one double bass, and two alto horns (Sukma & Suparno, 2018). Unfortunately, *Senjang*, accompanied by traditional musical instruments, is now challenging to find.

The Challenges of Cultural Preservation in the Digital Era

In this digital era, *Senjang*'s oral literature is beginning to be eroded by technological advancements. Although *Senjang* is often performed at community events, only a few people understand and appreciate this tradition. The younger generation, especially Generation Z, seems more interested in foreign arts/cultures they see on the internet than in witnessing the oral literary art of their own culture. The advent of technology and gadgets influences the younger generation's mindset in Indonesia. Therefore, efforts are needed to protect *Senjang* and ensure its sustainability within the community. This research is created as a written idea to preserve oral tradition, stemming from issues regarding the preservation of oral literary traditions for the younger generation, particularly the preservation of *Senjang* for Generation Z.

In this digital era, implementing conventional teaching methods should ideally adapt to the times, including the selection of learning media that align with the material, objectives, and teaching methods. Technological advancements can be synchronized and utilized to teach oral literary traditions. Teachers should leverage technology to create engaging learning media. The learning media used should be close and directly related to the learners so that they can see tangible results from their work later on.

A similar situation happens not only to *Senjang* but also to other cultures. Modernization and technology have made the younger generation unfamiliar with their ancestral heritage, threatening the sustainability of its culture. Some efforts have been employed to preserve the traditions and cultures. For example, Yektingtyas and Modouw (2017) attempt to preserve Papuan cultural heritage, especially in Sentani, by using the culture infusion method in their English classroom. Papuan folktales are used as learning materials for elementary school students, bark painting for Junior High School students, and the procedure to make *kayi/ifa* (Sentani traditional boat) for Senior High School students. Their research suggests that using the cultural infusion in their teaching method has made their students more motivated to learn Sentani culture and, at the same time, contributed to cultural preservation. Furthermore, Kim et al. (2018) also focus on cultural preservation by employing Korean animated folktales taken from online storybook-reading software programs or YouTube clips to teach Korean-American kindergarteners. This research suggests the possibilities of incorporating animated folktales as culturally responsive pedagogies to create more technology-enhanced literacy environments in early bilingual classrooms.

TikTok as Teaching Media: Interactive and Effective Learning Method

The TikTok application emerges as evidence of the digital era's progress. Initially, its presence in Indonesia was criticized, as it was seen merely as an app containing short videos of teenagers performing certain dance moves.

However, over time, TikTok began to be accepted, and various types of short videos emerged on the platform. Educational content also started to become more prevalent on this app. Currently, TikTok users in Indonesia, especially teenagers, have reached massive numbers. There are approximately 10 million active users of TikTok in Indonesia, primarily millennials, students, and Generation Z (Bohang, 2018). Through TikTok, information can spread rapidly, and users can access content tailored to their interests. Therefore, if used and adopted appropriately as a learning tool in the classroom, TikTok can easily capture students' attention. Moreover, TikTok can become an enjoyable learning media that is closely intertwined with teenage life.

The use of the TikTok application is expected to facilitate engaging student collaboration. Similar approaches that employ TikTok in teaching have been conducted by Aji and Setyadi (2018); Herlisya and Wiratno (2022); and Zulkifli et al. (2022). Aji and Setyadi (2018) suggested that the TikTok application can be an interactive learning medium for teaching and learning the Indonesian language and literature. Furthermore, they also suggested that teachers can utilize TikTok as an interactive media to help students understand information and lessons more easily (Aji & Setyadi, 2020). Learning is expected to be more effective and efficient as the application can be used anytime and anywhere. Meanwhile, Herlisya and Wiratno (2022) concluded that classroom action research using Tik Tok App improved students' learning activities and speaking skills. In addition, Zulkifli et al.'s study (2022) also found that various courses through TikTok have proven effective in enhancing students' ability to learn and received positive feedback on their use of TikTok in education.

Referring to those previous studies, it is interesting to note that while TikTok has been applied in teaching many subjects at school, few studies have focused on how TikTok can also be applied in preserving the language and cultural heritage, especially oral traditions. By leveraging digital era technology, this research aims to explore the effectiveness of TikTok in teaching *Senjang* within a school environment. In both applications, users will collaborate with others using the Stitch tool. One person creates a video, and others respond, and so forth. This research is conducted by providing a specific treatment to achieve certain goals, namely by assigning tasks using digital applications to improve students' oral literary skills. The research results indicate that direct practice positively affects students and boosts their confidence. Additionally, social media serves as a promotional tool to enhance literacy, particularly in *Senjang*. Overall, this research is significant because it addresses the critical need for preserving linguistic and cultural heritage in an increasingly digital era while exploring innovative educational practices that can benefit students and educators. Additionally, it can increase cultural awareness and sensitivity among students, fostering a more inclusive and diverse educational environment.

RESEARCH METHOD

The oral tradition of *Senjang* in the Musi Banyuasin community in South Sumatra is the subject of research examined in this paper. This object will be associated with another variable, namely the use of social media to introduce *Senjang* to teenagers in secondary schools. The method used in this research is qualitative, through observation of how social media is used for teaching the oral tradition of *Senjang*. Qualitative research discusses the object in a general, dynamic, and evolving manner throughout the research process (Sugiyono, 2015). The qualitative method was chosen for this research because it provides the depth, flexibility, and contextual sensitivity needed to understand the intricate ways in which TikTok is used to teach the oral tradition of *Senjang* in high school settings. The method allows researchers to capture the richness of the educational experiences and cultural exchanges on this social media platform. In conducting the research, the author assigns tasks to students to create *Senjang* videos, and then other students respond to the Stitch tool on TikTok. Afterwards, the author conducts interviews involving cultural practitioners, *Senjang* oral tradition performers, and teachers to determine whether the *Senjang* videos shared on social media adhere to the linguistic rules and patterns of *Senjang* in Musi Banyuasin and to assess whether the use of social media helps in preserving the oral tradition. Interviews with students are also conducted to see if using TikTok social media engages and motivates them in learning.

In conducting the research, the researchers start by defining clear objectives and conducting a literature review on using social media, particularly TikTok, in educational contexts and for cultural preservation.

They then identify the videos made by the students. Afterwards, the author conducts interviews involving cultural practitioners, *Senjang* oral tradition performers, and teachers to determine whether the *Senjang* videos shared on social media adhere to the linguistic rules and patterns of *Senjang* in Musi Banyuasin and to assess whether the use of social media helps in preserving the oral tradition. Interviews with students are also conducted to see if using TikTok social media engages and motivates them in learning. The data is then coded and thematically analyzed to uncover how TikTok facilitates the teaching of *Senjang*, focusing on engagement, pedagogical approaches, and community building.

RESULT AND DISCUSSION

Senjang as a Tradition of Oral Literature in Musi Banyuasin

Sibarani (2012,123) states that oral tradition is an activity that is a cultural heritage whose transmission is done orally from one generation to the next in a particular society. Furthermore, Pudentia (2007, 27) states that oral tradition takes the form of lyrics or poetry that is orally transmitted and is hereditary, including oral and written activities.

Senjang art is one of the distinctive arts that takes the form of literature/oral tradition. Originally from Musi Banyuasin, this art was born and developed in only one district, Sungai Keruh District. *Senjang* is estimated to have originated during the reign of the Palembang Sultanate in the 17th century. According to an interview with Dadang Irawan, *Senjang* expanded to several districts and villages. Dadang stated that in Babat Toman District itself, this oral tradition flourished in Mangun Jaya Village. Meanwhile, in districts outside Babat Toman, this art began to spread to the Sanga District and Sekayu District (Sukma & Suparno, 2018).

During the Pedatuan era, around the 1930s, before Independence Day, *Senjang* was performed without musical accompaniment, only in the form of alternating pantun. During that era, *Senjang* had a simple form. Nevertheless, *Senjang* was rich in meaning and full of messages then. *Senjang*, in its time, was only used as entertainment, a form of self-expression. The cultural life of everyday society in Musi Banyuasin was the source of inspiration for all the lyrics of *Senjang* that were sung/spoken. The language used was the Musi language with the dialect of Musi Banyuasin Regency, sometimes referred to as the Musi language (Sukma & Suparno, 2018).

Senjang resembles pantun or poetry with lyrics written in the Musi language when viewed in terms of its form. There are at least four or more than four lines (five or six) of lyrics in *Senjang*. What distinguishes *Senjang* from pantun or similar forms is its presentation. Pantun is usually presented spontaneously and can be done anytime, while *Senjang* is presented more complexly. The lyrics of *Senjang* will be sung with a certain rhythm. In addition, *Senjang* is sung with musical accompaniment. However, the process of singing *Senjang* lyrics and the musical accompaniment do not occur simultaneously. When the music plays, the *Senjang* performers will not 'sing'; instead, they will perform simple Malay dance movements. When the musical accompaniment stops, the *Senjang* performers sing their *Senjang* lyrics. This pattern continues. *Senjang* can be performed solo/individually, but it can also be performed in pairs or even in groups. Although the musical accompaniment of *Senjang* may seem monotonous, the humorous lyrics of *Senjang* and the stage actions of the *Senjang* performers often entertain the audience.

This art form is called *Senjang* because there is a gap or distance between the song/poem/lyrics (Sukma, 2015). The song and music are performed simultaneously and do not meet. If the performer sings the *Senjang* lyrics, the music will stop playing, and when the music resumes, the *Senjang* performers will stop singing the *Senjang* lyrics and dance with specific movements. Therefore, the lyrics/poetry and music never meet; hence, this art form is called *Senjang*.

Over time, the performance of *Senjang* has also evolved. In the past, *Senjang* was accompanied by *tanjidor* music (Afriansyah, 2023, p. 81). However, *tanjidor* is difficult to find nowadays, so *Senjang* is now accompanied by piano keyboards (locally known as 'organ tunggal'). In its early days, *Senjang* performers created and performed *Senjang* spontaneously. People often performed *Senjang* between their daily activities, such as tapping/rubber tapping and sand mining. *Senjang* did not use musical accompaniment or dance, but the rhythm of singing the *Senjang* lyrics still followed local norms or culture. Nowadays, *Senjang* performances are prepared with more planning. The *Senjang* performers will prepare the text beforehand before they perform.

Nowadays, *Senjang* performers often read the prepared text. In addition, music and choreography are required for *Senjang* performances today.

Before the independence era, there were no musical instruments. At that time, *Senjang* took the form of alternating pantun with a specific rhythm of recitation. During the colonial period, musical instruments were scarce and rarely used. Therefore, accompanying music for *Senjang* could not be created then (Sukma & Suparno, 2018).

Here is an example of *Senjang* lyrics from the colonial era or pre-independence period:

*Endok Kopek Gunung Klarang
Kitek Gendang Pangkut-pangkut
Kitek Gendang Ngangkut padi
Terulam Pang Ladi
Wewe Bawa Monel, Ingge Metu Same-same*

*Endok Adek Gunung Klarang
Kitek Senjang Pantun-pantun
Ntuk Nngeman Siang Ari
Weng Tue Suka Ngane
Kitek Batemu Jarang Kale*

*Endok Adek Gunung Klarang
Juba-juba Ngarang Rempa
Kalu Boleh Silat Tari
Ngambek Salak Bawa Surak
Adat Prane Ubi kayu*

Translation:

"Oh, younger sibling of Mount Klarang,
Let's play the drum while beating,
While beating, we carry the rice,
Until the rice is neatly arranged,
While bringing earrings, until we come out together.

Oh, younger sibling of Mount Klarang,
Let's *Senjang* with alternating pantun,
While waiting for the daytime,
The elders are working,
We rarely meet.

Oh, younger sibling of Mount Klarang,
Let's try to bring the rempa (a traditional musical instrument),
If possible, while dancing,
Taking Salak fruit while cheering,
Customs and traditions nowadays are like cassava.

The example pantun above demonstrates that a pantun consists of five lines. The first two lines serve as the *sampiran* (pretext), while the third, fourth, and fifth lines convey the content/message of the *Senjang*. The language and wordplay used in *Senjang* tend to be simple, but from this structure, the meaning/message of the *Senjang* can be perceived.

Each line has a different recitation pattern. The first and third lines are sung with a rising vocal tone, while the second, fourth, and fifth lines are sung with a descending vocal tone. Four words are in each *Senjang* line, but the fifth line of the *Senjang* lyrics can increase to ten words, depending on the creativity of the *Senjang* performers.

In the post-independence era, the form and presentation of *Senjang* transformed, bringing a somewhat new sensation to performances. *Senjang* was performed without musical accompaniment in the period before independence, but then it was accompanied by musical instruments after Indonesia achieved independence. With the emergence of the new *Senjang*, it was performed with the accompaniment of a set of *jidor* instruments (Sukma & Suparno, 2018).

The new *Senjang* has a specific pattern consisting of three main parts. The first part is called the opening section, while the second part is known as the content of *Senjang*. It is in this content/body section that the message or meaning is conveyed. The last or third part is the conclusion. The conclusion/closing of *Senjang* contains farewell greetings and apologies if there were any mistakes during the performance.

Below is an example of the new *Senjang* format consisting of the opening, content, and closing sections:

Pembuka:

*Cobo-cobo maen gelumbang
Entahke padi entah dedak
Bemban burung pulo lalang
Untuk bahan muat keranjang
Cobo-cobo kami nak baSenjang
Entahke pacak entah dak
Kepalang kami telanjur Senjang
Kalu salah tolong maaf ke*

Opening (translation):

Trying our luck in the waters
Confused between rice or bran
Bird's nest or straw
To be used later in making baskets
We attempt to align
Whether we can or not
But it's already done
If mistaken, please forgive

Isi:

*Kalu adek ke Palembang
Jangan lali ngunde tajur
Tajur pasang di Sekanak
Bawa batang buah Banono
Kala adek bajo linjang
Jangan sampai talanjur
Kalu rusak lagi budak
Alamat idop dak samparno*

Body/Content (translation):

If you go to Palembang, little sibling
Don't forget to bring fishing gear
The fishing rod is set up at Sekanak (river name)
Bring along a Banono fruit tree
If you're learning about courtship, little sibling
Don't let it go too far
If tainted while young
Your life won't be perfect

Penutup:

Kalu nak pegi ke Karang Waru
Singgah tegal di Jerambah Pogok
Tengah jalan ke Rantau Kasih
Nak pegi ke dusun ulak
Kami Senjang barenti dulu
Adat karena abis pokok
Kami ucapke terime kaseh
Maap ke bae kate yang salah.

Closing/Conclusion (translation):

If you intend to go to Karang Waru
Stop briefly at Jerambah Pogok
Midway to Rantau Kasih
Heading towards the ulak hamlet
We align until here
Because the materials are exhausted
We express our gratitude
Forgive any incorrect words.

The Functions of *Senjang*

In general, *Senjang* serves several functions. "*Senjang*" can be used as entertainment, a tool for giving advice, and a means of social control within the community.

First, *Senjang* functions to entertain. It is common for many spectators to laugh when watching this performance. The *Senjang* performance, accompanied by lively and cheerful musical instruments, also entertains the audience and sometimes even gets them dancing. Although the rhythm of *Senjang* music tends to be similar or monotonous, the audience still finds it entertaining.

The next function of *Senjang* is to convey didactic advice to children and young people, especially parents. Therefore, *Senjang* is often performed at family events where all generations of various ages gather. Such events include weddings, circumcision celebrations, baby birth celebrations, and others. Because it is presented uniquely through singing and dancing, the advice conveyed in *Senjang* appears non-coercive, non-preachy, and easy to understand.

Senjang can also serve as a tool for social control and political criticism against the government. In addition to being performed at family events, *Senjangs* can be staged at community gatherings and even governmental events. Political criticism and social advice, which begin with requests for permission to start and end with apologies and farewells and are performed with singing and dancing, make political criticism more comfortably received. Moreover, it does not provoke anger from the criticized parties. *Senjang* provides criticism in a non-offensive manner, controlling but not judgmental.

TikTok Application as a Learning Medium

Primarily, education is expected to transform learners' attitudes into better individuals, specifically in their personal development, encompassing cognitive, affective, and motor aspects. Education is also anticipated to develop learners and individuals with social abilities. In this context, learners are expected to apply the 5M principles: observing, questioning, trying, reasoning, and communicating based on what learners are studying (Donatirin et al., 2017; Hosnan, 2014). This is not separate from the supervision and monitoring of teachers as educators.

In order to achieve the 5M principles, teachers are required to facilitate learners and provide learning media suitable for the learner's characteristics and current developments. Contemporary learning media that connect with learners can be a reference when teachers choose appropriate media for teaching and learning activities. Therefore, the selected learning media should consider several aspects, including its ability to enhance learners' spirit and motivation to gain new experiences that complement and build upon their previous

experiences. Additionally, using learning media in the classroom should facilitate the acquisition of new knowledge, new skills, and tangible experiences. Consequently, learning media can encourage learners to acquire knowledge, meet their learning needs, and develop the necessary skills. Thus, learning media is a crucial element in the learning process. A learning activity without suitable learning media will be less effective. Also, a tool or medium is needed to convey learning materials (Isroqm, 2013).

Several factors must be considered when choosing the suitable learning media for learners and aligning it with the learning material. Yusufhadi Miarso, as cited in Mahnun (2012), suggests that the initial step in selecting and using the appropriate learning media is to search, find, and choose media that suits the learners' learning needs. Furthermore, learning media should capture the attention and interest of learners. It should also be in accordance with the age development of learners, considering both maturity and experience. Additionally, learning media should align with the specific characteristics of the majority of class/group members, for example, selecting media such as songs for a group of learners who predominantly have an auditory learning style. These specific characteristics also include the emotional maturity level of learners and their background of previous learning experiences. These specific characteristics are also related to mental conditions associated with the developmental age of the learners themselves.

Another factor to consider when choosing and determining media is the message conveyed through the learning media. In this case, the media facilitates the delivery of the message. In teaching and learning activities, learning media has several functions: stimulating the interest and motivation of learners, facilitating smooth communication between teachers and learners, and serving as a conveyor of information. Learning media makes the learning material easier to convey to learners.

In the current digital era, teachers should choose media that aligns with the progress of the times and has relevance to its use in learners' daily lives. Currently, learners have a close connection to the internet, including social media. Information flows rapidly on social media. Social media, like a knife, can be useful or dangerous depending on how the user utilizes it. Considering this phenomenon, teachers can leverage the presence of social media as a teaching tool.

At SMA Negeri 3 Sungai Lili Palembang, where this research and observation are conducted, social media is used as a learning medium, specifically in teaching oral literature from Musi Banyuasin, namely *Senjang*. This writing can be considered an idea or concept of how social media is utilized as a learning medium in education.

One of the social media platforms closely associated with the teenagers is TikTok. This application is a short video platform that makes it easy for users to watch, edit, and upload videos. Various types of videos can be enjoyed on the platform, including tutorials, games, music, and quotes. Teenagers can enjoy various video content and easily access and gather information through this platform.

Based on that, the TikTok application can help share information if utilized properly. TikTok is considered capable of meeting the learning needs of learners, specifically in terms of facilitating information acquisition. The application is believed to capture learners' interest as nearly all enjoy it. Moreover, it is contemporary and factual. The features of this application are relatively easy to understand, making it applicable to learning activities. TikTok is also seen as suitable and relevant to the development of learners, their maturity level, experiences, and the characteristics of learners in their adolescence.

In this research, TikTok is utilized in Arts and Culture due to collaboration with the Indonesian Language subject where literary/oral tradition is taught. In the lesson on oral literature, *Senjang*, as the oral tradition of Musi Banyuasin, becomes the subject. Furthermore, TikTok is employed as the learning medium. TikTok is chosen due to its proximity to the learners and the ease of using its features.

Table 1. Features in the TikTok Application

Features	Function
Video Recording	Recording video
Audio Recording	Recording voice/ sound
Backsound	Adding backsound
Edit	Fixing and editing created videos
Share	Sharing uploaded videos
Duet/Stitch	Duetting and stitching to other videos

Source: adapted from Taubah (2020), Aji & Setiyadi (2020)



Utilization of TikTok Application as a Learning Medium for Oral Tradition *Senjang*

According to Aji and Budiyo (2018), the success of implementing the 2013 Curriculum is evaluated through observations on various aspects, including lesson plan development, the learning process based on the created plan, competency achievement, and the development of learners' character. Learning activities broadly include introductory, core, and closing activities. Therefore, Lesson Implementation Plans (RPP) must be effectively structured and carefully considered. One manifestation of thorough and effective planning is selecting and using appropriate learning media.

Learning media using the TikTok application is the subject of study in this article. This application is an effective learning medium because it can be operated anytime and anywhere. Therefore, TikTok can be categorized as a mobile learning-based medium. Additionally, this application is known for its addictive quality and high level of engagement. Content creators can add effects such as filters, background music, and stickers to their videos. Users can collaborate on content and create duet videos with separate screens, even in different locations (Hidayatullah, 2023, p. 157). According to O'Malley (cited in Purbasari, 2013), mobile learning is an activity where learners are not confined to one location. Such learning activities occur when learners are mobile and utilize mobile applications from mobile devices or portable technological tools.

In *Senjang* learning, the TikTok application enhances learners' oral tradition skills and abilities. Using TikTok as a learning medium for *Senjang*, learners are divided into several groups. Within each group, there is a distribution of roles/tasks. In each group, some learners act as the *Senjang* performers, video recorders, video editors, and *Senjang* scriptwriters. The following are the steps that learners need to take in the learning activity:

1. The teacher and the learners will acquaint themselves with the oral tradition of Musi Banyuasin, namely *Senjang*.
2. The teacher and the learners practice *Senjang* in the classroom.
3. The teacher and the learners engage in a discussion to assess the extent of the learners' understanding of *Senjang*.
4. Learners are divided into several groups.
5. Learners with number 1 drawn are assigned to create a *Senjang* video, which will then be uploaded on the TikTok application.
6. After group 1 uploads their video, other groups are asked to respond to that video by stitching it. The Stitch tool in TikTok allows learners to combine several videos from other TikTok creators to create a new and original video. Learners can use someone else's video for up to five seconds at the beginning of their video. The Stitch tool is a fun way to collaborate with other content creators and create highly creative content.
7. The group stitched the video, which can still create a response video so all groups will respond with *Senjang*. Two weeks are given for collaboration.
8. Learners are also asked to share videos, give likes, and provide comments to enhance a collaborative learning atmosphere.
9. The *Senjang* response activity will stop when the teacher gives instructions.
10. To assess the effectiveness of using *Senjang* and evaluate the accuracy of tones and lyrics in *Senjang*, the teacher/researcher interviews cultural practitioners and *Senjang* performers.
11. After the *Senjang* response activity is completed on TikTok, the teacher and the learners conduct a joint evaluation.

Several results and findings can be drawn from the *Senjang* learning activity using the TikTok application. These results and findings were obtained through direct observations, questionnaires given to learners, interviews with cultural practitioners, *Senjang* performers, and other teachers, as well as question and answer/discussion sessions with learners. Some of these results include:

1. Learners appeared enthusiastic when working on the project. This indicates that the TikTok application seems effective as in boosting learners' enthusiasm and motivation to learn.
2. Learners also seemed more enthusiastic when their videos received high views and likes. To achieve high views and likes, they utilized the sharing feature. The more views and likes they have, the more the *Senjang* videos they create to spread. Through widespread sharing, the oral tradition of *Senjang* is expected to become more recognized.



3. Based on interviews with cultural practitioners and *Senjang* performers, they observed the videos uploaded by learners and provided positive feedback, appreciating the efforts to preserve the oral tradition through the TikTok social media platform.
4. Cultural practitioners and *Senjang* performers interviewed in Sungai Lilin, Musi Banyuasin, expressed that the *Senjang* performed by learners adhered to the rules. Although the musical accompaniment did not come from traditional live instruments, they still appreciated it, considering that contemporary *Senjang* also utilizes keyboards.
5. TikTok can enhance student collaboration as a collaborative learning medium in the classroom. They communicate and collaborate to complete the project.
6. As a mobile learning medium, TikTok is deemed very effective, given that this application can be accessed anywhere and anytime, making the project execution more effective and efficient in terms of time and place.

CONCLUSION AND SUGGESTION

Based on the findings and discussion, it can be concluded that if the TikTok application is used as a learning media with appropriate methods and techniques, it shows positive results. TikTok can serve as an interactive and collaborative learning platform, particularly in language and literature learning. Additionally, this application can contribute to the preservation of language and literature in Indonesia, particularly in teaching oral literature *in Senjang* for secondary school students. The diverse features and user-friendly interface make this application applicable in *Senjang* oral literature learning and teaching activities.

However, this research also identifies several limitations for both the students and teachers. For students, access to technology may not be equal, creating a digital divide, and there might be potential distractions, such as watching trending videos and seeking approval, due to TikTok's nature as a social media platform. Moreover, from teachers' perspective, assessing learning outcomes from TikTok-based activities might be difficult with traditional methods, and ensuring the quality and appropriateness of educational content on TikTok can be challenging. Therefore, teachers may require additional training to use the platform effectively.

Furthermore, the utilization of the TikTok application is also expected to be used as a learning media and preservation of other oral traditions in Indonesia, such as *pantun* (*rhyming quatrains*) and *gurindam* (*verses of moral instruction*). Moreover, it is anticipated that further research will not only focus on language preservation but also cultural preservation by employing and exploring the use of social media other than TikTok.

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