

# PROGRAM BOOK

THE INTERNATIONAL CONFERENCE ON LANGUAGES AND ARTS (ICLA)

"Innovation in Languages and Arts"

Pangeran Beach Hotel, October 18 - 19, 2017

UNIVERSITAS NEGERI PADANG  
FAKULTAS BAHASA DAN SENI  
(FBS)



Faculty of Languages and Arts  
Universitas Negeri Padang  
2017

*Conference Book*

**INTERNATIONAL CONFERENCE ON LANGUAGES AND ARTS  
(ICLA-6) 2017**

**Theme:**  
*"Innovation in Languages and Arts"*

Padang, 18-19 October 2017

Faculty of Languages and Arts  
Universitas Negeri Padang  
2017



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## THE CONTRIBUTION OF CHOREOGRAPHERS TOWARD THE DEVELOPMENT OF MINANGKABAU DANCE

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### Abstract

It can be said Minangkabau dance at this time is growing rapidly seen from many dances performed and produced by choreographers and students from dance department. The dance activists, especially the Minangkabau choreographers, have also performed their dance masterpieces in various media as a means of cultural communication between countries. However, the dances presented tend to rely on the aspect of creative technical proficiency rather than critical appreciative skills. This is happened by the desire to meet market tastes that encourage choreographers vying to pursue their popularity. It seems that the development of choreography from the past until now have different goals. If the first dance is a manifestation revealed community, but it is now more individual.

Such tendency is dominantly reflected in students dance works, especially in the Sendratasik Education Department. Their dance works tends to use kinesthetic idioms that are not capable of being a symbolic system in expressing the idea to be proposed.

This means that if the dance is placed at the level of ideological theoretical level which the dance as a cultural work that is not just the composition of the movement, but includes the manifestation of expression of human symbolic feelings, the dance seems not able to show as a cultural identity. Thus two unique skills, namely creative technical proficiency and the critical appreciative skills are the skills which are needed by choreographers. If a choreographer is solely based on procedural technical proficiency, then s/he is a seller whose works is a kind of industrial thing that can be multiplied based on his or her desire. The dance thus undergoes to the degradation into the product made by the technical-procedural.

For that both the choreographers and students from dance department should prioritize the values of local wisdom as a foundation in the work of dance that was created, so it can be a characteristics of their works. And, those are able to reflect the cultural identity too.

**Keywords:** Choreographer; Dance; Local Wisdom

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## PERCEPTION OF LEXICAL TONE AND SENTENCE FOCUS IN MANDARIN

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### Abstract

In a tone language, the interface between tone, intonation, and focus will affect the pitch height and contour of tones. Previous perceptual studies revealed the potential conflicts in perceiving pitch variations at lexical and post-lexical levels by either native listeners, or listeners who speak Mandarin language as second or foreign language. This paper investigated how well learners perceive tones that are affected by the realization of focus and also the presence and location of focus in distinct intonation types by considering the first language (L1) of the learners. Perceptual experiments were conducted towards two groups of listeners: Mandarin learners with Indonesian L1 and learners with a tone language L1 background (Hakka or Hokkien). Their identification accuracy in: (1) recognizing the tone type for the last syllable with narrow focus and (2) identifying the presence and location of focus were compared. The Mean from each groups showed that learners with a tone language L1 are slightly better than the other group. However, both groups have low accuracy rate in perceiving tone 2 under focus in statement intonation and tone 4 under focus in question intonation, the mean rate respectively are 24.16% and 31%. In addition, they shared similar perceptual ability in identifying the presence and location of focus—broad focus was the least easy to recognize than medial focus or final focus. Results exhibited more similarities and less differences, thus, L1 background has mild effect on the perceptual ability of Indonesian learners of Mandarin as a foreign language.

**Keywords:** Mandarin Lexical Tone; Focus; Perceptual Experiment;

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