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AN ALTERNATIVE METHOD OF TEACHING CREATIVE LITERARY WRITING: A CASE STUDY OF EFL LEARNERS AT INDONESIAN UNIVERSITY

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ABSTRACT:

This paper discusses an alternative method for teaching creative literary writing course to students of English study program at university. Following the concepts of Raimes and Seow on how to teach writing course as the fundamental theory, this paper considers several steps or activities that are chronologically planned for creative literary writing (CLW) class for English major students at university level in Indonesia. Those are a. Introducing creative literary writing as a project; b. Reading and seeking some inspiring points from certain famous works; c. Finding inspiration for potential ideas to write; d. Determining setting, characters, and characterization; e. Outlining the plot structure as well as the forms of conflict; f. Developing creative writing of short story; g. Posting the works on Facebook to have comments and appreciation from audience, h. Discussing comments for revision, i. Submitting the revised one and reflecting on the lesson learned from the process of writing; and j. Assessing literary writings. These steps are a design of the so-called alternative method for CLW instruction in the context of writing a short story. In the implementation, the method offers students to use their creativity more efficiently, to build up their confidence to write, and more importantly to develop their English competence in writing or expressing their thoughts and feelings through a work of fiction.

INTRODUCTION:

McIntyre and McIntyre (2007) argue that creativity is a term much used but seldom defined. Most often in a lay sense, it is used only in relation to artistic activity where the term is often seen in sense of inspirational and romantic

views. In the inspirational view, creativity can happen when there is divine inspiration, so the creative writing process is tied with God's guidance (Light, 1996; McIntyre and McIntyre, 2007). In the romantic view, creativity relates to the power of feeling owned by someone. It is connected with the stimulation of powerful feelings, the creative literary writing happens. This notion is strengthened by William Wordsworth, an English romantic poet, saying that creativity happens as a result of a spontaneous overflow of powerful feeling (Barnet et al., 1963; Pokrivcak and Pokrivcakova, 2016; Nuriadi, 2016).

Regardless of how the creativity is coming up, creativity or being creative is very important. It essentially becomes a demanded skill expected by many people nowadays in the so-called millennial era (Yunus, 2018). As the situation is becoming more competitive in which people react to find their ways and spaces to exist, writing literary works is seen to be one of the most fruitful and promising ways to contribute. Although many people see this activity as a difficult and grappling task that requires writing talent, everyone has the potency to write literary works. It is the committed attitude or effort to awaken the potency that is often not enough to push into it. Therefore, it merely remains to be potency, not yet to become competence which refers to capability particularly practiced in writing. To reach competence, more attention needs to be given to creative writing courses in formal education, especially in language study programs. With this regard, most language study programs, including English study programs, in Indonesian colleges should consider inserting creative literary writing as part of their curricula. The Indonesian experts of language curriculum seem to disagree with some western experts, especially Vakil (2008), saying that no one can teach people to be great writers because becoming writers is about talent. This myth is dispelled by Bell and Magrs (2001) in their creative writing coursebook where writing is a possible skill to be developed and improved. Talent is a small part of becoming a great writer, as the larger part relies on conditioning and practicing. It is therefore believed that the capability of creative literary writing is competence and it can be learned and taught to people as long as they have the eagerness, enthusiasm, and commitment to be writers (Atmowiloto, 2002; Bell & Magrs, 2000). Yet, literary writing still experiences marginalization, not only in Indonesia but also in western countries (i.e. England) (Vakil, 2008).

The view saying that the impact of creative literary writing is less significant and unclear, however, is oversimplifying. All types of subjects may contribute to the development of learners' competence. Essentially, the way (how) the subject is undertaken and taught should be the main focus, above the content of the subject. Creative literary writing classrooms are still commonly adopting a conventional pattern of teaching (Tensen, 1996; Vakil, 2008) where a lecturer takes the role of "Mr./Mrs. Know-All" in front of the classroom. This situation is getting worse when the instructor has a lack of knowledge of literature and has little experience in writing literary works. Many creative writing instructors often experience difficulty in fostering a creative and

emotional environment while at the same time delivering technical and discursive writing skills (Hobsbaum, 1992). Thus, regardless of the components of teaching, creating an exciting environment for the students to freely talk and write on literature is mostly needed for this course. Tensen (1996) views that excited feeling from students as something crucial. He says:

“As English teachers we want to get our students excited about literature they read. We want them to talk about it, write about it, act it out, and see how the issues in the literature can relate to their lives....Sometimes we just need to hear about new ideas that show us another way of doing things.”

Reflecting on this view, a creative literary writing instructor should apply a teaching method that provides the feeling of freedom and convenience in writing literary works. Under these circumstances, the students will be more facilitated in imagining a story, and more inspired to put their creativity into writing works. Without the appropriate method, on the other hand, the writing environment can be less creative and inspiring for the students and may lead to a failure in teaching. That is why an alternative method of teaching creative literary writing is needed as a new pattern that can maximally facilitate the teaching of this subject. This paper discusses several learning activities implemented in the teaching of creative literary writing for university students who learn English as a second language in Indonesia. This idea is raised as an alternative method of teaching ‘creative literary writing’ (CLW). This paper presents several activities as a method of teaching CLW by considering the combination of in-class and out-class teaching-learning activities to propose a mixed-method and various use of media of instruction (i.e. social media / Facebook). This paper limits the literary works by focusing only on the genre of a short story for the class project. Each process of CLW is presented following the activity of weekly class meetings which were carried out in the form of workshops. The main motivation of writing this article is to share this method as an alternative in teaching CLW courses applied for EFL students at colleges or universities, especially in Indonesia. This method has been applied by us as the lecturers of the creative literary writing course at the English education department, University of Mataram, in the last five years. Considering the impact and the outcome of this method, writing this paper then meets its importance.

Writing, Teaching Writing, and Creative Literary Writing

Writing and teaching writing are two different fields that involve expertise or competencies. The first refers to someone’s ability in pouring out his/her ideas or thoughts in arrangements of written text (Supiani, 2017). Writing is seen as a process in which cognitive and metacognitive skills are involved (Larkin, 2009). Meanwhile, the latter refers to the teacher’s capability in guiding students about specific forms of writing at the level of word or sentence (in terms of micro context) and about the organization of their ideas (in terms of macro context) (Brown, 2004). The two areas are combined in the teaching of writing courses. Slightly different from a general type of writing, creative

writing can be defined as a non-academic writing activity that resulted in fictional narratives (Nettle, 2009), or non-fiction (Root & Steinberg, 1999), or unusually original representation of a given structure and language (Sharples, 1996). The main point is that creative writing is a free activity focuses on the development of thinking skill, and exploration of functions and value in writing to improve reading and writing skills (Essex, 1996; Shanahan, 2006; Shatil, Share, & Levin, 2000; Tompkins, 1982). By this definition, a creative literary writing course should focus on writing activities, which involve reading and analysis in the process. Creative literary writing is different from other types of writing activities, such as paragraph writing, essay writing, paper writing, and other subjects involving writing as the core activity (Austin, 2005). Creative literary writing is subject to writing literary works, especially in short stories. In writing the work, students can use their feelings, imagination, and experiences, besides applying their thoughts and logic at the same time. Applying these aspects, writing literary works can accelerate learners to be more thoughtful and matured (Sumardjo, 2001). Thus, the main objective of the teaching of CLW should allow learners to make use of their potencies in writing literary work, while at the same time training them to be writers, and developing their language competence to be more productive. In teaching writing, Raimes (2002) proposed ten helpful steps for lecturers to consider in designing writing courses. They are a. Ascertaining goals and institutional constraints; b. Deciding on theoretical principles; c. Planning content; d. weighing the elements; e. Drawing up a syllabus; f. Selecting materials; g. Preparing activities and roles; h. Choosing types and methods of feedback; i. Evaluating the course; and, j. Reflecting the teacher's experience. Seow (in Richard and Renandya, 2002) simplifies these steps into four fundamental stages underlying the writing process, which include planning, drafting, revising, and editing. Following the drafting stage, Seow additionally put forward responding, evaluating, and post-writing activities. Having these theoretical frameworks in mind, the writer tries to formulate an alternative method in the design of creative literary writing course for English language learners. For the planning stage, the students were introduced to CLW as a project and were instructed to gather information from previous literary works to facilitate the students in finding inspiration and ideas for a potential topic to write. In the drafting phase, the students design the setting, characters, and outline the plot structure as well as conflicts, before starting the real activity of writing literary works. For post-writing activities, the course was designed to have the students post their works on social media to open for comments from peers and other writers. Following these are revising and editing activities to complete the whole writing process.

METHODOLOGY

The approach applied in this paper is a case study in qualitative analysis. Creswell and Poth (2018) state that a case study begins with the identification of a specific case that will be described and analyzed. The key to case identification is that it is bounded, meaning that it can be defined or described within a specific place where the case is located and the time frame in which the case is studied. A researcher then may make use of several sources of data

to get ample information upon an issue or a case being discussed. The hallmark of a good qualitative case study is that it presents an in-depth understanding of the case. With this approach, this paper focuses its case study on the teaching method of creative literary writing (CLW) for Indonesian students of the English department at university. One of the compulsory courses they have to take as students of the English department is the CLW. In other words, the objects of this study are the so-called alternative teaching method conducted by a lecturer in the CLW course and the students' activities in showing their creativity for short story writing. The sample for this study is only one class comprising 30 students. Hence, to obtain an in-depth understanding of the application of the teaching method for the course, there are several sources of data users such as syllabus, the students' works, people's comments or inputs on Facebook, and students' testimonies taken from interviews. From those sources, this paper is therefore expected to uncover the so-called teaching method for the course more comprehensively to develop an alternative method for language lecturers when teaching the course for EFL learners at the university level.

Introducing Creative Literary Writing as a Project

In the initial classroom practice, the first thing commonly implemented by an instructor of creative writing is delivering an introductory remark on the general concept of creative literary writing. This activity covers the description of the essential meaning of 'literary', 'creative', and 'writing a literary work'. The main point is that writing literary work is not fully the same as writing a scientific paper. In writing poetry, for example, it is not led by the demands of the audience, but the writer should bridge the demands of the new academia and the responsibilities to his creative disciplines (Freeborn, 2016). Unlike writing a scientific paper, writing literary works requires one's potencies to think creatively, logic, sensitive, well-informed, and have a sense of poeticness to meet these demands. The course meeting where a lecturer introduces the model of teaching process serves as the first step of teaching creative writing.

Subject	: Creative Literary Writing
Credit	: 2 Hours
1. Goals	
a. Students are able to concretize and apply profoundly their acquisition and capability on literary theory and writing skill	
b. Students can practice their English proficiency or competence in writing literary writings	
c. Students are able to write some sorts of literary works using their knowledge, thoughts, talents, and competencies in frame of art	
d. This subject endeavors to awaken students' awareness to be real writers as their professions	
2. Literary Work focused in this Project: Short Story	
3. Class Activities	
1st Meeting: Introduction and distribution of syllabus and materials to read	

(the Law of Life and pelajaran Mengarang)
2nd Meeting: Discussing and Finding out inspiring points/lessons from the two works.
3rd Meeting: Practice 1: Finding inspiration for potential ideas writing short story
4th Meeting: Practice 2: Determining setting, character, and characterization
5th Meeting: Practice 3: Designing or outlining conflicts and plot structure, including how to open and to end the story
6th Meeting: Process of real writing short story
7th Meeting: Submitting the short story (version 1) and start posting the work in Facebook
8th Meeting: Collecting the inputs and comments from public about the work for revising the work
9th Meeting: Doing discussion with lecturer related to revision of the work
10th Meeting: submitting the revised short story (version 2) and reflecting the “new” experience becoming writer
11th Meeting: Practice 2: Reporting the work publication
4. Recommended References as Guide
a. <i>Mengarang itu Gampang</i> (Arswendo Atmowiloto)
b. <i>Introduction to Literature</i> (Sylvan Barnett, et al.)
c. <i>Pengantar Teori Sastra</i> (Wahyudi Susanto)
d. <i>The Longman Writer: Rhetorical and Reader</i> (Judith Nadell, et al.)
e. <i>Mahir Menulis: Kiat Jitu Menulis Artikel, Opini, Kolom, dan Resensi</i> (Mudrajad Kuncoro)

Figure 1. Syllabus of Creative Literary Writing Course

Moreover, the syllabus for the course is introduced in complementing the introduction to the course, as shown in Figure. 1 below. The distribution of the course syllabus to the students is an inherent part of putting the literary writing work as a project in one semester. The course syllabus provides early information for the students on the course’s expectations and activities. Syllabus functions as a guiding tool for either lecturers or students in a process of teaching-learning (Parkes & Harris, 2002). Without it, the class activity might be digressing and pointless. To create interesting and professional nuances, the syllabus for the CLW course was designed to reflect novelty and interesting learning points. This is what is then called “an alternative method”. It involves planned and structured activities such as: a. Introducing creative literary writing as a project; b. Reading and seeking some inspiring points from certain famous work; c. Finding inspiration for potential ideas to write; d. Determining setting, characters, and characterization; e. Outlining the plot structure as well as the forms of conflict; f. Developing creative writing of short story; g. Posting the works on Facebook to have comments and appreciation from the audience, h. Discussing comments for revision, i. Submitting the revised one and reflecting on the lesson learned from the process of writing; and j. Assessing literary writings. These ten activities are

chronologically implemented in CLW class, with a focus on producing a short story as a creative literary project. The selection of short story as the focus of this writing class due to its several beneficial functions in EFL context, as summarized by Erkaya (2005), which includes motivational (encourage learners of different proficiency levels), literary (a representative sample to introduce literary elements), cultural (transcend the culture embedded within the story) and higher-order thinking benefits (facilitate writers to analyze and think critically).

Reading and Seeking some Interesting Points from Famous Work

Students taking this subject are aware that the main activity they will come across in this subject is writing, which requires them to use their potencies to pour out their thoughts and feeling in a poetic sense. This issue might be very difficult for many people who are not familiar with such an activity. In internalizing the world of literature, creative literary writing needs to lead the students to come into, and feel the world of literature. In doing so, the students were introduced to famous literature, especially English and Indonesian short stories. Reading qualified and famous literary works is believed to be a good source of learning for creative literary writing (Sumardjo, 2001). Jolley (1996) added that copying out the chosen literary works such as poems and passages of prose is recommended to develop a feeling for the rhythm, the energy, and the beauty of language. With a focus on a short story, students in CLW class were given samples of English and Indonesian short stories. Of all the samples provided, the students selected two short stories they were familiar with, “The Law of Life” by Jack London, an American writer, and “Pelajaran Mengarang” (Learning to Compose) by Seno Gumira Aji Darma, an Indonesian writer. The students were given time to read the two stories in a week. They were assigned to take note of important points on how plot and suspense are constructed, how problems and conflicts are narrated, how characters and setting are described, and how the story is started and ended, as inputs and references for their literary project. In a follow-up activity, the students discuss their notes with the class instructor. Some students, however, focused more on the contents and messages of the stories. In “The Law of Life”, the students found that the value of human beings was so none when he got old as shown by Sit-Cum-Tu-Ha’s life. His family left him and let him died alone due to his uselessness among the member of his family and group. In terms of “Pelajaran Mengarang”, the story tells the life of being ‘a prostitute’ and being a good mother altogether as shown by Mirna. She struggles to be a professional prostitute and at the same time, she has to be a good mother in which she pours out her love and attention to her daughter. She (Mirna) even does not want her daughter to be a prostitute as she does professionally and therefore she often prays to God while crying at night for her daughter’s safety and bright future. Understanding the contents and the messages, as shortly mentioned above, students are, in the end, finding out a good model of short story that they should refer to. Having analyzed the literary samples, the students gained a better understanding of the characteristics of short stories and were more enthusiastic and prepared to start

their literary writing project. Through this activity, learners experience using literary works as a source of knowledge. To start their literary writing project, the students need to be guided to build their enthusiasm to create a literary work. Therefore, at the end of the class meeting, the class instructor should encourage the students to find out inspirations to write.

Finding Inspiration for Potential Ideas to Write

Another important element in creative literary writing is the need to have the inspiration to come up with potential ideas to write. Hornby (1974) defines inspiration as (1) “influence(s) arousing creative activity in literature, music, art, etc.; (2) person or thing that inspires; good thought or idea that comes to the mind; and (4) divine guidance held to have been given to those who wrote the Bible.” From these definitions, it can be inferred that inspiration is not fully the same as idea or notion. It comes earlier than the idea. Laird (2003) described it as a stimulant to creative activity in the form of stimulus, motivation, and influence. It is a kind of embryo of idea or topic to write about within a literary work. Writing a literary work needs a kind of “engineering” of mind and feeling. It means that someone needs to let them do dialogue in ones’ selfness in the context of reflection or contemplation. Inspiration can be found everywhere, and it can come from anything. The problem is one’s readiness and sensitivity. Not everyone has these two potencies in themselves. Once someone gets ready and sensitive, he or she may be directly affected and finally use any phenomena to be an idea or a topic to write. Therefore, one needs to open hir/her mind and heart to see phenomena. To have the inspiration, a learner should read, see, and hear many sources for his prior knowledge or repertoire. To seek inspiration, the students were given the time to condition themselves in finding out inspiration. One way is to find out a certain place that may stimulate the presence of inspiration. Students may visit seashores or rice fields, or any other places where they assume convenient for finding inspiration. At this point, the teaching-learning process is spaceless and not restricted in the classroom. Any place may serve as a classroom, and thus a source of inspiration. During their time finding inspiration, the students have to be always ready with their notes whenever inspiration to write comes. The length of time provided to find inspiration is about a week. The students should have come up with ideas and topics for their writing project within a week. The students can have more than one possible topic. In class, the students can discuss their ideas with the lecturer/instructor. They were given 5 to 10 minutes each to present and discuss their ideas. As a result of the discussion, the students were given the flexibility to choose one topic, or if possible to combine their ideas for their writing project. Most likely, the students were asked to combine their ideas. The purpose of this activity is basically to guide and facilitate the students to strand their findings into idea or topic for their writing project.

Determining and Designing Setting, Characters, and Characterization

In the beginning phase of the writing project, the students were directed to start working on the setting and characterization for the story. The setting, characters, and characterization are all the intrinsic elements of fiction, and the short story is one of the prose fiction. Abrams (1971) said the setting of a narrative work is the general locale and the historical time in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place. In other words, setting mostly deals with three items i.e. the time, the place, and the situation. Hence, character(s) refers to the participants, people, or actors who are appearing and/or involving in the actions of the story (Nuriadi, 2016). It is only that, however, the term character also refers to the presence of attitude, desire, emotion, and moral principle which are owned by a particular participant or person in a story (Nurgiyantoro, 2007). Meanwhile, characterization refers to (a) the concept of how characters' performances are developed in the actions and/or events of the story and (b) the way or method used by an author to present a character in storytelling. In this regard, an author may use either indirect presentation (showing or dramatic method) or direct definition i.e. telling explicitly the performance of characters in narration (Remmon-Kenan, 2002; Nuriadi, 2016).

In this teaching-learning process, the students were directed to design the three intrinsic elements of their story i.e. characters, characterization, and setting. When finished with the design elements, the students discuss their design with the instructor in a class meeting. Attention was given towards (a) the enrichment of students' knowledge about the setting of the story, and (b) the plausibility of names of characters, physical and mental appearances of the characters. For instance, it would be inappropriate if the students determine Lombok and Sasak people as the setting and the characters of the story while using Western names like George, Richard, or Peter to name the characters.

Outlining the Plot Structure and Conflicts

The next step of the writing is to outline the plot structure and conflicts of the story. Abrams (1971) describes the plot as a structure of events in a narrative work, as these actions are ordered and rendered toward achieving particular emotional and artistic effects. In line with Abrams, Baldick (1990) says that plot is the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize the relationship between incidents and to elicit a particular kind of interest in the reader or audience. Based on these two experts' arguments, plot, as one of the intrinsic elements of prose fiction, is looked to be much more important compared to other intrinsic elements. In brief, the plot is the narrative structure where a story has several parts or phases, namely: exposition, conflict, complication, climax, anticlimax, and resolution. As the structure of a story, a plot is like a trunk of a story, without which a story cannot be built and developed. Thus, the plot has an essential role in storytelling. In creative literary writing, the students need to

design the plot of their story based on the ideas that they have come up with. For the short story project, the students were directed not to write a complex and complicated plot, but to formulate a simple and interesting plot. An important part of the plot that requires careful attention is the design of conflicts. A conflict is an event where problems in the story happen, and as a part of the plot, the conflict is particularly talked about and formulated by the writers in creative literary writing (Atmowiloto, 2002). The source of suspense of a story comes from this phase. There are two kinds of conflict, inner conflict, and physical conflict. The first conflict refers to psychological constraint in the context of sadness, loneliness, disappointment, and so on. Meanwhile, the second conflict refers to the ones which can be seen or shown by one character to another one, such as quarrel, debate, killing, riot, and so on. So, it can be in the form of social constraint i.e. conflict between or among individuals (Nuriadi, 2016).

In the process of outlining the plot, the students were given a week to develop a plot of their story, which was grounded in their ideas and topics. When finished, the students had to report their outlined plot and conflicts for class discussion with their peers and instructor to formulate a more interesting and sharper plot. At this stage, the instructor most likely provides suggestions for those who still have problems in outlining the story plot. This activity is aimed to have the students write more interesting, unique, and meaningful stories, which afterward can be better enjoyed by the readers.

Developing Creative Writing of Short Story

As the purpose of the creative literary writing course in this case is to write a short story, the students at this stage were asked to develop all of the story elements (setting, characters, plot, conflicts, etc.) that have previously been formulated into a short story. This phase of creative literary writing is the most challenging and the one that requires the most potencies, knowledge, feelings, mood, and concentration to be presented altogether. In this process, students have to use the power and streams of their feelings. They have to involve in the “world” of their stories. They also need to arouse their fictionality or imagination during the process. This process shows how writing literary work is about composing a work of art, and that its writing process is more artistic, not aesthetic (Nurgiyantoro, 2007; Nuriadi, 2016). Therefore, the strengths and limitations of the short story are fully dependent on the author, not the reader. In developing the story, writers have to consider two things in the sense of the presence of their short stories. They need to take into account the form and the content (Abrams, 1971, Pradopo, 1995) of their works. The form here refers to the uses of language, especially dictions, while the content refers to ideas, conflicts, and messages of their works. To have the students focus and concentrate on their literary works is imperative for this activity to finish on time. The class was expected to submit their printed works in a week in which it is written in Times New Roman, 12 font, double space, using A4 paper, and the length for the writing work determined to be a minimum of five pages. These requirements have been previously announced to all of the

students in the class to abide by, and violation of the rule may affect its assessment. The submission of the students' works was further checked, and individual feedbacks were given with approval to proceed to the next step or phase of their creative writing, that is to post the short stories on Facebook. The students with major revisions were given time to revise their works and submit for a second check to get approval to proceed. Although sounded technical, these steps may condition the students to be in the mood for creative literary writing as well as to be formally supervised. The results of the students' literary works (short stories) have surprisingly shown potency to be published in famous literary magazines. Most of the works tell stories about love, affection, loyalty or obedience, piety, and betrayal. Interestingly, the way the topics were presented is full of suspense. For example, a student's short story entitled "The Little Fighter", talks, as the general idea or theme, about the meaning of obedience and love to a family. In the beginning, this work sounds prevalent, since it is presented through common words and narration. However, after coming to the conflict and climax, the story gets its peak telling how a protagonist sacrifices herself to not continue her study despite her rightful achievements at a school for the sake of finding a job and supporting her sick father and the rest of the family. The writer narrated a character with high responsibility and sacrifice who put aside her dream to be a teacher for assisting her family. This story reflects how well the student was able to create an enticing plot for the literary writing project.

Posting the Short Stories through Facebook

As they finished with their short stories, the students were then required to post their works to have them enjoyed by the public, including their classmates and peers. Besides posting their works on their Facebook wall, a Facebook group, Creative Literary Writers Club, was chosen as another medium for the students to publish their literary writings. This requires the students to have a Facebook account and to join the group. This group was created by Nuriadi in 2014. Since its inception, the group has had 4,408 members from various countries. The group is actively used by its members to post and /or introduce their literary works.

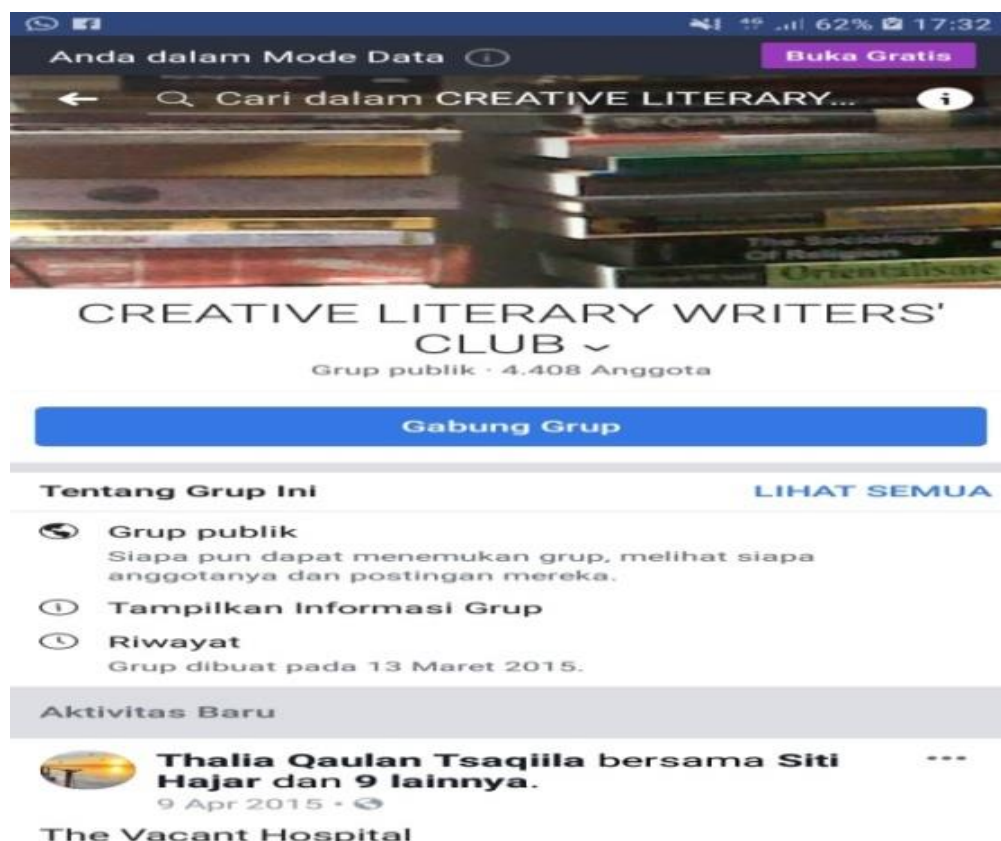


Figure 2. Example of Students' Creative Literary Postings

The posting is aimed to let people or the public know about the works and the authors for their talents. Receiving appreciation, comments, feedback, and suggestions from others is encouraging for the students, and can raise their confidence for creating later literary works. Posting short stories on Facebook can be momentum for writers to build up their confidence in writing, and to make them aware of their potency as writers. For some writers, this moment may lead them to see writing literary works as a fruitful area for their future careers. Figure 3 shows an example of a student's post of a short story. In addition to posting their short stories, the students had to comment on each other's works as well. The students were required to comment on at least 20 students. The number of comments that a student received also contributes to the final assessment of their works for the course. Students receiving comments from more than 30 people will get a better score. The score is even better for those receiving comments and appreciation from foreign people (foreign members of the group). The students were therefore encouraged to actively update and control their posted works in the group. Most of the comments that the students collected were positive and encouraging. For instance, a student posted work entitled "The Vacant Hospital" managed to get 69 comments from people of different countries, which are mostly positive for the author. This method of learning has gained much appreciation and positive comments from the students as a new and enjoyable medium of learning. Social media serves as a medium for new writers to upload their literary

works, making it possible for the writers to showcase their works. The use of Facebook with an enormous number of users throughout the world may also benefit writers to exhibit their works to the world at no cost.

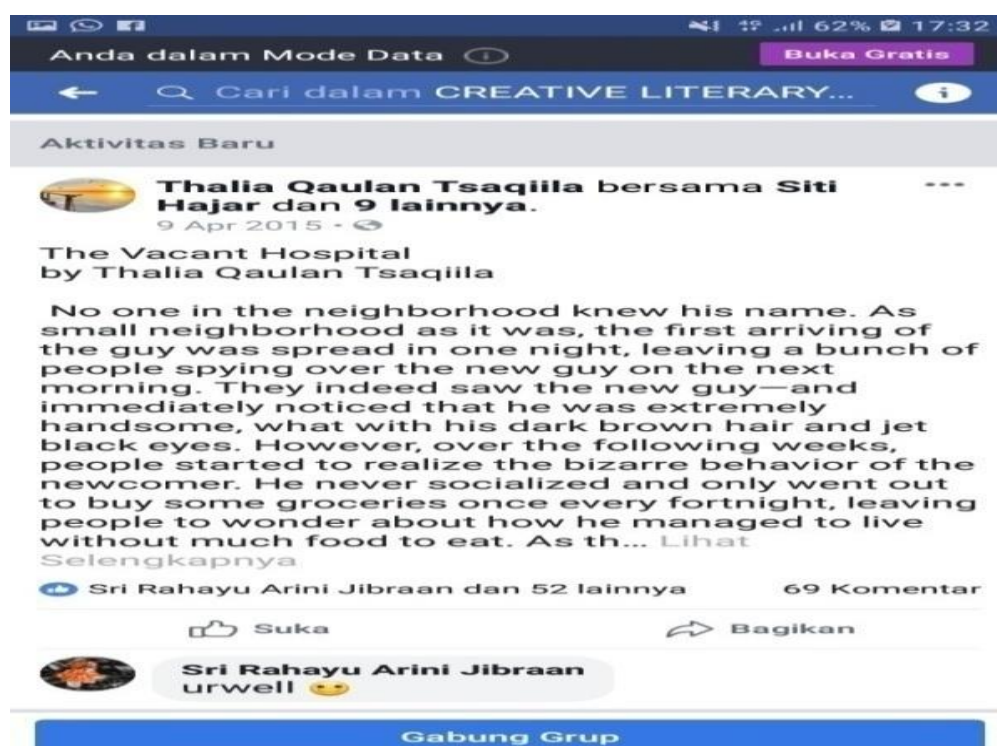


Figure 3. Example of Students' Creative Literary Works

Discussing Comments for Revision

In the design of this creative literary writing course, the comments obtained from the public and classmates have a crucial role in the overall learning process. The comments are seen as feedbacks and/or inputs for the authors to take into accounts for later revision. Either positive or negative comments can be very constructive for the writers and their works, and therefore should be considered for future improvement. The comments are likely related to the uses of language, spelling or mistyping, grammatical errors, and the plausibility of the events of the short stories. Some examples of the comments are presented in Table 1.

In the revision process, the students could first discuss the comments they obtained with the instructor. Some critiques related to the elements of literary works (i.e. plot, setting, characters, etc.) might need careful attention from the class instructor for better revision. All of the students were demanded to revise their works for finalization. The revision is expected to improve the quality of literary works produced at the final stage. The revised version of the students' works was submitted as their final product for the creative literary writing class on a short story.

Table 1. Examples of Commented Aspect

Short Stories	Comments	Aspects
The Vacant Hospital	<i>"...I found a mistake on the word "arriving". I think it should be "Arrival"</i>	word choice
	<i>"What is your reason not to give a name for 'the guy'? for me, it will be better if you named the character. However it is just my opinion, lol"</i>	Character
Destiny	<i>"Ow...What a good story, I like the plot you arrange, and also I can get the point of this story, but I dont forget to pay more attention to your grammars and re-check the tenses that you use in this story. good job."</i>	plot, grammar
	<i>"plot was good, the story itself was touching...You just need to fix some of your grammars, especially when you used past tenses and adjectives. Keep it up!"</i>	plot, grammar
The Dawn of the Legend	<i>"I like the conflicts in your short story, and how the main character live his life is so inspiring. However if it is decribed more detailed on the setting would be more intereing. Sorry for this comment."</i>	conflict, characters
	<i>"This is such a good story. But, I wish I could more clearer ending, please."</i>	plot (ending)

Submitting the Revised Short Story and Reflecting on the Lesson Learned

Revising is a common thing to do in writing. An adagio in creative writing says: "there will be no perfection in the first typing". It means that revision is always undertaken if the work gets better (Atmowiloto, 2002). Bishop (1998) pointed out the importance of revising to encourage the author's autonomy, authority, and ownership of his writing piece. However, people are sometimes unaware of this condition, as they became very reluctant to cope with the same things. At this point, the class instructor had to be able to encourage the students who were mostly at the beginning stage of their literary writing, to pay more attention to revising their works. The students need to be aware that better products will result in better evaluation. Moreover, it may provide input for the betterment of teaching method in the next-year creative literary writing class. Within a week, the students had to submit the final version of their works. The final results of the works submitted did show better quality of writing. These final products were also posted through Facebook. Having submitted and posted their final products, the students wrote their opinions

reflecting on the lesson learned from their experience writing a literary work. The students' opinions vary from commenting about the teaching method to a more personal comment on contributing through their literary works, or on their intention to pursue a career as literary writers. This fact can be seen from the following testimonies:

Table 2. The Students' Reflection on the Lesson Learned through the Literary Writing Project

Students	Reflections
BW	<i>I feel now confident to be a writer. I am obsessed to be a famous writer. Please give me chances to always post my works in the Creative Literary Writers' Club.</i>
TQT	<i>Thanks a lot Sir for giving me chance to be a writer. Now I start inhaling the spirit air to be a writer after attending this class!</i>
DN	<i>Writing literary works is always enjoyable. This hobby is now growing up after joining this Creative Literary Writing class. May God bless you, Sir. I will always remember your suggestions. I hope someday I can publish a novel.</i>
NB	<i>This is the first experience for me to write a story. I really enjoy it. Gosh...I once hated literature. but now I fall in love. The class is so exciting. My vocabularies of English are getting better.</i>
SLD	<i>I want to be a writer! I have got the steps to write a short story now, Sir. Nobody can stop me. I want to give something to other people with writing. My English yeah...It's worse! But, I promise it will be better and better if I practice writing. Thank you, Sir.</i>
LMA	<i>Studying English can be from many ways. Writing literature is one of the ways. After doing CLW, I understand my vocab is very poor. Consequently, I always bring English dictionary wherever I go and try to open it as often as possible.</i>

Criteria	4.Excellent	3. Good	2. Fair	1. Poor
Image	Maximal use of significant details (there is no or just 1 abstraction, generalization and judgment)	Several use of significant details (they are significantly more than abstractions, generalizations and judgments)	Minimal use of significant details (they are significantly less than abstractions, generalizations and	No use of significant details (sole use of abstractions, generalizations and judgments)

A s s e s s m e n t			judgments)	
C h a r a c t e r i z a t i o n	Maximal use of characters' physical appearance, action, thought, symbol, etc. To reveal characters (complete indirect characterization)	Several use of characters' physical appearance, action, thought, symbol, etc. to reveal characters	Minimal use of characters' physical appearance, action, thought, symbol, etc. to reveal characters	No use of characters' Physical appearance, action, thought, symbol, etc. to reveal characters (complete direct characterization)
V o i c e	Maximal use of images to make the voice appealing	Several use of images to make the voice appealing	Minimal use of images to make the voice appealing	No use of images to make the voice appealing
S t o r y	The use of narrative to convey purpose.	-	-	No use of narrative to convey purpose (purpose is conveyed through formal statement)

ative literary writing, the assessment should be put on two sides, namely: the final result (product) and the process of writing. For the final grade, 60% is accounted for the writing products, and 40% is accounted for the process of writing. The writing product will be measured using four levels of achievement as proposed by Mozafarri 2013) i.e excellent, good, fair, and poor. The writing is classified as 'excellent' providing that it demonstrates excellent use of the criterion. It is categorized as 'good' when the work falls in this level the criterion is partially achieved, and 'fair' when the criterion is minimally achieved. However, if the writing in this category does not meet the criterion in any respect, it then falls into the 'poor' category. Mozafarri (2013) explained these levels into criteria for a specific estimation of the students' writing (See Table 3).

Table 3. Creative Writing Rubric (Mozaffari, 2013)

In terms of assessing the process of writing, several other features related to the student's efforts in composing and revising their works throughout the process of writing the project should be considered as the center of this assessment. The first feature is to check the completion of all aspects of the short stories that need to be included. The works with missing elements will be marked as 'incomplete', and therefore received point reduction. Under this condition, the student should be given an opportunity or additional time for revision. The second is to check whether or not the students submit their projects as scheduled. The student who failed to submit on time should receive a point reduction for each day of his late submission. In addition, all drafts of the writings should be submitted in a bound portfolio to ease the assessment process. This process of assessment is considered more comprehensive where teaching writing, particularly creative literary writing, is, in fact, not only about the final result of writing, but it is also about the process of how the work is constructed, written, and evaluated to be a real literary work.

CONCLUSION

Creative literary writing is a course that requires more concern in terms of its design, implementation, and assessment. Different from the academic type of writing in general, the course requires writers to be more creative, independent, and released in expressing narratives. In the beginning stage, there is a need to introduce and familiarise new writers with the concept of literary writing. This should not restrict writers' ideas, but it is supposed to sustain writers to liberate their thoughts and feelings. Thus, writers need to be inspired throughout the process of writing a literary work. Moreover, discussion of ideas and story outlines, as well as revisions of drafts should be accepted as tasks that completed the writing process for a better quality of writing products. The role of media of instruction such as social media to publish the works add more motivated nuance to the overall process. All of these elements formulate an alternative method for teaching the course. Specifically, several activities are chronologically planned based on the concept of teaching writing proposed by Raimes and Seow, which includes an introduction to creative literary writing as a project; reading and seeking some inspiring points from certain famous work; finding inspiration for potential ideas to write; determining setting, characters, and characterization; outlining the plot structure as well as the forms of conflict; the real activity of writing on the work; posting the works in Facebook to have comments and appreciation from the audience; discussing the people's comments with the lecturer for revision; submitting the revised one and reflecting the lesson learned from the process of writing; and the assessment of creating writings. These step-by-step activities are expected to focus on the design of a creative literary writing course and will therefore facilitate learners' literary writing experience, and contribute to the development of their overall writing skills. These steps are a design of the so-called alternative method for CLW instruction in the context of writing a short story. In the implementation, the method offers students to

use their creativity more efficiently, to build up their confidence to write, and more importantly to develop their English competence in writing or expressing their thoughts and feelings through a work of fiction.

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