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Indonesian Speaking Practice through Lecture Activities among Students at Ir. H. Djuanda Senior High School, Tebing Tinggi

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ABSTRACT

Indonesian speaking skills in formal settings remain a challenge for high school students, especially when integrated with religious values. This research is motivated by the importance of lecture practice as a dual medium: the transmission of religious values and a language laboratory for students. The objectives of this study are to describe: (a) the process of implementing student lecture practice, (b) the strategies used by students in practicing Indonesian speaking while giving lectures, and (c) the meaning of student lecture practice as a means of learning to speak Indonesian. This research has theoretical uses as an enrichment of stenolinguistic studies through the Hymes SPEAKING model and practical uses as learning evaluation material for Indonesian language teachers. This research uses a descriptive qualitative approach. The main data were obtained from recordings of Dhamma lectures by seven eleventh-grade students of Ir. H. Djuanda Private High School and supported by interview data with Indonesian language teachers as triangulation. The data analysis technique uses the Dell Hymes SPEAKING model with an in-depth focus on the instrumentalities component to identify students' choices of register and language style. The results of the study show that: (1) The lecture process was structured with the main obstacle being nervousness which was overcome through preparation and practice, (2) students used seven instrumentality strategies which reflected language independence in choosing registers according to the audience, and (3) students interpreted the lecture as a means of transmitting Buddhist values as well as a means of practicing formal Indonesian.

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1. Introduction

Language is a fundamental means of human communication that enables individuals to exchange information, establish social relationships, and express cultural values. Beyond its communicative function, language also represents social and cultural identity. In Indonesia, Indonesian serves as the national and official language that unifies people from diverse ethnic, cultural, and linguistic backgrounds (Halawa et al., 2024; Meylani, 2024). Its status as the state language is constitutionally recognized under Article 36 of the 1945 Constitution of the Republic of Indonesia. Consequently, Indonesian plays a vital role in national communication, formal education, and the preservation of national identity.

Within the educational system, Indonesian is a compulsory subject that develops students' linguistic competence and supports effective communication in academic and social contexts. Indonesian serves as an important medium of communication in teaching and learning (Mulawarman et al., 2025; Utomo & Pratiwi, 2026). Students are expected to develop four fundamental language skills: listening, speaking, reading, and writing. These competencies require continuous practice to ensure that students can communicate accurately, fluently, and appropriately. Proper and effective language use is particularly important for students, who must be able to express ideas according to linguistic conventions and the demands of different communicative situations (Chen et al., 2024; Hasanah et al., 2024; Pratiwi & Yaw-kan, 2025).

Among these four skills, speaking is particularly important because it enables students to communicate ideas, convey information, and express opinions directly. Effective speaking involves more than producing words; it requires clarity, logical organization, appropriate intonation, and the ability to communicate messages understandably to an audience. Although students encounter Indonesian throughout their formal education, their ability to speak confidently and effectively in public remains an important pedagogical concern. Purnamasari and Hartono (2023) emphasize the importance of developing students' competence in using Indonesian appropriately, while Ningsih et al. (2023) highlight the value of speaking practice in fostering fluency, creativity, and the ability to organize thoughts before expressing them. These considerations demonstrate the need for learning activities that provide students with meaningful opportunities to practice public speaking.

One activity that can facilitate the development of speaking competence is delivering a lecture, which requires students to organize ideas, communicate a coherent message, and engage an audience. In religious contexts, lectures also require speakers to understand the subject matter and convey its meaning accurately and appropriately. Buddhist lectures, for example, provide opportunities for students to practice Indonesian while communicating Buddhist teachings and values to an audience. However, the ability to deliver such lectures effectively cannot be assumed merely from students' familiarity with Indonesian or Buddhist teachings; it requires preparation, repeated practice, and opportunities to speak in public. Therefore, school-based lecture activities can serve as a meaningful context for examining how students develop and apply their Indonesian speaking skills (Badan Pengembangan Bahasa dan Perbukuan, 2019; Rahmawati, 2005; Sriyanto, 2015; Sukun et al., 2026).

Against this background, this study focuses on Indonesian speaking practice through Buddhist lecture activities among second-grade students at Ir. H. Djuanda Senior High School in Tebing Tinggi, North Sumatra. To analyze students' speaking practices systematically, this study integrates Hymes's (1964) SPEAKING Model, a framework for examining communication within its sociocultural context. The model comprises eight components: Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms of

Interaction and Interpretation, and Genre. These components provide an analytical framework for investigating not only the linguistic features of students' lectures but also the situational, social, and cultural factors that shape their communicative practices. By applying Hymes's SPEAKING Model to the analysis of Buddhist lectures, this study seeks to examine how students organize and deliver messages, interact with their audiences, and adapt their language to the religious and educational context. The findings are expected to contribute to a deeper understanding of students' Indonesian speaking competence and inform the development of more engaging, contextually relevant, and culturally responsive language learning activities.

2. Theoretical Framework

2.1 Hymes' SPEAKING Model

This study adopts Hymes's (1964) SPEAKING Model as its primary analytical framework. As discussed in the introduction, speaking competence involves not only the ability to produce grammatically correct language but also the ability to communicate appropriately within specific social, cultural, and situational contexts. Hymes's framework provides a systematic approach to examining these dimensions by considering the sociocultural factors that shape communicative events. The model comprises eight interrelated components that help explain how communication is organized, performed, and interpreted within a particular context.

Table 1. Hymes' SPEAKING Model Framework

Component	Description
S (Setting & Scene)	Place, time, atmosphere, physical, mental
P (Participants)	Speaker, listener, relationship
E (Ends)	Goals or expected results
A (Act Sequence)	The order or arrangement of the form and content of the message
K (Key)	Tone, style, attitude, manner, nuance
I (Instrumentalities)	Language form, path
N (Norms)	Rules of interaction
G (Genres)	Categories of discourse types

Table 1 presents the eight components of Hymes's SPEAKING Model for analyzing students' speaking practices. Setting and Scene refer to the physical setting, time, and atmosphere, while Participants identify the speakers and audience. Ends concern communicative purposes, and Act Sequence describes the organization of speech, including its opening, content, and closing. Key captures the tone, attitude, and emotional nuances conveyed through voice and body language. Instrumentalities encompass the language forms, communication channels, dialects, expressions, and styles used. Norms refer to interactional rules, such as whether audience members may interrupt or ask questions. Finally, Genre identifies the type of discourse, such as a prayer, folktale, myth, oration, or educational lecture. Together, these components provide a systematic framework for examining students' speaking practices within their social and communicative contexts (see also Budiarta et al., 2025; Kasni & Sususco, 2026).

3. Method

This study employed a qualitative method involving interviews, observations, and

classroom activities with Grade II students of Ir. H. Djuanda Private School in the 2025/2026 academic year. Primary data consisted of seven video recordings of students' Indonesian language lecture practices, while secondary data included interviews with selected students and an Indonesian language teacher, field notes, and students' lecture texts. Data were collected through observations conducted in three meetings from March to May 2026. Each student delivered a lecture on Buddhist moral values and daily life, with an average duration of 5 minutes and 16 seconds. The recorded activities were transcribed into textual data for analysis.

Data analysis integrated Hymes' (1974) Speaking Model as the analytical framework and Miles et al.'s (2018) interactive model as the procedural framework. The analysis involved three stages: (1) data condensation, through transcription, repeated reading, and coding of speech data based on the eight components of speaking, particularly Instrumentalities; (2) data presentation, through tables mapping students' utterances to speaking components, followed by descriptive analysis; and (3) conclusion drawing and verification, through identifying speaking patterns, strategies, and challenges, confirming findings with participants, and documenting the analytical process.

4. Results and Discussion

4.1. Students' Language Practice in Lecture Activities

a. Analysis of S1's Language Practice in a Lecture on "The Meaning of Giving"

S1's lecture was conducted in a practice room setting (extracurricular) within a formal, educational learning situation. The Participant component indicates that the lecturer (speaker) is S1 as a student, with fellow classmates and the teacher acting as listeners or audience. The Ends component can be divided into the explicit purpose of the lecture, which is to explain the five types of dana in Buddhist teachings, and the implicit purpose, which is to demonstrate understanding of the material and practice public speaking skills.

In the Act Sequence component, S1's delivery structure follows a systematic sequence: an opening, a definition of the concept of dana, categories of the five types of dana, an explanation with examples, a sutta quotation, and a closing that concludes with an apology. The tone (Key) used tends to be educational and serious, but S1 attempts to connect with the audience through the repetition of "dana, dana, dana" and rhetorical statements such as "What is that..." For the Norms component, the S1 lecture demonstrates politeness norms, as seen in the appropriate use of Pali terms, the reference to scripture sources, and the closing with an apology. Based on these characteristics, the Genre component of this S1 lecture can be categorized as a student version of *dhammadesana*, a religious lecture tailored to the capacity of high school students.

Focus Analysis: Instrumentalities

The Instrumentalities component relates to the language form and style used by the student (speaker) to deliver a sermon or convey a message. Two important types of strategies were found in the sermon: religious register and lexical mediation, which are described as follows:

(a) Use of Religious Register

When delivering a sermon on "dana," S1 used Pali terms such as *amisadana, tavarana dana, abhayadana,* and *dhammadana*. The use of these terms may indicate a function to construct authority and indicate that the material presented is sourced from Buddhist teachings. This is evident in the sentence: "I took this quote from Anguttara Nikaya 4, verse 62." The use of this

formal religious register indicates that S1 accessed the linguistic skills or knowledge he acquired at the monastery. The goal was to ensure his sermon conformed to the dhammdesana genre, which is both educational and normative.

(b) Lexical Mediation for Audience Adaptation

Despite using technical terms, S1 attempted to adapt his lecture so that his audience could understand (and avoid confusion). S1 employed lexical mediation by re-explaining the terms using simple language. For example:

> "What is tavarana dana? Tavarana dana is a long-term donation... For example, we build a monastery, or we provide funds for the construction of monasteries, statues, temples, and so on."

This strategy was confirmed in the interview. When asked about preparation, S1 revealed: "I practiced many times until I found the right words." From this quote, it is clear that S1 consciously chose and simplified words to make them easier for his peers to understand. In other words, the choice of words and simplification of terms were not spontaneous, but rather through a process of linguistic planning. This means that S1 not only memorized the lecture material but also engaged in a process of linguistic negotiation so that the message of his lecture could be understood by his audience.

(c) Rhetorical Acts

When delivering a lecture, S1 repeated the key points to emphasize and provided concrete examples to facilitate understanding, for example, by repeating the phrase "funds, funds, funds..." and using a concrete example: "we donate money to beggars." This rhetorical act demonstrates S1's understanding of the key points and the lecture genre, which are serious yet communicative.

b. Analysis of S2's Language Practice in the Lecture "Three Magic Words That Manifest Correct Speech"

The S2 lecture was conducted in a practice room setting within a formal learning situation with a moral discussion nuance. The speaker (participant component) was S2, an eleventh-grade high school student who acted as the lecturer, and the conversation partners in this activity remained the same as in the previous one: classmates and the teacher, who served as the audience. From the Ends component, the explicit purpose of the lecture was to explain the definition (meaning) and importance of the three magic words: please, sorry, and thank you, as the embodiment of Sammavaca or correct speech. The implicit purpose was to criticize the low morality of today's youth and encourage listeners to improve social relationships.

In the Act Sequence component, S2's lecture demonstrated a delivery structure that began with a Buddhist greeting and self-introduction, an explanation of the problems encountered in the Gen-Z community, a step-by-step explanation of the three magic words, along with examples and references from the fifth verse of the Yamaka Vagga, and a closing apology. Key-wise, the lecture's tone was clearly persuasive and reflective, with an attempt to establish rapport through the greeting "all friends" and the use of language typical of "high-ego" and "Gen-Z" youth. The Norms component in S2's lecture reflected the maintenance of Buddhist politeness norms through the opening greeting "Namo Buddhaya," the mention of sutta sources, and the closing apology. Based on these characteristics, S2's lecture genre can be categorized as a student version of *Dhammadesana* with a contemporary moral-social approach.

Instrumentalities Focus Analysis

This Instrumentalities component focuses on the form and style of language used by S2 in delivering his lecture to the audience. In the lecture delivered by S2, two main strategies were found: the use of moral-social registers and mediation using experiential examples.

(a) Contemporary Moral-Social Register

Unlike S1, who frequently used Pali terms, S2 employed more moral-social registers that were relevant to the lives of adolescents. The terms "Gen-Z," "high ego," "emotional maturity," and "reputation" were key markers, as in the following examples:

> "This certainly makes people think. Today's teenagers don't have high decency or morality."
> "They feel like failures when they say sorry. They feel ashamed when they say sorry."

S2's sentences demonstrate that the use of this register serves to build rapport with his audience. S2 positions himself not only as a message deliverer (speaker), but also as a fellow teenager who understands their problems. In S2's lecture, a reference to the sutta was also found, namely:

> "The Buddha once taught us in the fifth verse of the Yamaka Vangga that hatred will not end if it is repaid with hatred. But hatred will end if it is repaid with non-hatred."

This statement does not function as textual authority as in S1, but rather as a moral reinforcement.

(b) Lexical Mediation through Examples and Narrative Experiences

S2 employed lexical mediation differently from S1. In his lecture, S2 did not focus on explaining definitions, but rather provided concrete examples and narratives. This was found in the sentence:

> "...we can use words like 'can you please get my things?' so that they feel truly needed by us."
> "We don't just casually say, 'Hey, get my things.' That is a manifestation of those friends' overly inflated egos."

This strategy was also confirmed in the interview with S2. When asked about the challenges, S2 admitted:

> "I didn't prepare the material thoroughly enough. So, I probably didn't prepare the material thoroughly, so the presentation wasn't optimal."

However, S2 was able to overcome these challenges by relying on his speaking habits:

> "Because I've spoken in public several times, I'm more used to it and feel confident, so whatever happens, whatever we say, we just continue."

c. Analysis of S3's Language Practices in the Lecture "Chase Me Like You Chase Him"

The setting component in S3's lecture activity is still conducted in a practice room within the school, with a formal learning situation and a nuance of personal reflection. The Participants component in this S3 lecture consists of the speaker, S3, a Second-grade high school student, who acts as the speaker, with fellow classmates and the teacher as listeners. The Ends component observed in this S3 lecture can be divided into the explicit goal, which discusses the theme "chase me like you chase him" from a Dhamma perspective. Meanwhile, the implicit goal is to encourage adolescents to shift their focus from pursuing others to pursuing self-development.

The message delivery structure (Act Sequence component) of the doctoral lecture begins with a Buddhist greeting and introduction, then continues with an explanation of the phenomenon of teenage love, references to the Dhammapada Piya Vagga verse 212, an analysis of the cause and effect of love, and ends with a closing about letting go and pursuing one's own dreams. It can be clearly observed that in terms of Key, the tone of the doctoral lecture is reflective, empathetic, and close to the experiences of teenagers, by bringing up the greetings "we often do" and "friends". The doctoral lecture shows that the Norms component that is clearly visible is the Buddhist politeness norm which is well maintained through the opening *Namo Buddhata*, sutta quotations, and closing with *Sabbe Satta bhavantu Sukhitata*. The above analysis can show that the genre of this doctoral lecture can be called a student version of *dhammadesana* with a psychological-relational approach.

Focus Analysis: Instrumentalities

An in-depth analysis of the Instrumentalities component, which focuses on the form and style of language used by S3, revealed two main types of strategies: the use of a psychological-relational register and a strategy of changing the frame of mind or perspective (reframing) by applying reverse analogies.

(a) Psychological-Relational Register

In her lectures, S3 generally uses language that is close to the inner experiences of adolescents. Terms such as "love period," "falling in love," "self-feeling," "letting go," and "chasing dreams" found in S3's lectures can be key markers. For example:

> "When we experience these feelings, we often want to be noticed by him, seen by him..."
> "Then there are times when we ask ourselves, what am I really getting from these feelings?"

An analysis of S3's statements shows that the use of this register serves to create emotional closeness with the listener. S3 positions herself as a peer who also experiences romantic dilemmas. To make S3's message sound more assertive, powerful, and convincing, he also referred to the Dhammapada Piya Vagga sutta, verse 212, and connected his explanation directly to the psychological state of adolescents by stating: "From love comes sadness, from being loved comes fear."

(b) Reframing through Reverse Analogy

S3's primary strategy is to reverse the audience's logic. This is clearly evident when S3 introduces the title of his talk, "Chase Me as You Chase Him." The title indicates that S3 is attempting to change the audience's perspective by reversing the analogy, thus creating the meaning he mentions in his talk: "What we should pursue is not him, but our own changing nature." This strategy is also evident in the following example found in S3's talk:

> "So it's no longer us who are inspired by him, but perhaps one day he will be inspired by us."
> "It's not wrong to let someone go... but we don't want to be the ones left behind in the end."

This strategy was also confirmed in an interview with S3. When asked about the meaning of the lecture for him, S3 explained:

> "The meaning I took from my own daily life, why I chose it
> about love, because I heard it from Dhammaduta... but sometimes we have difficulty expressing these feelings internally. So it just comes out, while we forget ourselves."

d. Analysis of S2's Language Practice in the Lecture "Virtuous Values"

Similar to S1, S2, and S3, the lecture in the Setting component is conducted in a school practice room in a formal learning environment with an educational atmosphere. In the Participants component, the speaker is S4, a 10th-grade high school student selected to conduct the lecture, while classmates and the teacher act as the audience. For the Ends component, the explicit goal is to explain virtues such as honesty, responsibility, and mutual assistance. The implicit goal is to encourage the audience to apply virtues in their daily lives to foster character and harmonious relationships. For the Act Sequence component, S4's lecture structure begins with a greeting and introduction, a definition of virtue, an explanation of four examples of virtues accompanied by concrete case studies, the benefits of virtue, a conclusion, and a closing greeting, "Namo Buddhaya."

The key components in S4's lecture indicate that the tone tends to be educational, normative, and assertive, with the use of formal language and the greeting "friends." Regarding the "Norms" component, S4's lecture demonstrates Buddhist politeness norms, evident in the opening praise of Sanghyang Adi Buddha and the closing "Namo Buddhaya," but references to suttas do not appear in S4's lecture. Based on these characteristics, S4's lecture genre can be categorized as a student's version of *Dhammadesana* with a practical ethical-moral approach.

Focus Analysis: Instrumentalities

In terms of Instrumentalities, which emphasize linguistic aspects, S4's lecture employs two main strategies: the use of formal ethical-moral registers and mediation through examples of violations.

(a) Standard Ethical-Moral Register

Unlike S2 and S3, who use casual (youthful) language, S4 predominantly uses formal and formal ethical-moral registers when delivering his lecture. This is indicated by the emergence of terms such as "virtue values," "morals, ethics, characteristics," "responsibility," "sincerity," and "character building." This is evident in the sentence:

> "Virtuous values are values that we can see through a person's morals, ethics, and characteristics in everyday life."
> "Forming good character has a significant impact on ourselves."

The use of this register demonstrates that S4's lecture serves to assert the authority of the message. This is clearly evident in the interview with S4, who explained his reasoning:

> "I'm looking for words, perhaps standard words, words that can be heard by all audiences and easily understood by all audiences."
> "By inviting friends to perhaps learn together, train, hone our speaking skills, and communicate using standard language."

In his lecture, S4 positions himself as a conveyor of norms, not as a partner for exchanging ideas (a friend to pour out one's feelings), as S3 does in his lecture.

(b) Mediation through Case Examples

S4 does not provide a lengthy definition, but directly provides an example of negative behavior that is close to the audience and transforms it into a teaching. This strategy is similar to that employed by S2, but the focus is different, namely emphasizing moral violations, as in the following example:

"For example, when we're taking exams, we often cheat.
Well, we shouldn't cheat on exams."
"The excuse is always, 'Oh, it wasn't my fault...'
Well, that's what it means to not admit your own mistakes."
"The teacher doesn't know, 'Oh, the teacher is easy,'"
"Well, that's not allowed, guys."

The strategy employed by S4 was also confirmed by interview data regarding S4's feelings of nervousness and searching for easy-to-understand material. S4 admitted:

"The first obstacle is definitely finding the material.
And when implementing it, one of the biggest obstacles is nervousness."
"Often doing meditation or mindfulness... to calm down."

This made S4 realize that to overcome the obstacles he faced, S4 practiced formal language and speaking in front of a mirror, as revealed in an interview:

"The first step in preparation is finding material, secondly memorizing the material, thirdly putting words together in formal language that is easy for others to understand, then learning to speak by himself in front of a mirror."

e. Analysis of S2's Language Practices in the Lecture "The Concept of Kindness"

S5's lecture was conducted in a formal school classroom setting with the same educational atmosphere as S1, S2, S3, and S4. Analysis of the Participants component showed that S5 took on the role of lecturer (speaker) with classmates and the teacher as conversation partners (audience). An examination of the Ends component in S5's lecture revealed that the explicit purpose of S5's lecture was to explain the values of virtue from three aspects: actions, speech, and thoughts. Meanwhile, the implicit purpose was to encourage the audience to care for others and themselves in order to create a positive environment. In terms of Act Sequence, the S5 lecture includes a delivery structure that begins with an introduction, a provocative question, "What are you thinking?", an explanation of three aspects of virtue, a concrete example of helping a sad friend and having a positive attitude, a reference to Dhammapada Verse 1, a critique of teenagers who are hard on themselves, and a conclusion about positive thinking and action.

Key components in the S5 lecture tend to be dialogic, empathetic, and reflective, with frequent use of the question words "What is it?", "What if?", and the greeting "You guys." The Norms component found in the S5 lecture is Buddhist politeness, evident in the opening and closing phrases "Namo Sanghyang Adi Buddhaya" and "Namo Buddhaya," as well as a reference to the Dhammapada Sutta Verse 1. Based on these characteristics, the S5 lecture genre can be categorized as a student-oriented Dhammadesa lecture with a holistic ethical-relational approach.

Focus Analysis: Instrumentalities

From the aspects of the form and style of language discussed in the Instrumentalities component, two important strategies were found in S5's lecture: the use of the relational-dialogical register and mediation through imagination.

(a) Relational-Dialogical Register

S5 uses language that invites the audience to think together, rather than preaching. This is clearly indicated by the use of terms such as "what if," "what if," "we never know," and

"maybe," as in the following sentence from S5's lecture:

> "What do you think about when I talk about kindness? Is it about fires that save people or police that catch criminals?"
> "But what if you came and sat next to him and talked to him..."
> "But what if we think about whether he might be hungry, in trouble, or in need of money?"

This use of the dialogical register demonstrates that S5's lecture can function to create audience engagement. This demonstrates that in his lecture, S5 took the position of a discussion facilitator, not a one-way speaker. Furthermore, S5 also referenced the Dhammapada Sutta, verse 1, which states: "The mind is the precursor to all actions." This strategy served to strengthen his argument about the importance of good thinking from a Buddhist perspective. He then directly connected this situation to the context of adolescent life by stating: "It's teenagers aged 15 to 25 who most often do things like this."

(b) Mediation through Imaginative Scenarios

The main strategy found in S5's lecture was how he encouraged the audience to imagine concrete situations and respond to them. In his lecture, S5 did not focus on explaining definitions, but instead invited the audience to enter the scenarios he presented, as in the following example:

> "For example, there's someone experiencing sadness, someone who has a problem and feels sad, and they sit somewhere, alone, in a corner. If you come and see that, what would you do?"
> "It may seem trivial, but it could be something meaningful to that person, because we never know..."

The strategy employed by S5 in his lecture captured the audience's attention. This reflects empathetic communicative competence. S5 made the lecture feel real because the audience was invited to "enter" the situation.

This was confirmed in an interview with S5. When asked about the meaning of the lecture, S5 explained:

> "The meaning of what I said earlier was actually just to be more relevant. It was specifically aimed at some people who are still somewhat indifferent to their surroundings."

Furthermore, to overcome obstacles (nervousness) when giving a lecture, S5 tends to apply mental focus techniques. At the very least, these techniques are useful in helping S5 control himself and his thoughts so he can deliver the lecture smoothly.

This is evidenced by his confession as follows:

> "To reduce nervousness, I just need to focus my thoughts elsewhere. I really try to focus on what is clear without focusing on people or sources that make me nervous."
> "My advice is... you have to fight nervousness, fear, or embarrassment until you get used to it."
> "First, I prepare mentally, then second, I try to understand and grasp the essence of the lecture, and perhaps third, I prepare to speak in front of a mirror or to myself."

f. Analysis of S2's Language Practices in the Lecture "Buddhist Morality Rules"

S6's lecture took place in a school practice room within a formal learning atmosphere. The speaker (S6), a second-grade high school student, interacted with classmates and the Indonesian language teacher. The Ends component demonstrates that the primary objective was to introduce sila as the foundation of Buddhist morality by explaining Pancasila, Atthangasila, Dasasila, and Vinaya. The implicit purpose was to correct the perception of

"KTP Buddhas" that Buddhism is merely an identity without moral practice.

The Act Sequence component illustrates the lecture's progression from the opening "Namo Buddhahaya" and thanksgiving to self-introduction, classification of the four groups of sila, explanations with examples, and closing remarks expressing hope for the audience to become better individuals. The Key component indicates an expository, informative, and modest speaking style, emphasizing classificatory structures. The Norms component reflects the use of Buddhist conventions through Dhamma greetings, Pali terms such as sila, Pancasila, Atthangasila, Dasasila, Vinaya, and Uphosata, as well as the closing "Namo Buddhaya." These characteristics classify S6's lecture as a student-style expository-categorical version of Dhammadesana.

Focus Analysis: Instrumentalities

The Instrumentalities component highlights the language style and style chosen by speaker S6 in his lecture. It was found that S3 employed two strategies in his lecture: doctrinal classification and mediation through examples from students' everyday lives.

(a) Doctrinal Classification Register

S6 emphasized the systematic style of "teacher" speaking. The vocabulary of "Pancasila, Atthangasila, Dasasila, Vinaya, Uphosata, Samanera" is S6's distinctive style in his lectures. This is clearly evident in the following sentences:

> "The precepts in Buddhism are divided into several groups, namely the basic precepts, or what we commonly known as Pancasila."
> "The second group is Atthangasila... The third group is Dasasila... The last is the Vinaya Group."

The above quotation shows that S6 uses a systematic classification framework to map morality in Buddhism hierarchically. This demonstrates S6's credibility as an active student of the Dhamma at the monastery. References to Pali terms are not elaborated at length or specifically, as S6 believes the audience needs to be familiar with the vocabulary directly. This differs from S1, who mediates the terms; S6 instead normalizes doctrinal terms. This use of doctrinal register demonstrates S6's awareness that his lectures are aimed at educating.

(b) Mediation through Everyday Examples

Although S6's register is doctrinal, in his lecture, S6 still emphasizes Buddhist teachings through examples found in students' daily lives. This strategy is actually quite similar to those employed by S2 and S4, but focuses on violations of the precepts. This context can be clearly seen in the following statements in S6's lecture:

> "The second precept... is like only cheating on exams and taking your friends' pens when they don't know."
> "The third precept... is like not engaging in harassment and avoiding promiscuity."
> "The fourth precept... we are also prohibited from gossiping, slandering, or using harsh language."

The quote from S6's lecture above illustrates that S6 links the abstract term "precept" to concrete behaviors (that can be found) in the lives of teenagers and students. This strategy emerged because S6 realized that many people violate the rules, as S6 acknowledged by saying: "These days, many Buddhists don't know what the rules of morality are." This context was emphasized or confirmed through an interview with S6, who stated: "The meaning I

convey... for Buddhists who might only be called Buddhists by name, they think, oh, apparently, Buddhism has morality that can be called sila."

In speaking activities, S6 overcomes difficulties or obstacles in the form of nervousness by implementing routine practice, as expressed by S6 in the following interview:

> "The way to reduce it before practice is to prepare mentally and practice more in front of a mirror."
> "Perhaps my advice is to practice a lot before doing public speaking."
> "One way is to create words to convey in front of people, and then before practicing, I also try to deliver it myself several times."

g. Analysis of S2's Language Practice in the Lecture "Noble Qualities in Buddhism"

Lecture S7 was held in a practice room at the school, with a formal setting for the setting component. For the Participants component, the speaker (speaker) labeled S7 was Second-grade student at Ir. H. Djuanda High School, and was attended by classmates and the Indonesian language teacher as the audience. The main focus of Lecture S7 was to introduce the Brahmaviharas: Metta, Karuna, Mudita, and Upekkha, known as the four noble qualities. The Ends component of Lecture S7 contained the explicit purpose of explaining the definition and examples of each noble quality. The implicit purpose was to encourage the audience to adopt these four noble values as guidelines for daily life, thus fostering peaceful relationships.

From the Art Sequence perspective, the lecture's delivery flow appears systematic, encompassing Buddhist greetings, an introduction, an introduction to the importance of the Brahmaviharas, a description of each noble value accompanied by examples, and a conclusion with a summary of the function of each noble value and an invitation to practice these noble values. The Key Component indicates that the S7 lecture contains an educative and motivational tone, demonstrating the repetition of affirmative phrases such as "because it is very important." The Norms Component highlights the existence of Buddhist norms that are well maintained through the opening greeting Namo Buddhaya, the use of Pali terms such as the Brahmaviharas: Metta, Karuna, Mudita, Upekkha, and a closing apology. Based on the characteristics found above, the S7 lecture genre can be described as a student version of the expository-educational *Dhammadesana*.

Focus Analysis: Instrumentalities

In the Instrumentalities component, which focuses on the language form and manner of speech used by the speaker, it was found that S7's dominant style in speaking was the Pali register of noble values and the simplification of meaning through examples of everyday behavior.

(a) Pali Register of Noble Values

S7 consistently used core Brahmavihara vocabulary without many convoluted translations. The use of terms such as "Metta, Karuna, Mudita, Upekkha, Brahmavihara, loving-kindness, compassion, equanimity" was a characteristic of S7's talks. This can be clearly seen from S7's statement in his talk as follows:

> "Today, I will explain Metta, Karuna, Mudita,
> and Upekkha, or commonly referred to as Brahmavihara, which are the four noble qualities in Buddhism."
> "Metta means loving-kindness toward all living beings without discrimination... Karuna means compassion... Mudita means sharing in their happiness... Upekkha means equanimity."

The speaking style used by S7 serves to instill Dhamma vocabulary directly into the audience.

In his lecture, S7 did not "dilute" the terms, but rather defined them concisely by providing examples. This differed from S3's psychological reframing; S7 instead positioned himself as a concept introducer. S7 believed that the audience needed to be familiar with the basic terms. This was also emphasized by S7 in his interview, when he said: "... I talked about Brahmavihara because each of them has a very important and beautiful meaning." Therefore, this choice of register could indicate that S7 recognized that the Ends component of his lecture was to introduce concepts.

(b) Simplifying meaning through behavioral examples

The use of Pali terms in S7's lecture was balanced with the presentation of concrete actions that were easy for students to imitate. This strategy was similar to those employed by S2, S4, and S6, but the difference was that S7 focused on mental attitudes. For example, in his lecture, S7 stated:

"Examples of Metta... helping a friend in trouble,
speaking using polite words."
"An example of Karuna is helping someone who is sick, or helping disaster victims."
"An example is congratulating our friends who achieve something."
"An example of Upekkha is remaining patient when facing a problem."

This section clearly demonstrates how S7 translates each noble quality into concrete actions that students can immediately put into practice.

An obstacle S7 frequently faces when giving lectures is nervousness. Almost all students who give lectures mention the same obstacle. S7 overcomes this nervousness by diverting his attention and practicing before giving lectures, as he explained:

"I divert my attention...so I can progress."
"If possible, first understand the storyline...then, if possible, practice often at home in the mirror."
"I practice more to progress, so I'm not too stiff...I often work in groups in class, so I often progress in my presentations, so that makes me less nervous."

5. Conclusion

The Indonesian speaking practices of second-grade students at Ir. H. Djuanda Private Senior High School occurred in a formal educational setting and followed the structured components of Hymes's SPEAKING Model. The lecture stages included Buddhist greetings and thanksgiving, self-introduction and theme presentation, systematic delivery of lecture content, and closing remarks with an invitation and apology. All students demonstrated awareness of communicative norms through the use of Pali terms and Dhamma ethics. Although nervousness was their main obstacle, students addressed it through mental preparation, mirror practice, and classroom presentation habituation. Teachers also identified time constraints as a challenge but observed improvements in students' confidence and Indonesian proficiency compared with five years earlier.

Analysis of the Instrumentalities component revealed seven language strategies: (a) mediating Pali terms through meaning negotiation, (b) using socio-relational examples, (c) explaining psychological meanings, (d) illustrating norms through violations, (e) presenting dyslogical scenarios, (f) connecting doctrinal classifications with empirical examples, and (g) concretizing value recognition through specific actors. These strategies demonstrate students'

linguistic creativity in adapting their language to audience needs rather than merely imitating existing expressions. The teacher considered these strategies effective, noting that students' language use was appropriate and their nervousness had decreased.

Students also viewed Dhamma lectures as both a means of transmitting Buddhist values and an opportunity to practice formal Indonesian. Their interpretations included remembering precepts (S1), strengthening social relationships (S2), self-improvement (S3), character formation (S4), encouraging reflection (S5), correcting perceptions (S6), and applying Brahmavihara as a life guide (S7). From a linguistic perspective, lectures enabled students to practice standard vocabulary, organize ideas logically, and manage performance-related emotions. Overall, analyzed through Hymes's SPEAKING Model, lecture activities function as a practical language laboratory for developing students' Indonesian communicative competence in formal contexts while reinforcing Buddhist values.

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Authors' contribution
Setiyo Wibowo: Conceptualization, Data curation, Formal analysis, Funding acquisition, Methodology, Validation Writing – original draft, Writing – review & editing
Rudy: Formal analysis, Funding acquisition, Investigation, Methodology,
Wahyu Ningsih: Methodology, Supervision, Writing – review & editing

Statement of the use of AI
The authors declare that in writing this article they used generative AI to refine the grammar, readability, and language; however, all research outputs and content were reviewed and verified by the authors.

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