

II. REVIEW OF LITERATURE

2.1 Writing Skill

Writing is a process of communication that uses a conventional graphic symbol to convey a message to the reader (Linderman, 1983: 11). The process of writing can be successful if the writer and the reader understand well the language being used in the written communication. In addition, Raimes (1987: 76) suggests that writing is a skill in which we express ideas, feeling, and thoughts, arranged in words, sentence, and paragraph using eyes, brain, and hand. Thus, writing is the ability to express the writer's ideas in written form as a means of communication.

In writing activities, writer can be said to be successful if the writing contains the necessary aspects of writing. Weir (1990) in his scoring scheme for the Test in English for Educational Purposes (TEEP) proposes seven components of writing, i.e.:

1. relevance and adequacy of content, in which the main topic is treated coherently without gaps and pointless repetition.
2. compositional organization, which deals with controlled underlying structure of content organization, in turn bearing clear overall shape and internal pattern.

3. cohesion, which includes continuous writing that makes possible the intended communication.
4. adequacy of vocabulary for purposes, in which the vocabulary is adequate for the intended communication and is not characterized by frequent lexical inappropriacies and/or repetition.
5. grammar, which is related to accuracies of grammatical patterns.
6. punctuation, which is related to an agreement with conventions of punctuation.
7. spelling, which deals with accurate arrangement of letters within words.

In addition, Jacobs (1981: 90) suggests broadly similar components, but groups them into five aspects of writing presented below:

1. Content

Content refers to the substance of writing, the experience of the main idea, i.e. groups of related statements that a writer presents as unit in developing a subject. Content paragraph does the work of conveying ideas rather than fulfilling special function of transitions, restatements, and emphases.

2. Organization

Organization refers to arrangement of ideas. It is scarcely more than attempt to piece together all collection of facts and jumbled ideas. Even in early drafts it may still be searching for order, trying to make out patterns in each material and working to bring particulars of its subject in line with what is still only a half-formed notion of purpose.

3. Vocabulary

Vocabulary refers to the selection of words that are suitable with the content. It begins with the assumption that the writer wants to express the ideas as clearly and directly as he or she can. As a general rule, clarity should be his or her prime objective, choosing words that express his or her meaning precisely rather than skews or blurs it.

4. Language Use

Language use refers to the use of correct grammatical form and synthetic patterns of separating, combining, and grouping ideas in words, phrases, clauses, and sentences to bring out logical relationship in paragraph writing.

5. Mechanic

Mechanic refers to the use of graphic conventional of the language, i.e. the steps of arranging letters, words, paragraphs, by using knowledge of structure and some others related to one another.

In short, it is obvious that the quality of effectiveness in writing requires only content dealing with the main idea, organization related to arrangement of ideas, vocabulary dealing with choosing words, language use concerning grammatical accuracy, and mechanic concerned with arrangement of letters, words and paragraphs among conventional graphical punctuation and spelling.

Writing is a process of transferring one's idea into written form. In this case, the students are expected to make a paragraph(s) in logical order. Moreover, Langan (2008:15) considers writing as a tool for the creation of ideas and consolidation of the linguistic system by using it for communicative objectives in

an interactive way. In addition, writing is an interactive process by nature since it involves symbolic interplay between writer, text and reader.

From the statements, it can be inferred that writing refers to a tool which is connecting the writer and the reader. In more details, Macdonald and Macdonald (1996: 1) states specifically that writing process is a creative act of construction that seems to begin with nothing (blank page) and ends with coherent structures that expresses feelings, emotions, attitudes, prejudices and values (the full range of human experience). There seem to be so many different kinds of writing: novels, poems, short stories, scripts, letters, essays, reports, reviews, instructions. All are quite different. But they're all writing.

2.2 Teaching of Writing

Learning to write is a developmental process. The process approach to writing focuses upon the exploration and awareness of what writers actually do and what choices they make when they write (Policy for English Language Arts, 1989, p. 23). A process approach to writing helps students to write as professional authors do, choosing their own topics and genres and writing from their own experiences or observations. A writing process approach requires that teachers give students greater responsibility for, and ownership of, their own learning. Students make decisions about genre and choice of topics, and collaborate as they write.

During the writing process, students engage in pre-writing, while-writing, and post-writing activities. However, as the writing process is recursive in nature, they do not necessarily engage in these activities in that order. The following describes the writing process:

- a. *Pre-writing* refers to the selection of a general subject, restricting it, generating ideas, and organizing those ideas. In pre-writing, the student first comes up with a general design, narrows it down to a more compact and more discernable one, and adds to this ‘smaller’ design some related or supporting ideas that are organized following certain chronological or cause-effect relationship.
- b. *While-writing* denotes setting on the paper the ideas in the writer’s mind into words, sentences, paragraphs, and so on. The student now transfers the abstract design and its related ideas into visible form: the writing on the paper. While writing, there could be more and more ideas come up in his mind, adding to what he has obtained during pre-writing activities.
- c. *Post-writing* concerns with evaluating the writing, dealing mainly with correcting (a) the content and the form, (b) the vocabularies, punctuation, and grammar, and (c) writing errors, word duplications, and omissions. This is when revision acquires much more focus before the finishing stage.

2.3 Narrative Text

A narration is a story that is created in a constructive format (as a work of writing, speech, poetry, prose, pictures, song, motion pictures, video games, theater or dance) that describes a sequence of fictional or non-fictional events (*Narrative*, Wikipedia, 2011). Narrative text is a sequence of events, which is based on life experience and is person-oriented using dialogue and familiar language. The purpose of narrative text is to amuse or entertain the readers with actual or imaginary experiences in different ways. Narration always deals with some problems which lead to the climax and then turn into a solution to the problem.

There are some genres that fit the narrative text structure, such as folktales, fairy tales, fables, and myths. Folktale is a very old traditional story from a particular place that was originally passed on to people in a spoken form, e.g. *Qui Jun and the Arrogant Mon*. A fairy tale is an old story about magic things, intended for amusing and giving lessons, meanings, and moral values; a popular example of this genre is *Cinderella*. Fables are traditional short stories that teach moral lessons, and take animals as the characters; these stories are considered as one group of animal stories, e.g. *The Lion and the Mouse*. Myth is a story from ancient times, especially one that is told to explain about natural events or to describe the early history of places or people; we can find a myth in such stories as *Tower of Babel*.

A *narrative* is a meaningful sequence of events told in words. It is sequential in that the events are ordered, not merely random. Sequence always involves an arrangement in time (and usually other arrangements as well). A straightforward movement from the first event to the last constitutes the simplest chronology. However, chronology is sometimes complicated by presenting the events in another order: for example, a story may open with the final episode and then flash back to all that preceded it.

A narrative has meaning in that it conveys an evaluation of some kind. The writer reacts to the story he or she tells, and states or implies that reaction. This is the "meaning," sometimes called the "theme," of a story. Meaning must always be rendered. The writer has to do more than tell us the truth he sees in the story; he must manifest that truth in the characters and the action. Characters and action are the essential elements of any story.

Also important, but not as essential, is the setting, the place where the action occurs. Characters are usually people sometimes actual people, as in history books or newspaper stories, sometimes imaginary ones, as in novels. Occasionally characters are animals (as in an Aesop fable), and sometimes a dominant feature of the environment functions almost like a character (the sea, an old house). The action is what the characters say and do and anything that happens to them, even if it arises from a nonhuman source a storm, for instance, or a fire.

Action is often presented in the form of a plot. Action is, so to speak, the raw material; plot, the finished product, the fitting together of the bits and pieces of action into a coherent pattern. Usually, though not invariably, plot takes the form of a cause-and effect chain: event A produces event B; B leads to C; C to D; and so on until the final episode, X. In a well-constructed plot of this kind we can work back from X to A and see the connections that made the end of the story likely and perhaps inevitable.

Stories can be very long and complicated, with many characters, elaborate plots, and subtle interpenetration of character, action, and setting. In writing that is primarily expository, however, narratives are shorter and simpler. Most often they are factual rather than imaginary, as when an historian describes an event. And often in exposition an illustration may involve a simple narrative. Being able to tell a story, then, while not the primary concern of the expository writer, is a skill which he or she will now and again be called upon to use.

Point of View and Tone in Narrative

Writers are always in the stories they tell, whether that presence is apparent or hidden. It is apparent in the first-person point of view—that is, a story told by an

"I". The "I" may be the central character to whom things are happening. Or "I" may be an observer standing on the edge of the action and watching what happens to others, as de Monfried observes and reports the events at Malta but does not participate in them. Even though a writer narrates a personal experience, however, the "I" who tells the tale is not truly identical with the author who writes it.

The narrative "I" is a persona, more or less distinct from the author. Thus "I" may be made deliberately and comically inept—a trick humorous writers like James Thurber often employ—or "I" may be drawn smarter and braver than the author actually is. And in literary narrative "I" is likely to be even more remote from the writer, often a character in his own right like Huck Finn in Twain's great novel. The other point of view avoids the "I." This is the third person story, told in terms of "he," "she," "they." Here the writer seems to disappear, hidden completely behind his characters.

We know an author exists because a story implies a storyteller. But that presence must be guessed; one never actually observes it. Nonetheless the presence is there. Even if not explicitly seen as an "I," the writer exists as a voice, heard in the tone of the story. His words and sentence patterns imply a wide range of tones: irony, amusement, anger, horror, shock, disgust, delight, objective detachment.

Tone is essential to the meaning of a story. The tone of Hemingway's paragraph, for example, seems objective, detached, reportorial on the surface. He avoids suggesting emotion or judgment—words like "pitiful," "horrible," "cruel," "tragic." Instead, his diction denotes the simple physical realities of the scene: "wet dead leaves," "paving," "rain," "shutters," "wall," "puddle," "water," "head,"

"knees." The absence of emotive words actually intensifies the horror of the scene. But the objectivity of Hemingway's style is more than rhetorical understatement though it is that the trick of increasing emotion by seeming to deny it. The tone also presents a moral stance: a tough-minded discipline in the face of anguish. The meaning of a story; it is a part of meaning, sometimes the vital part (*Narrative*, Wikipedia, 2011).

A narrative text has the following organization:

a. Orientation

Orientation introduces the reader to the characters, problem, and initial setting, such as who is the character(s) in the text, what is the problem(s) in the story, and where and when does the story happen.

b. Complication

Complication denotes the point when the crisis arises. It comprises initiating event, subsequent event, and climax aspects when the characters face the problems.

c. Resolution

When the story reaches a resolution, the crisis is resolved. In this part, the character does the act of solving or settling the problem for better or for worse one.

d. Re-orientation

Re-orientation indicates an optional point. This means that a story does not always use a re-orientation. Commonly, a re-orientation states the conclusion of the events in the story based on the writer's point of view.

Besides text organization, a narration also bears its own language features, they are:

- (1) focus on specific and individualized participants
- (2) the use of noun phrases (*a beautiful princess, a huge temple*)
- (3) the use of connectives (*first, before that, than, finally*)
- (4) the use of adverbial phrases of time and place (*in the garden, two days ago*)
- (5) the use of simple past tense (*he walked away from the village*)
- (6) the use of action verbs (*walk, sleep, wake up*)
- (7) the use of saying verbs (*say, tell, ask*)
- (8) the use of thinking verbs, feeling verbs, verbs of senses (*she felt hungry, she thought she was clever, she smelt something burning*)

The following is an example of narrative text:

A Bundle of Troubles

Tamenang was a poor African farmer; weighed down by his worries. One morning he decided to carry all his problems to the Almighty God to see whether He could offer a solution. He gathered them up, tied them up in a bundle and carried them up to the house of God. Timidly he knocked on the sacred door. Lightning flashed out and the door flew open, nearly throwing Taamenang to the ground. A voice said from within, "Come in, Mr. Taamenang!"

The man struggled in with the bundle on his head.

"What do you want?" asked the voice.

"Almighty God, I know that with You all things are possible. Please reduce my problems to suit my size. My problems are too many and too great for me."

Almighty God laughed and the laugh sounded like thunder. Then He said in a very calm, soothing voice, "My son, step out of the door of this house and throw your bundle down into the valley!"

The man quickly did as God had ordered him.

"My child," came the voice again, "it is forbidden for any living person to be without problems, so go down into the Valley of Tears and choose a bundle that suits your size."

Down in the Valley of Tears, Taamenang examined the many bundles that had been thrown there. After spending the whole day weighing all of them, he discovered the lightest one and thought that it would be quite suitable for him. He carried it up to the door of the Almighty and stood smiling and waiting. Soon the door flashed open and Taamenang walked in. Then, he spoke delightedly to God, "Almighty, I have found the lightest bundle for myself."

God replied with a deep booming laugh that shook the whole house to its very foundations. "My son," He said to Taamenang, "the bundle you have selected is the very same bundle that you threw down into the valley this morning."

From a research project into oral traditions in Bamenda, Cameron

2.4 Learning Community

The principle of learning community is that learning in group will give better result than learning individually (Kilpatrick, 2003). In doing a task the students will interact with one another in sharing the information or ideas to write a narrative text and they could help each other in order to increase their achievement in writing narrative text.

In learning, we share emotions, values and beliefs, and are actively engaged in learning from each other and by habituation. Such communities have become the template for a cohort-based, interdisciplinary approach to higher education. This may be based on an advanced kind of educational or pedagogical design.

Community psychologists such as McMillan and Chavis (1986) state that there are four key factors that define a sense of community, i.e.:

- (1) membership,
- (2) influence,
- (3) fulfillment of individual needs, and
- (4) shared events and emotional connections.

Consequently, the participants of learning community must feel some sense of loyalty and beyond to the group (*membership*) that drives their desire to keep working and helping others. The things that the participants do must affect what happened in the community—an active and not just a reactive performance

(*influence*). Besides, a learning community must provide chances to the participants to meet particular needs (*fulfillment*) by expressing personal opinions, asking for help or specific information and share stories of events with particular issue including emotional experiences (*emotional connections*).

Learning community can take many forms. According to Barbara Leigh Smith of the Evergreen State College, the learning community approach fundamentally restructures the curriculum, and the time and space of students. Many different curricular restructuring models are being used, but all of the learning community models intentionally link together courses or coursework to provide greater curricular coherence, more opportunities for active learning, and interaction between students and faculty.

Learning community has advantages as well as disadvantages. The following are some advantages from which teacher and students can benefit:

- a) Learning in group will give better result than learning alone. In doing a task the students will interact with one another, sharing information and/or ideas to write a narrative text. Moreover, they could help each other to improve their achievement.
- b) The participants of learning community may feel some sense of loyalty and beyond to the group (*membership*) that drives their desire to keep working and helping others. What the participants do in the group will also affect what happens in the community; it means an active and not just a reactive performance (*influence*).
- c) Friendships and study networks will be developed more easily.
- d) Peer monitoring and study skills will be enhanced.

e) Teacher's task to create more dynamic class interactions will be much easier

The following are some disadvantages on which teacher and students have to put some caution:

- 1) Self – discovery will not occur if the whole students in one group consist of weak students.
- 2) It forces the teacher to make special preparation before teaching in the class because the teacher needs appropriate kinds of media.
- 3) It spends much time during the teaching-learning process.

2.5 Teacher's Role in Teaching-Learning Process

Teaching is providing someone with the opportunity to learn. This can be done well, and it can be done poorly but is never done easily. As a good teacher, we should always improve ourselves to give the best performance in teaching-learning objectives as stated in curriculum.

Actually, a teacher has a great importance in teaching-learning process. Wafiah (2003:7) suggests that the function of the teacher in the process of teaching and learning is as a director, facilitator, moderator, and motivator of learning. It means that every step performed by the teacher in teaching-learning process has specific function intended to improve the quality of student learning activities.

Kesten (1987:5) states that teachers assist students in mastering the decision-making processes as instructors, guides and facilitators. In this role, teachers not only enable students to acquire a solid base of knowledge and experience, but also help students to discover the personal meaning of these in

terms of their own needs. In other words, the duty of the teacher is not only to transfer the knowledge to the students, but also to educate them.

Concerning the explanation above, it is clear that besides being able to give the material and explain it in front of the class, the teacher should also be able to create facility and even condition in which she consequently gives the students opportunity and participation for learning in the classroom. In order to achieve the teaching-learning process, the teacher should be able to explore her capability in teaching writing. In addition, the teacher can look for suitable technique or media in order to assist the students in mastering the materials. Learning community is one that is expected to provide much help, in this case, to increase students' achievement in narrative writing.

2.6 Concept of Student Learning Activities

Learning activities can be defined as what students do in order to learn in a teaching session or program. Learning activities are underpinned by what we do as educators, and what we encourage or require students to do as learners, to support them in the achievement of learning outcomes.

Douglas in Hamalik (2001:172) claims that one learns only by some activities in the neural system: seeing, hearing, smelling, feeling, thinking, physical or motor activity. The learner must actively engage in the learning, whether it is of information, a skill, an understanding, a habit, an attitude, an interest, or the nature of task. In view of the description, learning activities mean any activities done by the students in the teaching-learning process.

The result of these activities is determined by what the teacher does and gives to the students. During the teaching-learning process, the teacher must

provide the activities that must be done by students themselves, because they will learn something if they are given an opportunity to do the activities on their own. By doing many activities, they will get knowledge, comprehension, and aspects of behavior. They will also be able to develop their skills that may be meaningful for social life.

Because of a large number of learning activities that can be done by students, Dierich in Hamalik (2001:172) classifies learning activities into eight categories as follows:

- *Visual activities*: reading, observing, demonstrating, looking at the pictures, etc.
- *Oral activities*: expressing something, asking, discussing, interrupting, formulating, giving advice, etc.
- *Listening activities*: listening to a conversation, a speech, radio, etc.
- *Writing activities*: writing an essay or paper, summarizing, doing a test, filling out the questionnaires, etc.
- *Drawing activities*: drawing maps, graphics, charts, etc.
- *Motor activities*: doing an experiment, dancing, farming, etc.
- *Mental activities*: responding, solving problem, analyzing, taking a decision, memorizing, etc.
- *Emotional activities*: feeling happy, tired, nervous, etc.

We can conclude that student learning activities is what students do in order to learn by the neural system: seeing, hearing, smelling, feeling, thinking, physical or motor activity, and in other side the teacher must provide the activities that must be done by students themselves because students will learn a lot if they

are given multiple chances to do the activities on their own. Doing many activities will enable students to obtain much knowledge, comprehension, and numerous aspects of behavior.

2.7 Procedure of Teaching Writing Narrative Text through Learning Community

Edelstein and Pival (1988:11) suggest that there are three steps of writing. These steps are used to make the writing more effective. The steps include:

1. *Preactivities*, refers to the selection of a general subject, restricting it, generating ideas, and organizing those ideas.
2. *While-activities*, denotes setting on the paper the ideas in the writer's mind into words, sentences, paragraphs, and so on.
3. *Post-activities*, concerns with evaluating the writing, dealing mainly with correcting (a) the content and the form, (b) the vocabularies, punctuation, and grammar, and (c) writing errors, word duplications, omissions and of course publishing.

Considering the statement above, writing steps consisting of pre-writing, writing and re-writing will be applied. The teaching of writing narrative text through learning community will be represented as follows (Edelstein and Pival, 1988, p. 12):

1. *Preactivities*

The teacher stimulates students' background knowledge by giving questions and explanations about narratives story they might have ever read or heard of. The

teacher also explains about the steps that the students should do in completing narrative writing task through learning community.

2. *While-activities*

1) Pre-writing

Pre-writing is the first stage in the writing process, begins long before the writer puts thoughts into writing. The experiences, observations, and interactions that students have prior to entering the classroom have an impact upon what they will write and how they will write it. Within the classroom, pre-writing prompts and activities can be integrated into the writing process as scaffolds by teachers to help students generate ideas for their writing and to practice the thinking skills inherent in the activity. There are two activities in pre-writing:

A. Getting ideas

Ideas come from lots of places, but the one place they never, ever come from is a sheet of blank paper. Getting ideas isn't usually a matter of having one giant brainstorm. More often, it's a matter of gradually accumulating a little idea here, another little idea there. Eventually they all add up.

Making a list

Making a list (or 'brainstorming' or 'think-tanking') is a form of pre-writing brainstorming activity to generate ideas. The student mind can flit around the topic quickly. The students don't have to write a list in sentences, so they don't get bogged down trying to think of the right words. The student can just write anything that comes to mind. A list is the easiest, least threatening way to start writing. Start by working out what is the single most important word or phrase in

the assignment. This is the key word. Write that at the top of a blank page and list anything that comes into your head about it. For example, when asked to write a piece with the title ‘Magic Crystal’, the student will think of the key word; it might be ‘magic’ or ‘crystal’. He will begin with and start listing everything that comes into their mind about the most important word. Here’s what may come out.

"MAGIC CRYSTAL"

handsome man
big castle
ugly queen
wise husband
naughty prince
 ***** (Can't think of anything else)

black magic
in the middle of the jungle
ugly old women with her assistant
the dirty river
very old house
 ***** (Brain's stopped!)

crystal which has big magic
great power of love
full of magic
mystery of something
 ***** (Another dead end)

There's nothing brilliant here, but the student will get examples of three different situations of the story. That means the student have three ideas about the assignment now.

B. Choosing

This step is about having a look at all the ideas we've got and assessing them. This is where we start to discriminate between the ideas we definitely can't use, and ones that have some potential. To do that, we need to remind ourselves what our writing job is trying to do. Useful ideas and useless ideas often come together

in the same bundle. If the student never let the useless ideas in, the student will miss some of the useful ones too. Consider the example below from ‘Magic Crystal’ in the previous section.

"MAGIC CRYSTAL"

- ✓ *handsome man*
- ✓ *big castle*
- ✓ *ugly queen*
- wise husband*
- naughty prince*
- ***** (Can't think of anything else)
- ✓ *black magic*
- in the middle of the jungle*
- ✓ *ugly old women with her assistant*
- the dirty river*
- very old house*
- ***** (Brain's stopped!)
- ✓ *crystal which has big magic*
- great power of love*
- full of magic*
- ✓ *mystery of something*
- ***** (Another dead end)

2) While-Writing

A. Outlining

According to Langan (2008, p. 44), an outline is a working plan for a piece of writing. It's a list of all the ideas that are going to be in the piece in the order they should go. Once the student has got the outline planned, the student can stop worrying about the structure and just concentrate on getting each sentence right. In order to make an outline, the student needs to know basically what they are going to say in their piece; in other words, what their theme is.

Grenville (2011, p. 50) suggests that one way to find a theme is to think one up out of thin air, and then make all the student ideas fit around it. Another way is to let the ideas point the student to the theme, the student follow their

ideas, rather than direct them. As the student does this, the student will find that their ideas aren't as haphazard as the student thought. Some will turn out to be about the same thing. Some can be put into a sequence. Some might pair off into opposing groups. Out of these natural groupings, their theme will gradually emerge. This way, their theme is not just an abstract concept in a vacuum, which the student need to then prop up with enough ideas to fill a few pages. Instead, their theme comes with all its supporting ideas automatically attached.

One of the easiest ways to let the student ideas form into patterns is to separate them, so the student can physically shuffle them around. Writing each idea on a separate card or slip of paper can allow the student to see connections between them that the student would never see otherwise. Making an outline involves trial and error but it only takes seconds to move cards into a new outline. If the students try to start writing before the outline works properly, it could take the student all week to rewrite and rewrite again. In an exam, the student can't use card, and the student will gradually develop a way that suits the student. But doing an outline on cards even a few times can show the student just how easy it is to rearrange the student's ideas.

Another way to put the student's ideas into order so that the student's theme can emerge is to use the most basic kind of order, shared by all kinds of writing, i.e.:

- *A beginning*, some kind of introduction, telling the reader where they are and what kind of thing they're about to read. For imaginative writing, this is often called the orientation (working out where you are). It is where the scene is set and the characters are introduced. Beginnings might include: a description (of

characters, settings or objects), essential information (to place the reader in time and space), background information (to fill in some essential past information).

- A *middle*, the main bit, where the student say what the student are there to say. For imaginative writing, this is sometimes called the complication where the initial situation is complicated by some new factor. It's where the action gets going, and we see how the character responds. A middle might include: an incident that sets off a chain of cause and effect, character development, a response by the characters to what's happening, a revealing of how the characters feel about what's happening (evaluation), and dialogue.
- And *end*—some kind of winding-up part that lets the reader knows that this is actually the end of the piece. This is often called the resolution in imaginative writing. It's where the complicating factor is resolved or defused in some way. An End might include: a punch-line or sudden reversal, a surprise twist, a drawing-together of different story threads, a broadening-out effect, pulling back from close-ups of characters and action, a focus on an image that resonates with the meaning of the piece. Exactly what's inside the compartments of Beginning, Middle and End of a piece of writing depends on whether it's a piece of imaginative writing, an essay or some other kind of writing.

Let's see an example of outlining below:

"MAGIC CRYSTAL"

beginning

*a handsome man live in a big castle
the man live with an ugly queen
they have not childrens
the queen has a strange disease*

middle

*the handsome man was suspicious with the ugly old woman and her assistant
villagers said the women are witches
they lived far from the village
the handsome man asked the ugly women about the rumor
the ugly women clarified the truth*

end

*the man followed the ugly women's advise
looking for a magic crystal
the crystal was discovered
the queen was cured, turned beautiful*

B. Drafting

One of the occupational diseases of writers is putting off the dreaded moment of actually starting to write. It's natural to want to get it right first time, but that's a big ask, so naturally the student put it off some more. However, unless their sitting for an exam, the student can do as many drafts as the student need to get it right. First drafts are the ones writers burn so no one can ever know how bad they were.

Redrafting can seem like a chore, but the student could also see it as a freedom. It means that this first draft can be as rough and 'wrong' as the student like. It can also be (within reason) any length. The student will add or cut as the student need to, to make it the right length, so the student doesn't need to worry about length at the moment. Writing is hard if their thinking. Anything the student can do to make a first draft not feel like the final draft will help. Writing by hand

might make it easier to write those first, foolish sentences. Here is the drafting of the previous ideas on 'Magic Crystal'.

"MAGIC CRYSTAL"

a handsome man live in a big castle. He is king of a beautifully land. The man lives with an ugly queen. She was not beautiful anymore because his deases. they have not childrens. They are not happy because the queen has a strange disease.

Not far from their castle live ugly old woman and his assisstan. A rumor among the villager say that the queen;s deases because of the witches, and the witches are the ugly old women and her assistan. the handsome man was also suspicious with the ugly old woman and her assistant. villagers said the women are witches. they lived far from the village. the handsome man decided to asked to the ugly women about the rumor. the ugly women clarified the truth. She said that she is not a witches. She also explain about the deases of the queen. She asked the man to looking for a magic crystal. The magic crystal was in the highes peak of snowing mountain in the west of that land.

the man followed the ugly women's advise to looking for a magic crystal. The journey is very challenging. There was so many wild animals and also devil. After a month he could reach the peak of mountain and the crystal was discovered. He back to his land with bring the magic crystal. In the castle the queen is waiting with the ugly old women and his assistant. The ugly old women and her assistant say a magic spells and the queen was cured and turned beautiful again. Finally they lived happily eve after.

C. Revising

Revising literally means re-seeing (Grenville, 2011, p. 80). It is about fixing the bigger, structural problems and, if necessary, re-seeing the whole shape of the piece. What this boils down to is finding places where you need to cut something out, places where you should add something, and places where you need to move or rearrange something. Revising doesn't mean fixing surface problems such as grammar and spelling. That's what's called 'editing'.

Two-step revising

There are two quite different features the student has to do when revising. They are to find the problems and to fix those problems.

a. Finding the problems

Coming to the student own work fresh is one of the hardest things about writing (Grenville, 2011, p. 82). Somehow, the student have to put aside everything the student know about the background of the piece what the student intended, the real situation it might be based on and react to what the student has actually got. If the student wants to find problems before the readers do, the student has to try to read it the way they will. That means reading it straight without stopping, to get a feeling for the piece as a whole. Read it aloud; if the student can it will sound quite different and the student will hear where things should be changed. Don't waste this read-through by stopping to fix things, but read with a pen in the student hand.

Langan (2008, p. 56) suggests that when the students come to something that doesn't quite feel right, put a squiggle in the margin beside it, then keep reading. Trust the student gut feeling. If the student feel that there's something wrong even if the student don't know what it is the readers will too. Time helps the student come to a piece freshly. Even fifteen minutes while the student take the dog for a walk helps the student get some distance on what the student has written.

If the student are working on a computer, the teacher strongly recommend that the student print it out (double-spaced) before the student start revising. Things always look better on the screen more like a finished product. But right

now the student don't want them to look any better than they really are the student want to find problems, not hide them.

The first time the student reads the piece through, ask them to think only about these questions:

- ✓ Have I repeated myself here or waffled on?
- ✓ Is there something missing here?
- ✓ Are parts of this in the wrong order?

b. Fixing problems

After the student has read the piece through, go back to each of the squiggles the student made, and work out just why it didn't sound right.

- If you repeated something, you need to cut. Here are some features that might need to be cut:
 - ✓ unnecessary background information (for example, starting the story too far back, so it begins too slowly);
 - ✓ over-long dialogue (less is more with dialogue);
 - ✓ descriptions of characters that only tell your readers what color their eyes are, not who they are;
 - ✓ things that have already been said;
 - ✓ things that readers have already worked out for themselves;
 - ✓ anti-climactic endings that keep going after the audience has left the show.

- If you're missing something, you'll need to add. Here are some aspects that might need to be added:
 - ✓ something that the student know but haven't told the reader (the age or sex of the narrator, for example);
 - ✓ a picture that the student have in their mind's eye but have only summarized for the reader (where the student has told instead of shown). For example, 'It was a shabby house' a summary could become 'Tiles were missing from the roof and the verandah sagged at one end...' a picture;
 - ✓ extensions to parts that were just getting interesting;
 - ✓ material that balances the story better (for example, if it takes a long time to set the scene then the main action is rushed);
 - ✓ the kind of detail that makes a story come to life: the personality of characters, the atmosphere of a setting, significant details;
 - ✓ dialogue which can enliven a dull story and speed up a slow one;
 - ✓ a punchier opening and/or ending adding the GOS and the GFS.
- If parts are in the wrong order, you'll need to move things around. Here are some parts that might need to be moved around:
 - ✓ parts of the story that jump backwards and forwards in time in a confusing way;
 - ✓ parts of the story that jump between characters in a confusing way;
 - ✓ dull background information that interrupts a dramatic moment;
 - ✓ essential background information that's given too late;

- ✓ a static opening (for example, a long description) that could be moved into the body of the story;
- ✓ parts where the climax or a secret is given away too soon, which would be better placed later.

The story of 'Magic Crystal' in the drafting stage could be revised to be the following.

"MAGIC CRYSTAL"

a man live in a big castle. He is handsome, rich, and generous. He is king of a beautifully land. The land is very prosperous. His people love him very much because they can live happily under the king. Unfortunately, the king is not happy because he has no parents anymore, so he live only with his wife, the queen. Beside, the queen has ugly face because she has a very strange disease. They have been married for many year but not have childrens. This make the king and queen very sad. They feel cursed by God.

Not really far from their castle live ugly old woman. A rumor among the villager say that the queen's deases because of the old waman. They say she was a withc who sent curse to queen. the king was also suspicious with the ugly old woman. the king decided to asked to the old women about the rumor. the ugly women clarified the truth. She said that she is not a witches. She also explain about the deases of the queen. She asked the man to looking for a magic crystal. The magic crystal was in the highes peak of snowing mountain in the west of that land.

the man followed the ugly women's advise to looking for a magic crystal. The journey is very challenging. There was so many wild animals and also devil. After a month he could reach the peak of mountain and the crystal was discovered. He back to his land with bring the magic crystal. In the castle the queen is waiting with the ugly old women. The ugly old women say a magic spells and the queen was cured and turned beautiful again. Finally they lived happily eve after.

3) Post-writing

A. Editing

Basically, editing means making the piece as reader-friendly as making the sentences flow in a clear, easy-to-read way (Langan, 2008, p. 37). It also means

bringing the piece of writing into line with accepted ways of using English: using the appropriate grammar for the purposes of the piece, appropriate punctuation and spelling, and appropriate paragraphing.

Why edit?

The researcher used the word ‘appropriate’ rather than ‘correct’ because language is a living, changing thing and the idea of it being ‘right’ or ‘wrong’ is less important than whether it suits its purpose, there’s nothing wrong with those things, but maybe not for a job !It’s all about being practical. If the student uses spellings that aren’t the usual ones, or grammar that isn’t what we’ve come to accept as ‘right’, it will distract the student’s readers. Instead of thinking ‘what wonderful ideas this person has’, they’ll think ‘this person can’t spell’. It will break the trance of reading. Readers can be irritated and troubled by unconventional usage. It’s the student right to make up new ways to do things, but expect to pay a price for it. In the case of a school essay, this price might be a lower mark.

Editing for grammar and questions to ask about grammar

Is this really a complete sentence? If not, it’s a sentence fragment. Has the writer joined two complete sentences together with only a comma between them? If the writer has, it’s a run-on sentence. Do the writer’s subjects agree with the writer? This is called subject verb agreement. Has the writer changed tense or person without meaning to? This is where the writing starts in one tense but suddenly shifts into another tense (‘I do this’ to ‘I did this’, for example) or starts being about ‘he’ and slides into ‘I’ somewhere along the line. Is one bit of the writer’s

sentence somehow attached to the wrong thing? It could be a case of a dangling modifier sounds weird, and it is.

Has the writer put enough commas in? Or too many? A comma's basic purpose in life is to indicate to the reader that there should be a slight pause in the sentence. Has the writer put apostrophes in the right places? Apostrophes are those little misplaced raised commas that occur in the middle of some words such as 'they're' or 'it's'. If the writer has used colons and semicolons, has the writer used them properly? A colon is ':' and a semicolon is ';'. If the writer has used inverted commas and brackets, has the writer used their properly? You use inverted commas 'quote marks' when you're quoting someone else's words exactly. This includes dialogue in imaginative writing and quotes in essays.

Has the writer put paragraph breaks in the best places? The basic rule for paragraphs is that every new idea should have a new paragraph. With imaginative writing this is often not clear cut ideas tend to flow into each other. Follow the basic rule, and when the writer's feel the ideas are taking a breath, or turning a corner, make a new paragraph. In any case, don't let the paragraphs get too long. A new paragraph gives the reader a chance to catch up with the writer. As a very rough rule of thumb, if a paragraph is more than about eight lines long (typed), try to find a place to cut into it and make it into two separate paragraphs. It will 'lighten' the texture of your writing and make it easier on the readers.

To take an example, the 'Magic Crystal' story in the previous section is edited to be the following:

"MAGIC CRYSTAL"

There was a man who lived in a big castle, and was handsome, rich, and generous. He was the King of a beautiful land, which was very prosperous. His people loved him very much because they could live happily under the King. Unfortunately, the King was not happy because he had no parents anymore; he lived only with his wife, the Queen, who had an ugly face because of a very strange disease. They also had been married for many years but had no children, which made the King and Queen very sad and think God had cursed them.

Not really far from their castle lived an ugly old woman, who was widely rumored as a witch who had sent a black-magic spells to the Queen. The King became more and more suspicious to the old woman; hence, he decided to ask the old woman about the rumor. The old woman clarified the truth that she was not a witch, and that she did not send any curse. She explained to him about the Queen's disease and asked the King to look for a magic crystal, which would help the King to heal the Queen's disease. The magic crystal was located in the highest peak of Snowing Mountain in the west part of the land, which was wrapped by heart-penetrating snowstorms all year long.

The man followed the old woman's advice to find the magic crystal, taking a very challenging journey to Snowing Mountain. On the way, the King met many wild and strange animals and also some creatures from the Darkness. After a month he could reach the peak of Snowing Mountain and the crystal was discovered. He soon returned to his castle, bringing the magic crystal, where the Queen was waiting for him with the old woman. Then, the old woman cast a magic spell to the magic crystal. A purple, bright light was expelled from the crystal and surrounded the Queen. The Queen, miraculously, was cured and turned beautiful again. Finally, the King and the Queen lived happily ever after with their people.

3. Post-activities

1) Sharing or publishing

Sharing, according to Grenville (2011, p. 151), provides students with an immediate audience. Some examples include the author's chair, which provides opportunity for students to share their writing aloud with the whole class; sharing in small groups or with a partner; and using bulletin board space assigned to a specific genre or to a class of students. At times, students should be provided with opportunities to decide if they wish to share their written work, and whether they will share in pairs, in small groups, or with the whole class.

The teacher should discuss or develop with students criteria for polished pieces. Post these or provide them as handouts for students to refer to as needed. These criteria (scoring tools/rubrics/checklists) should be given to the student prior to the start of the writing task. Check the class, have the students share their final compositions with classmates or with others in the community? After that they can post or publish students' work in the classroom and provide opportunities, when appropriate, for students to submit to publishers outside the classroom as well. Students arrive in the classroom at various levels in the developmental stages of writing, and it is the teacher's responsibility to assist students by encouraging, modeling, and supporting student growth when and where needed.