

The Management of Creative Industry in the Edhi Sunarso Studio Yogyakarta

Kamsidjo Budi Utomo
Universitas Negeri Semarang
Indonesia.

Eko Haryanto
Universitas Negeri Semarang
Indonesia.

Mujiyono
Universitas Negeri Semarang
Indonesia.

Abstract:- Edhi Sunarso as one of the pioneers of the creative industry and a former soldier managed a creative industry at Edhi Sunarso Studio in Yogyakarta. This study aims to describe the management of the creative industries in Edhi Sunarso Studio Yogyakarta and its roles and contributions to the national economy. The research method is descriptive qualitative, data obtained through interviews, observation, and documentation. The results showed that the management of the creative industries at Edhi Sunarso Studio focused on amicable aspect. His historical diorama products have become a trend in dioramas making in Indonesia and have a positive impact on community empowerment and national economic sectors.

Keywords:- Creative Industry Amicable Management National Trend

➤ *Contribution/Originality:*

Not many researchers have brought up the theme of creative industry management, especially in Indonesia, Moreover, to take Edhi Sunarso's creative industry as the subject of the research.

I. INTRODUCTION

With the advent of Yogyakarta as a cultural city has many World Class Creative Industry Initiators, including: Supto Hoedoyo, at Gallery Jl. Solo-Yogyakarta, in 1985 he won the title of The Ten Best Interior During The Scandinavian Travel & Tourism of the World, as well as the First Champion. (Megantara, 1993). H. Amri Yahya is famous and subscribes to exhibitions around the world such as America, Italy, Canada, the Middle East and Southeast Asia with his Creative Batik Painting industry (Yahya A, 2001). Bagong Kusudiardjo with the highly popular Creative Industry in Painting and Dance, the legendary Edhi Sunarso (ES) with monumental, artistic, heroic and expressive works (Djin Oe Hong, 2010). His works have been displayed in various major cities in Indonesia and the world. Because of his great service to the nation, Edhi Sunarso obtained the "Honorary Star of the Parama Dharma Cultural Star". Edhi Sunarso also received the highest academic honorary degree as "Empu Ageng" in 2010 from ISI Yogyakarta (Mikke, Susanto, 2010).

Edhi Sunarso as a creative industry initiator had a unique, friendly and sociable personality. He was talented, creative, and innovative. At the peak of his achievement, Edhi Sunarso was able to produce spectacular works of products, namely the historical diorama products of the Indonesian people which were very popular and even became a trend of historical dioramas in major cities in Indonesia.

Edhi Sunarso as the initiator of the creative industry used amicable management. In Edhi SunarsoStudio, which was the center of the creative arts industry, there was no organizational structure likewise found in similar industry in general.

Edhi Sunarso as an industry initiator already had a reliable team consisted of various experts/experts from different disciplines such as drawing, painting, sculpture, history, and technology experts. Whenever Edhi Sunarso received an order, the team was invited to discuss the project plan until the project was finished. When the project was finished, the experts returned to their respective home bases because they work arbitrarily not bound by Edhi Sunarso industrial organization. (Mikke, Susanto, 2010).

His works are monumental, reflecting historical moments and nationalist. His works include the statue "Welcome" at the HI Roundabout (Hotel Indonesia), "Liberation of West Irian", "Aerospace" and historical dioramas contained in the National Monument (Monas), etc. ES was a distinct impression (Mamesah, 2010).

Edhi Sunarso and his team can complete the diorama project perfectly. It even became his peak of achievement, the project later became a trend of historical dioramas almost throughout Indonesia and it has now become a "cultural preservation". The success of collaboration between artists and historians had finally become an aesthetic momentum of historical events (Mikke, Susanto, 2010).

➤ *Research Objectives*

The objectives of the research are to describe the management in the Edhi Sunarso studio Yogyakarta, to describe some of his monumental works, and to describe the role and contribution of Edhi Sunarso creative industry.

➤ *Research Questions*

The research questions are what is the management in the Edhi Sunarso studio Yogyakarta, what are some of his monumental works, and what is the role and contribution of Edhi Sunarso creative industry.

II. REVIEW OF LITERATURE

According to Oxford online dictionary, sculpture is a work of art that is a solid figure or object made by carving or shaping wood, stone, clay, metal, etc. Merriam-Webster dictionary identifies sculpture as a noun as a three-dimensional work of art (such as a statue). Despite the definitions, *sculpture* is not a fixed term that applies to a permanently circumscribed category of objects or sets of activities. It is, rather, the name of an art that grows and changes and is continually extending the range of its activities and evolving new kinds of objects (Rogers, 2000).

Before the 20th century, sculpture was considered a representational art, one that imitated forms in life, most often human figures but also inanimate objects, such as game, utensils, and books. Since the turn of the 20th century, however, sculpture has also included nonrepresentational forms (Rogers, 2000).

One of the oldest and famous examples is Moai which located in the ancient Polynesians of Easter Island. It is a set of prehistoric sculptures in form of statues made of volcanic hyalotuff bedrock. It is included as sculpture since a statue is a free-standing sculpture. Moai represents the soul of the ancestors as the people built them to respect them. The other examples are Western medieval sculptures such as Donatello, Giotto, Michael Angelo, and Ambrogio Lorenzetti, etc.



Fig 1:- A Moai Statue and Its Discovered Buried Body (forbes.com)

Sculpture, thus, comes in many forms without leaving its two essential elements which are mass and space. Among them are statue as a free-standing sculpture and diorama as the miniature of an occasion. In this case, Edhi Sunarso is a respected Indonesian figure of statue and diorama. His art stands out in their every aspect: its large dimensions, their expressiveness, artistic, and heroic (Djien Oe Hong in Mikke, Susanto, 2010). By that, it is

implied that his famous works tend to be representational. His gigantic works are mainly produced by his creative industry based in Yogyakarta.

The 'creative industries' is the collective noun for 'those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property', namely: advertising, architecture, art and antiques, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, software design, TV and radio (Department for Culture, Media and Sport [DCMS], 1998 as in Townley, 2009).

To reach maximum result, even in art, mainly in creative industry, a well thought out plan which refers to management. Management is a distinct process consisting of planning, organizing, activating and controlling to determine and accomplish the objectives by the use of people and resources (Terry, 1960). According to Abdulsyani (1987:18) there are 5 elements in a management of an organization which abbreviated as 5M. They are Man, Material, Method, Money, and Market.

III. METHODOLOGY

This study uses a qualitative descriptive approach to make a description in a systematic, factual and accurate manner about the information, properties and relationships between phenomena regarding industrial development in Edhi Sunarso Studio Yogyakarta. Data collection was done through interviews, observation and documentation. The number of the interview respondents was 5 people, including Edhi Sunarso and his team members. The location of the observation was in the Edhi Sunarso Studio, Yogyakarta, Jl Kaliurang Km 5/72. The objects observed included the activities of Edhi Sunarso and his team, and the products of his work. The documentation was done by recording the work processes, product results, and reviewing archived documents. Data analysis techniques in this study is the Mills and Haberman interactive analysis model in (Sugiyono, 2006). The procedure of data analysis had gone through three stages, namely data reduction, data presentation, and drawing conclusions.

IV. FINDINGS AND DISCUSSION

➤ *This study Analysis of Amicable Management in The Edhi Sunarso Studio Yogyakarta*

Edhi Sunarso as the initiator of the Creative Industry had a reliable team. They consisted of various experts in their respective fields (painters, sculptors, historians, construction experts). Edhi Sunarso's team performance is rich with a family atmosphere. There was cohesiveness, complementarity, and each had a contribution in accordance with their roles and expertises. The drafting, work implementation, and product worked as follows:

- *The Conception of Works*

Orders that were accepted were generally monumental and nationalist. For example, statues, dioramas, and others. This was in accordance with the enthusiasm of each member as a citizen who was encouraged to participate and devote his expertise. By that it was realized, a very compact collaboration from conceptualization, deliberation, consensus, to the formation of desired concepts that contain artistic, functional and symbolic values.

- *Work Implemetation*

One of the examples was the diorama making which acted as a tool to represent the history of the greatness of Indonesian people. In his work, Edhi Sunarso as the main initiator took part directly in the work and did not distinguish himself from other workers. Even when they were eating, drinking, and

sleeping, Edhi Sunarso migled with the workers. From there, the feeling of amicable was very strong.

One of it is the Welcoming monument at Indonesia Hotel Roundabout Jakarta which became an important test for Edhi Sunarso. It is the first monument statue he worked on on a large scale. Its height is nine meters. Its made of bronze with cast techniques. To solve the first problem he relied on intuition and intensive communication with a number of technical implementers such as Ignatius Gardon, Pak Mangun, and Pak Darmo, two retired railway workshop employees in Pengok. They have the experience of metal casting. All of them who were involved in the project were good friends not staff in an industry organization led by Edhi Sunarso (Mikke, Susanto, 2010).



Fig 2:- Edhi Sunarso’s Diorama Final Product

- *Product of The History of The Greatness of The Nation (dioramas)*

The products were monumental, functional, expressive, symbolic, and rich with nationalist values. All team members with their expertises were well accommodated in the monumental work, both painters, sculptors, historians, and construction experts.



Fig 3:- Edhi Sunarso’s Monument Final Products (Flying Human, Irian Liberation, Welcoming Monument).

The following is a depiction of management in the Edhi Sunarso Studio.

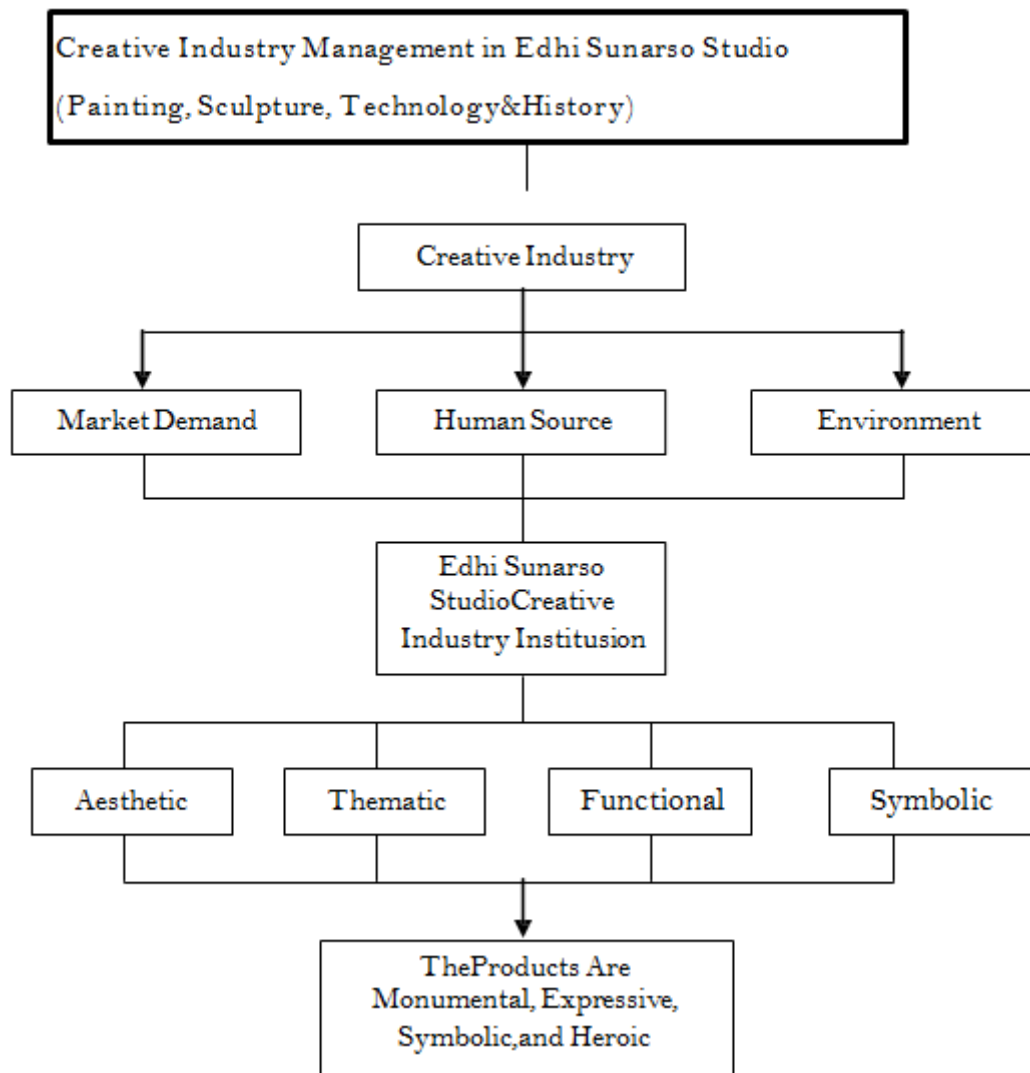


Fig 4:- Creative Industry Management in Edhi Sunarso Studio

N	Expert	Role	Status	Result
1	Historian	Determining the on scene based historiography.	Every team member is Edi Sunarso's colleague, friend, and student.	Showing the perfect product as a historical tool for the greatness of the Indonesian nation. It feels monumental, expressive, historical, and symbolic.
2	Construction Expert	Determining the quality of materials and tools to the strength of the product.		
3	Painter	Determining the character visualization of historical figures, starting from their shapes and colors (two dimensions).		
4	Sculptor	Determining figures of historical actors (three dimensions).		
5	Construction Worker	As a skilled person carrying out technical works in the field.		

Table 1:- Amicable Job Description in Edhi Sunarso Studio

With this unique amicable management, Edhi Sunarso had successfully bonded personal and professional relationships between human resources. Even his perfect work had won many awards. The creative industry in Edhi Sunarso Studio had been very popular with many types of superior products that are monumental, large, expansive, symbolic and heroic (Djin, Oe Hong, 2010). This type of superior product was always flooded with orders. The types of superior products had been done almost throughout Indonesia, such as the ABRI Satria Mandala museum (1972), Historical Monument Pancasila Sakti Lubang Buaya (1975 -1990), the Panglima Besar Sudirman monument in Bogor. The monument-making projects were very solid, since working on the Welcoming monument at the Indonesia Hotel Roundabout Jakarta, the West Irian Liberation monument and the Dirgantara Monument (Anusopati, 2010), the National Hero monument Slamet Riyadi in Ambon, the Ida Bagus Jaya Monument in Bali, the Pahlawan Y. Sudarso monument in Biak as well as the Young Monument in Semarang (Anusopati, 2010).

He had perseverance of hands in advanced/high-level engineering. By that it was very natural Edhi Sunarso to produce a lot of masterpieces and received awards both at national and international levels. The awards came from various social organizations, agencies and governments such as awards from the Regional Heads, Regents, Governors, Ministers and even the President of the Republic of Indonesia.

➤ *Analysis of the Role and Contribution of Edhi Sunarso Creative Industry*

The products of creative industries in general have an impact on the steps of national economic development, namely fighting unemployment, creating jobs, contributing to GDP and export revenues. Statistical data shows that the creative industry is increasingly important, because it has the ability to create jobs (Mcgre and Baratte, Grazania Strotulny, 2015).

The impact of Edhi Sunarso's creative industry as well as the creative industries in general also created jobs, increased the income of creative industry actors that were almost evenly distributed in Indonesia. It had an impact on contributing to the national economic sector. Even Edhi Sunarso's creative industry products had a double impact that first impacted on the economic sector with the productivity of the industry which increased income for the initiators of the creative industry, this had a significant impact when there was a trend of diorama making in almost all major cities in Indonesia.

Secondly, it impacted on the non-economic sector which is more on the spiritual sector for the Indonesian people. Edhi Sunarso's products are in the

form of monuments, dioramas and national hero figures. They act as symbols of patriotism of fighters, defending the country. Basically, they depicted the heroes who have died and sacrificed body and soul for the sake of the Indonesia nation. They have been taking the role of gaining independence from the clutches of the invaders, whether they were Dutch, British and Japanese.

Edhi Sunarso's products are generally in the form of statues of heroes, monuments and dioramas which contain spiritual values and the struggle of national heroes. This can make a major contribution as a source of inspiration to the Indonesian people in the form of loyalty, national love and sacrifice that inspire citizens' care and unity towards the Republic of Indonesia (NKRI). Here lies the contribution of Edhi Sunarso as an indispensable source of inspiration for every Indonesian citizen in the context of a national defense and national love.

V. CONCLUSION

The creative industry management at Edhi Sunarso Studio was amicable. Each member contributed optimally. The working process was compact and synergistic. The management proved to be very effective, marked by its dioramas that had become national trends. In making historical dioramas, his work was almost followed in all parts of Indonesia. He contributed in community empowerment as a creative industry actor that helped increasing national revenue. The superior products of the creative industries are large, expressive, symbolic and heroic monumental works. His creative innovation received awards from both national and international level.

Funding: This study received no specific financial support.

Competing Interests: The authors declare that they have no

Contributors/Acknowledgement: All authors contributed equally to the conception and design of the study.

REFERENCES

- [1]. Abdulsyani. 1987. *Sosiologi Kelompok dan Masalah Sosial*. Fajar Agung. Jakarta. Anusopati, Edhi Sunarso. 2010. *Sang Guru*. Yogyakarta: PT. Hasta Kreatif Manunggal.
- [2]. Baskoro T, Wardoyo. 2010. SJ: *Edhi Sunarso dan Panggilan Sejarah*. Yogyakarta: PT Hasta Kreatif Manunggal.
- [3]. Brian, Mitchell. 2016 Management of ICT-based creative Industries: Has the Medium Muddled the Message? *International Journal of culture and Creative Industries* Vol 3.
- [4]. Chivuzo A.J. 2017. Offiah: Globalization and the culture / creative industries: An assessment of Nigeria's position in the global space.
- [5]. *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)*. Vol. 22, Issue 1, Ver. 1 (January 2017). pp. 11-23.

- [6]. Dennis Kuster, Nicolina Prab, Yves-Simon Gloy. 2017. Textile Learning Factory 4.0-Mempersiapkan Industri Tekstil Jerman untuk Masa Depan Digital. *Konferensi ke-7 tentang Belajar Pabrik. CLF 2017*.
- [7]. Djien, Oei Hong. 2010. *Edhi Sunarso Pematung Legendaris*. Yogyakarta: PT Hasta Kreatif Manunggal.
- [8]. Mamesah, John. 2010. *Edhi Sunarso dan Dokumentasi Seni Rupa Indonesia*. Yogyakarta: PT Hasta Kreatif Manunggal. Margantoro. 1993. *Sapto Hudoyo dalam Liputan Media*. Yogyakarta: Sapto Hoedoyo Art Galery.
- [9]. Mark Lorenzen. 2016. *Creative Encounters in the Film Industry: Content, Cost, Chance, and Collection*. Creative encounters.
- [10]. Revathy, S. And V. Santhi. 2016. Impact Of Capital Structure On Profitability Of Manufacturing Companiwes In India. *International Journal Of Advanced Engineering Technology*. Vol. 7, Issue 1. pp. 24-28.
- [11]. Simatupang. 2005. *Industri Kreatif untuk Kesejahteraan Bangsa*. Bandung: ITB Inkubator Industri dan Bisnis. Sugiyono, Eri W. 2004. *Statistika untuk Penelitian*. Jakarta: Alfabeta.
- [12]. Susanto, Mikke. 2010. *Edhi Sunarso Seniman Pejuang*. Yogyakarta: PT Hasta Kreatifa, Yogyakarta. Terry, G. R., 1960. *Principles of Management*. Illinois: Irwin.
- [13]. Ugne Daubaraitė, Grazina Startienė. 2015. Creative Industries Impact on National Economy in Regard to Sub-sectors. *Journal International Procedia, Social and Behavioral Sciences* 213 pp.129-134.
- [14]. Yahya, Amry. 2001. *Evaluasi dalam Persepektif Pendidikan Seni*. Yogyakarta: UNY Press.
- [15]. Yuke Ardianti. 2010. *Life Diorama Sukarno dalam karya Edhi Sunarso di Jakarta. Kajian Karya Ke-Indonesiaan*. Jakarta: PT Hasta Kreatif Manunggal.
- [16]. Dolores, A.M.C., 2013. Gender differences in reading comprehension achievement in English as a foreign language in compulsory second education. *Tejuelo*, 17: 67-48.
- [17]. Edwards, P.A., 2009. Tapping the potential of parents: A strategic guide to boosting student achievement through family involvement. New York: Scholastic, Inc.
- [18]. Ehri, L.C., 1995. Phases of development in learning to read words by sight. *Journal of Research in Reading*, 18(2): 116-125. Available at: <https://doi.org/10.1111/j.1467-9817.1995.tb00077.x>.
- [20]. Fatmawati, Y., 2014. The impact of using skimming and scanning strategies of descriptive text towards students' reading comprehension at grade 8 of SMPN 22 Bander Lampung. The Second International Conference on Education and Language. pp: 2303-1417.
- [21]. Fitzgerald, J. and M.F. Graves, 2004. Scaffolding reading experiences for English language learners. Norwood, MA: Christopher- Gordon.
- [22]. Goodman, K.S., 1976. Reading: A psycholinguistic guessing game. In H. Singer and R. B. Rudell (Eds.), *Theoretical Models and Process of Reading*. Newark, DE: International Reading Association. pp: 497-508.
- [23]. Gough, P.B., 1972. One second of reading. In F. Kavanaugh and I. G. Mattingly: *Language by Ear and by Eye: the relationship between speech and reading*. Cambridge, MA: The MIT Press. pp: 331-358.
- [24]. Grabe, W., 2009. *Reading in a second language: Moving from theory to practice*. Cambridge: Cambridge University Press. pp: 70. Hammerberg, D.D., 2004. *Comprehension instruction for socioculturally diverse classrooms: A review of what we know*. Reading Teacher, 57(7): 648-661.
- [26]. Hoover, W.A. and P.B. Gough, 1990. The simple view of reading. *Reading and Writing*, 2(2): 127-160. Available at: <https://doi.org/10.1007/bf00401799>.
- [27]. Hu, R., 2009. English reading instruction in elementary schools in China. *Reading Matrix: An International Online Journal*, 9(2): 150- 165.
- [28]. Hudson, T., 1982. The effects of induced schemata on the 'short circuit' in L2 reading: Non decoding factors in L2 reading performance. *Language Learning*, 32(1): 1 31.
- [30]. Hudson, T., 2007. *Teaching second language reading*. Oxford: Oxford University Press. pp: 35.
- [31]. Jalilehvand, M. and M. Samuel, 2014. Content familiarity and gender-neutral texts in foreign language reading comprehension. *Malaysian Online Journal of Educational Sciences*, 2(3): 1-21.
- [33]. Jeyamahla, V., M. Chitra, M. Rasaya and S. Angelina, 2010. Using bloom's taxonomy to gauge students' reading comprehension performance. *Canadian Social Science*, 6(3): 205-212.
- [34]. Kendall, D., 2006. The power of communication: A special day class teacher and her students' perceptions of effective communication, lesson efficacy, and teacher-student relationship within a cross cultural framework. Unpublished Master's Thesis, University of San Francisco, California.
- [35]. Lin, L.-F., 2010. The impact of the retelling technique on Chinese students' English reading comprehension. *Asian EFL Journal*, 12(2): 163-191.
- [36]. Marzano, R.J., 2006. Preliminary report on the 2004–05 evaluation study of the ASCD program for building academic vocabulary. Alexandria, VA: Association for Supervision and Curriculum Development.
- [38]. Masound, Z., F.M. Zadark and S.A. Kazemi, 2014. The effects of authentic materials on vocabulary development. *International Journal of Language Learning and Applied Linguist World*, 5(4): 155-160.
- [39]. McKeown, R.G. and J.L. Gentilucci, 2007. Think-aloud strategy: Metacognitive development and monitoring comprehension in the middle school second-language classroom. *Journal of Adolescent & Adult Literacy*, 51(2): 136-147. Available at: <https://doi.org/10.1598/jaal.51.2.5>.
- [40]. McVee, M.B., K. Dunsmore and J.R. Gavelek, 2005. Schema theory revisited. *Review of Educational Research*, 75(4): 531-566. Available at: <https://doi.org/10.3102/00346543075004531>.

- [41]. Mohammed, A., 2015. Using think-aloud strategy to improve English reading comprehension for 9th grade students in Saudi Arabia.
- [42]. Masters Thesis, State University of New York at Fredonia, USA.
- [43]. Nace, T. 2017., The Famous Easter Island Heads Have Hidden Bodies. Available from <https://www.forbes.com/sites/trevornace/2017/07/26/famous-easter-island-heads-have-hidden-bodies/#3e8b2bd3f804>.
- [44]. Nassaji, H., 2004. The relationship between depth of vocabulary knowledge and L2 learners' lexical inferring strategy use and
- [45]. success. The Canadian Modern Language Review, 61(1): 107-134. Available at: <https://doi.org/10.3138/cmlr.61.1.107>.
- [46]. Nuramah, H., S.M. Nair and H.N. Krishnasamy, 2016. Thai students' L2 reading comprehension level for lower order thinking skills and higher order thinking skills questions. Journal of Applied Linguistics and Language Research, 3(5): 83-91.
- [47]. OECD, 2015. PISA 2015 results: Excellence and equity in education, 1. Available from <https://www.oecd.org/pisa/pisa-2015-results-in-focus.pdf>.
- [48]. PISA, 2012. Results: Which country does best at
- [49]. Pressley, M., 2002. Reading instruction that works: The case for balanced reading. 2nd Edn., New York: Guilford.
- [50]. Prince, P., 1996. Second language vocabulary learning: The role of context versus translations as a function of proficiency. The Modern Language Journal, 80(4): 478-493. Available at: <https://doi.org/10.2307/329727>.
- [51]. Rumelhart, D.E., 1980. Schemata: the building blocks of cognition. In: R.J. Spiro et al. (eds) Theoretical Issues in Reading Comprehension. Hillsdale, NJ: Lawrence Erlbaum.
- [52]. Rogers, L.R., 2000. Sculpture. Available from <https://www.britannica.com/art/sculpture>.
- [53]. Seliger, H.W., 1972. Improving reading speed and comprehension in English as a second language. ELT Journal, 27(1): 48-55. Available at: <https://doi.org/10.1093/elt/xxvii.1.48>.
- [54]. Smith, F., 1994. Understanding reading: A psycholinguistic analysis of reading and learning to read. 5th Edn., Hillsdale, N.J: Lawrence Erlbaum Associates.
- [55]. Smith, M.W. and J. Wilhelm, 2002. Reading don't fix no chevys: Literacy in the lives of young men. Portsmouth, NH: Heinemann.
- Snow, C.E., P. Griffin and M.S. Burns, 2005. Knowledge to support the teaching of reading: Preparing teachers for a changing world.
- [56]. San Francisco, CA: Jossey-Bass.
- [57]. Swaby, B.E.R., 1989. Diagnosis and correction of reading difficulties. Needham Heights: Allyn and Bacon.
- Thornbury, S., 2006. An A-Z of ELT. 1st Edn., New York: Macmillan. pp: 191.
- [58]. Townly, B., Beech. N., and McKinlay, A., 2009. 62(7): 939-962. Available at: <https://doi.org/10.1177/0018726709335542>.
- [59]. Wang, J.H. and M.J. Xing, 1993. Discourse approach to advanced reading. In F. Konig, Y. Gao, B. K. Li, & D. X. Tang (Eds.), Proceedings of the 1993 International Symposium on Language Teaching Methodology, Beijing – Hohhot. Cedar Falls, IA: The University of Northern Iowa Press. pp: 97-106.
- [60]. Wang, Y.-H., 2016. Reading strategy use and comprehension performance of more successful and less successful readers: A think-aloud study. Educational Sciences: Theory and Practice, 16(5): 1789-1833. Available from <https://doi.org/10.12738/estp.2016.5.0116>.
- [61]. Wilkins, D.A., 1972. Linguistics in language teaching. London: Edward Arnold.
- [62]. Wu, S. and T. Wang, 2006. On transfer of reading skills within the structure building framework from psycho-cognitive perspectives [J]. Foreign Language Teaching and Research, 2: 122-128.
- [63]. Yazdanpanah, K., 2007. The effect of background knowledge and reading comprehension test items on male and female performance.
- [64]. The Reading Matrix, 7(2): 64-80.
- [65]. Yorio, C.A., 1971. Some sources of reading problems for foreign-language learners 1. Language Learning, 21(1): 107-115. Available at: <https://doi.org/10.1111/j.1467-1770.1971.tb00494.x>.
- [66]. Zhang, R., 2004. Using the principles of Exploratory Practice to guide group work in an extensive reading class in China. Language Teaching Research, 8(3): 331-345. Available at: <https://doi.org/10.1191/1362168804lr142xx>.

Views and opinions expressed in this article are the views and opinions of the author(s), Humanities and Social Sciences Letters shall not be responsible or answerable for any loss, damage or liability etc. caused in relation to/arising out of the use of the content.