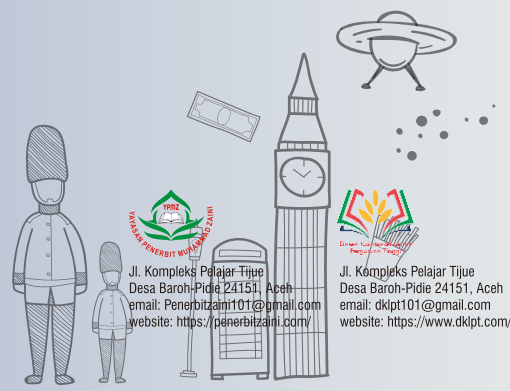


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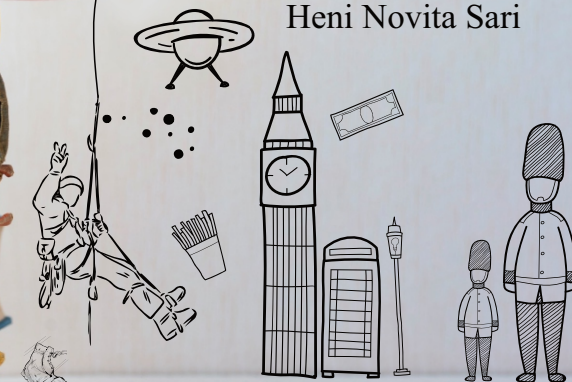


LITERATURE IN ENGLISH LANGUAGE TEACHING



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Nanda Saputra, M.Pd.

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Kab. Pidie Provinsi Aceh
No. Hp: 085277711539
Email: penerbitzaini101@gmail.com
Website: <https://penerbitzaini.com/>

Hak Cipta 2022 @ Yayasan Penerbit Muhammad Zaini

Hak cipta dilindungi undang-undang. Dilarang keras menerjemahkan, memfotokopi, atau memperbanyak sebagian atau seluruh isi buku ini tanpa izin tertulis dari Penerbit atau Penulis.

PRAKATA

Segala puji dan syukur kami panjatkan ke hadirat Tuhan Yaang Maha Esa, karena rahmat dan karunia-Nya kami dapat menyelesaikan buku Literature In English Language Teaching ini. Bunga rampai ini merupakan buku kolaborasi yang dituliskan oleh beberapa dosen yang bergabung dalam Asosiasi Dosen Kolaborasi Lintas Perguruan Tinggi.

Adapun bunga rampai ini tidak akan selesai tanpa bantuan, diskusi dan dorongan serta motivasi dari beberapa pihak, walaupun tidak dapat disebutkan satu persatu, penulis mengucapkan terima kasih yang sebanyak-banyaknya.

Akhirnya, penulis menyadari bahwa buku ini masih jauh dari kesempurnaan. Dengan demikian, penulis mengharapkan kritik dan saran demi perbaikan serta perkembangan lebih lanjut pada bunga rampai ini.

Tim Penulis

KATA PENGANTAR

Literature was simply a vehicle for students to practice their grammar and vocabulary. It gave authentic examples of sentence structures, verb conjugations and memorized words. Students were expected to translate texts word-for-word from one language to another.

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Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. However, when using literature in the language classroom, skills should never be taught in isolation but in an integrated way.

Literature can make the teaching of a language more fun. It helps us to talk about grammar and sentences with our students in an interactive way. We can talk about interesting topics, encourage our students to express their points of view and introduce controversial topics and more in depth topics, like Translations.

Ketua Umum Asosiasi DKLPT



Nanda Saputra, M.Pd.

ID. A23DKLPT10001

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CHAPTER I

THE NATURE OF LITERATURE

Dr. Zubaedah Wiji Lestari, M.Pd.
Universitas Pasundan

Teaching English, English linguistics, and English literature all fall under the umbrella of English studies. These three studies interrelated to one another and will help individuals who desire to study English extensively by providing a deep understanding. According to Maharsi (2012), a person's knowledge of English, understanding of, and critical awareness of English literature are all correlated with their proficiency in these three domains. The study on literature in English Language Teaching is the subject of one of the discussions here. In this chapter, the nature of literature is the primary subject of discussion.

Literature has numerous definitions but to express it simply literature is a literary work of writing that does more than simply convey the real world. According to Bwalya (2006 in Sixte, 2018), the term literature comes from Latin word *Litera*, meaning writing. People who believed that definition would exhaust the whole body of literature assign any piece of writing that contains letters to be literature, hence there exist graphic literature.

The experiences of the authors are also included in literature because it is not just about what people think, feel, or believe. Literature can be a vehicle for individuals

to communicate their emotions, thoughts, and experiences to readers (Pableo, 2012). A literary work is immediately a part of the literary environment, which is the collection of all the socially active literary works of a particular age and social group. This is what it means when we say that literature introduces us to new terms of experience. A person is a dependent and, consequently, inseparable part of the literary world from a strictly historical perspective (Dickstein, 2005).

Depending on one's perspective, "literature" can be described in a number of different ways, including literature as an art form, literature as a language, or literature as an aesthetics.

Literature as an Art Form

According to this definition, literature is any writing that uses language as a means of expressing universal concepts, human creativity, and human interest. According to Ellis (1989 in Pableo, 2012), literature is one of the main ways that a culture is transmitted and is the verbal representation of human imagination. Imaginative and non-imaginative literature are separate categories when it comes to literature as an art form. Based on the specific language use in a piece of literature, imaginative literature can be distinguished from non-imaginative literature. The language of imaginative works is heavily "connotative," whereas the language of non-imaginative works is only "denotative." While words with a denotative meaning correspond to dictionary definitions, words with a

connotative meaning have feelings and shades of meaning that they tend to provoke in literary works (Pableo, 2012).

Literature as a Language

Literature uses a language that is different from spoken and written language in general. Special words, sentences, and other elements are used in literature. The three main ways in which literary language differs from everyday language are as follows: (1) it is focused and meaningful; (2) it aims to convey pleasure in the discovery of a new experience rather than merely to explain, argue, or make a point; and (3) it requires the readers to pay close attention. It suggests that literary language has uniqueness, quality, inventiveness, and pleasure (Pableo, 2012).

According to Kleden (2004 in Pableo, 2012), literature can be distinguished based on the types of meanings that are present in a text in order to distinguish between literary texts and non-literary texts (imaginative and non-imaginative). In contrast to non-literary material, which simply has referential meaning, literary literature combines textual meaning with referential meaning. The meaning created by the relationship of the text itself is known as textual meaning. Referential meaning, however, is meaning that results from the interaction of internal and external texts (world outside the text). Poetry, prose, and drama can all be considered literary works based on the language employed and the presence of meaning in them. Non-literary works include journalism, news, bibliographies, memoirs, and other genres (Pableo, 2012).

Literature as an Aesthetic Form

Literature satisfies the soul by creating a satisfying relationship between form and content, expression and concept, style and subject matter, and diction and character. It shapes the reader's behaviour and experiences while bringing aesthetic pleasure to their senses. Generally speaking, art is solely sought after "for art's sake." Its language captivates the interest of literati, philosophers, and sociologists because it is infused with nameless graces and defamiliarizing traces. It has always served as a source of inspiration for souls all over the world by showcasing human nature in all of its many manifestations and spinning fantastic tales to suit a wide range of preferences (Raina, 2018).

Literature can be characterized as an oral or written language-based representation of human emotions, thoughts, and ideas. Thus, literature does not necessarily need to be printed material to qualify to be literature but can also be in other form. Additionally, Sixte (2018) explains that while there were formerly just two major types of literature—oral and written—it has since expanded to include electronic and graphic literature, which are described below.

Oral Literature

The first known type of literature appears to be orature, often known as oral literature. This is as a result of the material having been stated before being written. Folktales passed down through the centuries, poetry

readings, incantations, and chants performed at ceremonial gatherings are all included. Oral stories used to be memorized stories and important events and then passed down from one generation to the next. This is consistent with Sahran's (2014) assertion that oral literature has the power to bring people together or as a social divider and thus, the importance of the oral literature should not be underestimated.

Written Literature

The term "written literature" refers to all written accounts. Novels, play scripts, poetry, prose, and newspapers all fall under this category, which is the most common type of literature. The sense of sight should be used to gather information, and written and handwritten material should be used to transmit it. Oral stories are the primary foundation of written literature (Sixte, 2018).

Electronic Literature

Literature that is communicated electronically is referred to as electronic literature. According to Rettberg (2019) electronic literature refers to work with important literary aspects that take advantage of the capabilities and context provided by the standalone or networked computer. Digitalized print material is typically thought to be excluded. As a result, an e-book that was originally published in print form is not considered electronic literature. It includes content produced solely for and on digital devices including computers, tablets, and smartphones. Examples include movies, radio programs,

television shows, and movies. The ability to combine digital components like images, music, and videos with the text distinguishes electronic literature from traditional forms of literature and makes reading it an engaging experience for the readers.

Graphic Literature

Graphic literature is literature that is illustrated. It consists of items like antiquities, pictures, cartoons, sculpture, and similar things. A novel that uses words and pictures to tell a tale is called graphic literature since the reader would be lost without either one. A graphic book often has less text overall than a work of traditional literature. The setting is less fully described in graphic novels. According to Olsen (2019) graphic literature as a medium span from simple comic strips read by teens to complex graphic novels for adults. Graphic literature utilizes illustrations, symbols, icons, and text to create meaning. The multimodal form of expression offers alternatives for readers that experience traditional text that could be motivating or demotivating. The width of expression, complexity and the involvement of the reader in the reading process make graphic literature well suited for different levels of readers.

Function of Literature

Literature represents culture and tradition in addition to language and human life (Zala, 2013). Literature serves a variety of purposes in human life by exposing readers

to new ideas and experiences. The following are some of literature's functions.

1. The amusement function, or pleasure reading. In this capacity, writing serves to amuse its audience. It is consumed mostly for personal delight.
2. Politics and social interaction. The world around them is reflected in literature. It assists the reader in observing the social and political systems around him and demonstrates the condition of the populace and the wider world.
3. Ideological function. Our manner of thinking is shaped by literature based on the beliefs of others. Literature also reveals the ideologies that a person, whether consciously or unconsciously, inserts into the work.
4. Moral function. Literature can teach readers moral principles. Whoever reads a literary work absorbs the moral it contains, whether it is good or harmful, helping to mold their personalities and worldviews in the process.
5. Linguistic function. Every civilization's language has been preserved through literature. By preserving the language over long stretches of time and recording it, literature also provides proof that a particular culture existed.
6. Cultural function. Literature introduces us to the customs, folklore, and artistic heritage of our ethnic group. Literature maintains entire cultures and leaves

a record of the way of life for future generations to read, hear, and understand.

7. Educational function. People can learn a lot about other human experiences from literature. It is used to depict both the aspects of life that we can see and those that are beyond our wildest dreams. As a result, literature offers us the possibility to feel and experience things while also learning lessons about life.
8. Historical function. Events that occurred where they originated are recorded in ancient texts, illuminated letters, stone tablets, and other artifacts. As time capsules of the written word, literary works are thus studied by scholars and researchers of the present.

The Importance of Literature

Numerous people have thus far undervalued the importance of literature and our capacity to appreciate it. Today's stigma values scientific or technical information more highly than literary or artistic expertise, particularly when it is connected to decisions about employment or career paths. In fact, if we look closely, we can see that literature has value for all of us as people, not just for those who are learning. Pableo (2012), Curtis (2015), and Sharna (2022) make the following significant claims on the importance of literature.

- Literature stimulates the imagination and enables communication of ideas. While reading words from one page of a novel requires readers to mentally build

the scene, watching a movie only demands a small mental efforts.

- Literature enlightens us on the history, customs, traditions, and experiences of people from various nations. It is much more interesting to learn about other people's traditions, experiences, and history while also gaining some knowledge and value from it rather than memorizing dates or knowing a chronology.
- Literature informs us about regions of the world that we would never have the opportunity to visit in our lifetimes.
- Literature studies have demonstrated that reading can strengthen, entertain, and increase empathy and motivate kindness. It requires the reader to put themselves in the shoes of more complicated characters, fiction literature has a particularly potent influence on amusing, empowering, and empathizing. By making us analyze, empathize with, or condemn the characters we read about, it helps us grow mature and wiser.
- Students can develop their critical thinking skills through literature. Readers must pay attention to details, make relationships, and refine their own ideas in order to completely comprehend what is happening in the text. Teachers commonly use textbooks to help students develop important thinking abilities. With this tool, they will be well-prepared for their future careers.

Coverage of Literature

Literature contains three parts that need to be understood, such as literary history, literary theory, and literary criticism (Rizal, 2018). The three aforementioned disciplines are connected to one another. As it has evolved, opinions have surfaced that the three aforementioned domains ought to be kept apart. This is mostly related to the idea that while literary criticism is subjective, the study of literary history is objective (Rizal, 2018). Opinions that want the aforementioned domains to be differentiated are tied to time in addition to the nature of the views on the studies that have been discussed. The study of literary history adopts a temporal methodology, in which historical events can only be judged and approached using the standards in use at the time.

The underlying rationale is that a particular period is represented in literary works. These beliefs and attitudes have, however, drawn harsh criticism from authors because, in reality, studying literary theory and criticizing literature require understanding of the context in which these literary works were created. In other words, there is a connection between history, theory, and literary criticism.

Literary History

A disciplined study that is similar to the other studies, the study of literature history focuses on the evolution of literary schools, literary theories, and the historiography of literature itself, all of which are connected both directly

and inadvertently to the context and facets of culture and the humanities (Nurrahman, 2011 in Samudra, 2018).

Literature that examines the evolution of literature over time is known as literary history. It studies the features of literary works from a particular era, the authors who dominated the literary world at that time, the greatest literary achievements that adorned the literary world, as well as occasions that surrounded the literary world at that time. A literary historian must record literary works based on their traits, categorization, style, current phenomena, underlying influences, substance, and thematic features as part of their literary scholarly job.

Additionally, Nurrahman (2011 in Samudra, 2018) elaborates that research on literary works performed by literary researchers that demonstrates differences or similarities in literary works in particular times provides information on the evolution of the literary history of a nation, an area, or a culture. The reader analyzes the history of life and all of its facets by looking at the history of literature.

Literary Theory

A subfield of literature known as literary theory investigates the rules, classifications, and standards that distinguish literary works from non-literary ones. Generally speaking, a theory is a scientific framework or body of systematic information that uses a pattern for establishing the causality of observable symptoms Nurrahman (2011 in Samudra, 2018). Theories provide ideas or descriptions of

the fundamental principles governing a body of knowledge from a particular perspective. Literary theory also deals with a theoretical investigation of the nature, purpose, and connection between literature and other cultures' cultural values. Additionally, Eagleton (2008) claims that literary theory is a sort of meta discourse that takes a critical position toward other kinds of critical analysis rather than just being one method of speaking about literature among others.

Literary Criticism

The final one is literary criticism, that refers to the evaluation and analysis of literary works. Literary criticism attempts to interpret certain literary works while also illuminating and clarifying various approaches to reading and analyzing them based on what the reader notices, evaluates, and interprets in order to be helpful to those who are interested in literature. Literary works can be interpreted in a variety of ways, depending on the viewpoint from which we view them. People may criticize structuralism, formalism, feminism, sociology, psychology, and other genres of literature, for instance (Nurrahman, 2011 in Samudra, 2018)

The study of literary criticism helps to keep the standard of literature high. The analysis, assessment, and interpretation of literature are all parts of literary criticism. Literary theory, which is the philosophical debate of literary purposes and techniques, has a significant influence on contemporary literary criticism.

According to Pableo (2012) the present idea of literary criticism is regarded as having two distinct functions that contribute to fulfilling the major goals of criticism. Criticism is the practice of analyzing, describing, and interpreting literary works in order to foster greater comprehension and enjoyment.

Branches of Literature

Poetry, prose, and drama are the three distinct and important branches of literature. Despite the fact that there are only three, there are numerous subcategories of it, and this book's subsequent chapters will describe these branches in greater detail.

Poetry

Poetry are pieces of creative writing in verse, particularly those that express strong emotion or noble ideas in lovely language and are written with the intention of sharing experience (Hornby, 1985 in Irmawati, 2014). Poetry is writing that expresses a concentrated creative awareness of reality using words that have been chosen and arranged to elicit a particular emotional reaction through meaning, sound, and rhythm. Poetry is primarily distinguished by its meter and stanza, which can quickly shock the reader, and the two obvious methods to distinguish poetry from prose are meter and stanza (Chen, 2019).

Prose

Prose is a form of language has no formal metrical structure. The language style known as prose lacks a formal

metrical pattern. Instead of using rhythmic structure like traditional poetry does, it uses a natural flow of speech and everyday grammar. It broadly refers to a literary form that differs from poetry, particularly in terms of the irregularity and variation of rhythm and the strong resemblance to the patterns. This definition includes prose as including both fiction and theatre. However, in a restricted sense, it alludes to a class of literary genres distinct from poetry, fiction, and theatre. And there are several characteristics that allow one to set it apart from fiction, theatre, and poetry (Chen, 2019).

Drama

Drama is literature designed to be performed by actions (Chen, 2019). Similar to fiction, it may concentrate on a single character or a small cast of characters while performing practical components in the present for the benefit of an audience. Many plays from the past, such as those of ancient Greece and renaissance England, are in poetry form. This is in contrast to the majority of modern plays, which use prose dialogue in the premise that dramatic speech should be as lifelike as possible. The majority of it is made up of the character's monologue or conversation, often known as a line. Drama is the main component of a theatrical performance, although it can also be understood from reading alone. Drama was created as a result of theatre's development as a form of art with a plot, dramatic tension, and scenes and episodes for the action.

Conclusion

Because literature comes in so many different forms, as previously mentioned, and because it has so many positive effects on us, it is crucial for students to understand and master literature as a teaching tool in the classroom. Studying literature is crucial for students' development as refined souls, capable of appreciating beauty and having effective communication skills. Because of this, there are currently a variety of techniques to study literature at different grade levels depending on the age features of the students. There has been a significant movement in recent years to reintegrate the study of literature into academic curricula (Bobkina & Romero, 2014).

Depending on one's viewpoint, "literature" can be characterized in a variety of various ways, including as an art form, a language, or an aesthetics. Literature can exist in various forms outside printed words; this does not make it any less of a literary work. Oral and written literature were the only two main genres of literature at first, but they have since been joined by electronic literature and graphic literature.

By introducing readers to fresh perspectives and experiences, literature contributes to a number of human endeavors, including entertainment, politics, and social interaction, moral function, linguistic function, cultural function, educational function, and historical function are all examples of ideological function. It is essential for individuals to understand, appreciate, and take values in

literature works in their daily lives since it has significance for all of us as people, not only for those who are learning.

To fully comprehend and appreciate the literature, one can study literary history, literary theory, and literary criticism that are the three components of literary that are interrelated. People can enjoy and appreciate literature in many form of literary works that included in three main genres of literature those are poetry, prose, and theatre with many subcategories of it.

BAB II

THE FUNCTION OF LITERATURE STUDIES

Agus Salim Marpaung, S.Pd., M.Hum
Institut Agama Islam Daar Al Uluum (Asahan)

A. The Function of Literature

The use of language in everyday conversation is very important. Students who want to live in a global era must learn English because it has become an international language. In the last few decades, the use of English has increased significantly. As a result, English has spread to become the most commonly used language for communication between speakers of different first languages. Undoubtedly, apart from being used by a quarter of the world's population, English is also used in the fields of technology and education.

Students are said to be good at literary skills if they are active in learning to listen and understand what literature is in language. This activity can be seen from the motivation and enthusiasm of students during learning. Students who actively study literature are characterized by always focusing on what is learned, understanding and answering questions, and being able to make summaries of the material provided after listening.

Literature is all about the places and environments in which people live, work and interact with one another. Literature is about the actions of real people like you and

me. In fact, literature is about the motives behind those actions.

According to Wellek and Warren (2014: 3), literature is a creative endeavor and a piece of art. Meanwhile, Semi (1988: 7) notes that there are numerous distinct ways to use the word literature. This shows that literature is not an easy subject. There are many distinct activities in literature.

Therefore we can also talk about literature as something that is associated with the characteristics of a nation or group of people, for example we hear the terms Arabic literature, American literature, Javanese literature, and so on. Discussions about the definition of literature are never dry to be drawn on. A text can be said as a literary text when several criteria are met.

Fananie (2000: 2) says that a text can be classified as a literary text if it contains aesthetic value. Fananie further said that basically a literary text contains at least three main aspects, namely *decore* (giving something to the reader), *delectare* (providing enjoyment through aesthetic elements), and *move* (able to move the reader's creativity) (Fananie, 2000: 4).

Discrepancies in views and different sorts of literary works lead to a variety of differences in how literary works are defined. As stated by Aminuddin (in Siswanto, 2008: 68), who claims that in addition to the diverse types and forms of literary works, differences in point of view also contribute to disparities in understanding when it comes to defining literary works. Siswanto attempts to investigate the reasons for the many variations in how literary works

are defined in his book *Introduction to Literary Theory*. According to Siwanto, there are numerous issues with defining literary works.

There are various causes for the issue. To start, most people define in broad strokes. Secondly, a definition literary work is only based on one point of view. Third, in defining the nature of literary works, the definition is only based on evaluative definitions. Fourth, many definitions of literary works in Indonesia are taken from examples and definitions of western literary works (Siswanto, 2008: 68). Some definitions of literary works have indeed surfaced because many experts in the field of literature provide views on the definition of literary works. However, from several definitions of literary works, all experts agree that literary works are the result of a writer after observing the surrounding environment.

So the existence of a literary work cannot be separated from the socio-cultural background that accompanied its birth. Literary work was born from a contemplation of a writer who wanted to express what he thought about the ideal world view. Literary works will contain the views of an author inspired by the imagination and cultural reality of the author. The position of literary works as documents is also expressed by Junus (in Siswanto, 2008: 192) who states that literary works are seen as socio-cultural documents. This is based on the view that literary works record the socio-cultural reality of a society at a certain time. The creation of literary works cannot be separated. with the

process of the author's imagination in carrying out the creative process.

This is in line with the opinion of Pradopo (2002: 61) which states that literary works are born in the midst of society as a result of the imagination of the author and his reflection on the social phenomena around him. However, literary works are not born from a cultural vacuum. Pradopo also revealed that literature is part of the culture itself. This is in line with what was expressed by Endraswara (2003: 78) which states that literature is an expression of human life that cannot be separated from the roots of society. As has been agreed by many people that literary works are not mere fiction. Ratna (2009: 116) also states that no literary work is created by accident.

Etymologically, words like literature (English), *littérature* (French), *Literatur* (German), and *literatuur* (Dutch). Everything originates from the Latin word *litteratura*, which is basically a translation of the Greek word *grammaticism*. The terms "litterer" and "grammar," which signify letters, are the foundations of literature and grammar, respectively (writing or letters). Literature of artistic worth is referred to as *belles-lettres* in French. While the Dutch word *belletrist* is used to allude to the meaning of *belles-lettres*, the term *belles-lettres* is also used in English as an absorption word. The origin of Indonesian literature, which is a mix of the terms *sass*, which means to direct, teach, and offer instructions, was also discussed. the term literature gets the ending *tar* which is usually used to indicate a tool or means.

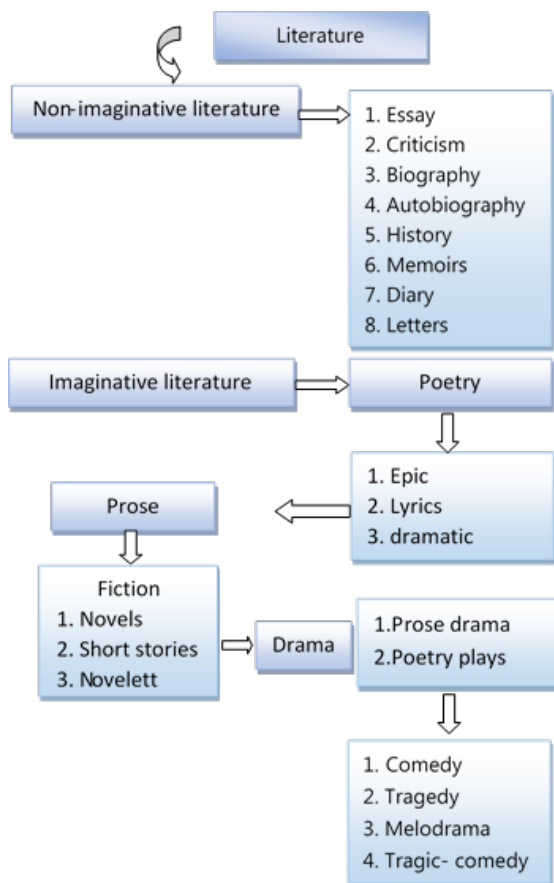
Thus, literature means a tool for teaching, a guide or teaching. Another word that is also taken from Sanskrit is the word library which broadly means book (Teeuw, 1984: 22-23).

According to Sumardjo & Saini (1997: 3-4), literature is an expression of the human being through experiences, thoughts, feelings, ideas, enthusiasm, and beliefs in the shape of concrete images that arouse interest in linguistic devices. Consequently, there are aspects in literature that take the form of thoughts, experiences, ideas, feelings, excitement, beliefs (beliefs), expressions or expressions, forms, and language. This is supported by Saryono's (2009: 18) assertion that literature has the capacity to document both non-empirical supernatural experiences and all empirically based natural experiences. In other words, literature has the capacity to observe and remark on human life.

Literature is a living thing, not just an artifact (an inanimate object), according to Saryono (2009: 16-17). Literature is a living thing that changes and grows with time to accompany other figures, such as politics, economics, art and culture. Literature is considered capable of being a guide to the path of truth because good literature is literature that is written with honesty, clarity, sincerity, wisdom, and the nobility of human conscience. Good literature is able to remind, awaken, and return people to the right path, namely the path of truth in an effort to fulfill their life's tasks (Saryono, 2009: 20). Literature can be viewed as a social phenomenon (Luxemburg, 1984: 23).

This is because literature was written in a certain period of time which is directly related to the norms and customs of that era and the author of literature is part of a society or positions himself as a member of that society.

In detail the types of literature according to Sumardjo & Saini (1997: 18-19) depicted in the following diagram:



Literary compositions based on true events or stories are also acknowledged in the realm of literature. According to Abrams (through Nurgyantoro, 2009: 4), these works are classified as historical fiction, biographical fiction, and scientific fiction, depending on whether the writing is based on historical or biographical facts. Nonfiction fiction refers to these three categories of fiction.

Literary works are the medium utilized by authors to communicate their ideas and experiences, in Sugihastuti's opinion (2007: 81–82). The function of written works as a medium for establishing a link between the author's ideas and the reader. Literary works may also express the author's opinions on numerous issues he has noticed in his environment. The situation in which is presented through the text to the reader is an illustration of various social phenomena that have occurred in society and are presented again by the author in different forms and ways. In addition, literary works can entertain, increase knowledge and enrich the insights of their readers in a unique way, namely writing them in narrative form. So that the message is conveyed to the reader without the impression of patronizing him.

B. The Literary Work's Characteristics of the Novel

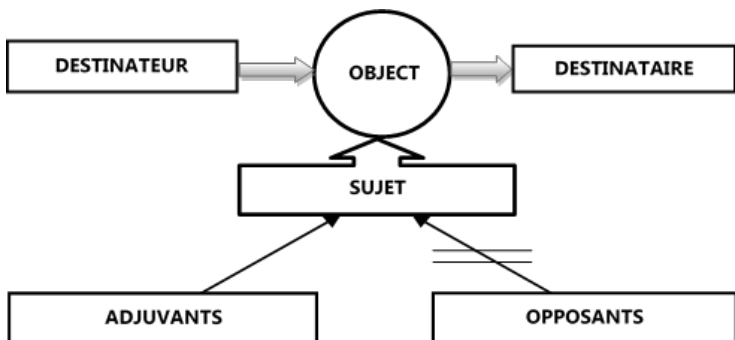
The word fiction is derived from the Latin *fictio*, *fictum*, which meaning to form, create, organize, and create, according to Webster's New Collegiate Dictionary (via Tarigan, 1991: 120). Tarigan (1991: 122) asserts that while non-fiction is reality, fiction is also reality. So that readers

pay attention and believe in the events that occur, fiction writers must be able to bring characters, events, and stories to life.

C. Components of Literary Structure

A literary work has a complicated structure, according to Hill (through Pradopo, 1995: 93), hence understanding it requires analysis, namely the breakdown of its elements. Clarifying a literary work's meaning is the goal of interpretation. Additionally, Pradopo (through Endraswara, 2008: 10) makes clear that literary analysis is done in order to fully comprehend the meaning of literary works. Endraswara (2008: 10–11) also makes the case that literary study can enhance both literary interests and non-literary ones. The goal of reading is to elevate the level of literary creation. The content of literature has a significant impact on non-literary interests, which pertain to topics outside of literature like religion, philosophy, morals, and so forth literature as a document era.

So that literary research has pragmatic value that will benefit other relevant sciences. Literary research is not only purely scientific or academic in nature, but must also be able to provide enlightenment for the development, selection, dissemination of literature and explain matters related to it. So the function of literary research will be a medium for readers to understand the contents of the story and the meaning in the text written by the author.



Schmitt and Viala (1982: 74) describe the function of driving forces (les actants) as follows caption:

1. La desinateur is someone or something that can be a source of ideas, which brings or hinders the storyline.
2. La desinataire is someone or something that receives the object of the sujet action.
3. Le sujet is someone or something that wants an object.
4. L'objet is someone or something that sujet wants.
5. L'adjuvant is someone or something that helps sujet to get the desired object.
6. L'opposants are someone who hinders sujet to gain object.

CHAPTER III

THE HISTORY OF ENGLISH LITERATURE

Levita Dwinaya, S.S., M.Pd.

Institut Teknologi Nasional (Itenas) Bandung

This chapter attempts to present a summary of a long tradition of English Literature that spans across centuries from around 4th AD to the modern day. As it is so, this chapter contains only a drop of knowledge compared to the ocean of the rich literature.

The word 'literature' comes from the Latin 'littera', which means letters, and refers to written words (Mark, 2009) which conforms with (Ringo & Kashyap, 2022) mentioning that literature is art with words. Therefore, in a literary work, genre conventions and literary devices are masterfully used to create a world in its reader's mind.

If we study the history of English literature, we will find that it has gone through different stages, which may be called "eras" or "periods". Each period has its own unique characteristics and is named after major literary figures or important rulers of England, literary movements or literary historians. Therefore, to make it easier, this chapter is divided into sub-chapters according to the periods of English Literature.

A. The Anglo-Saxon Period (the earliest time-1066)

Old English or Anglo-Saxon is the earliest form of English, and it is generally accepted that Old English was in use from around AD 600 to 1100. Old English is the language spoken and written by Germanic tribes who inhabited England around that time, and is known as the oldest variant of English language.

This language is separated into three distinctive dialects; Kentish, Anglian and West Saxon. West Saxon dialect was the greatest as it is the language of the ruler Alfred the Great, and many of Old English texts survived from this era are in this dialect. Therefore, the earliest phases of English literature began with Anglo-Saxon literature that includes literature written in the Anglo-Saxon language in Britain from the mid-5th century to the Norman Conquest in 1066.

Although the literary works include genres such as epics, hagiography, sermons, Bible translations, legal writings, chronicles, riddles, and more, the finest examples of this period are poems. One famous epic poem of the Old English Literature which survives until now is *Beowulf* narrating pagan story of a hero who defeat monsters then becomes a king. Poets of this period are anonymous, and some which are known are Caedmon, Bede, Alfred the Great and Cynewulf.

B. The Middle English Period (1066-1500)

The beginning of this period is marked by the conquest of England by the Norman in 1066. Following the

Norman Conquest, Norman French replaced Old English in documents, official settings as well as gatherings of the polite society. However, English was still used by the conquered Anglo-Saxons, and was the only language spoken by the peasant classes, so the Normans who moved into the countryside to take over estates quickly picked up the language out of necessity. This situation gave way to the development of Anglo-Saxon Old English, which by the 14th century, it had completely changed into Middle English.

Literature of the Middle Ages was influenced by two most important concepts: religion and chivalry. Religious literature of this period included devotional books containing prayers, psalms, texts or instructions for celebrating mass, hagiographies narrating the lives of saints, and medieval drama depicting events from the Bible, called mystery plays or teaching a moral lesson.

On the other hand, chivalry, which was based on Arthurian Legends, defined the code of conduct of the Middle Ages' knights. Chivalric literature mostly told the legends of King Arthur and his knights of the Round Table in form of prose or poetry telling stories of a knight who went on his quest popularly known as medieval romance *Sir Gawain and the Green Knight* written by anonymous author dubbed the Gawain Poet. In the late period of Middle Ages flourished many great writers such as Langland, John Gower and Geoffrey Chaucer marking the revival of English literature.

Another notable event of the late period of Middle Ages was the introduction of a printing press into England in 1476 by William Caxton, an English merchant, diplomat and writer who translated a large number of works into English. In the attempt to face the dilemma of language standardization in his prints, Caxton facilitated the growth of English vocabulary as well as the regularisation of English inflection and syntax.

C. Renaissance Period (1500-1660)

The Renaissance Period is also popularly known as the English Renaissance, a cultural and artistic movement in England started from the late 15th century and achieved its highest peak during the reign of Elizabeth I.

During Elizabeth's reign, prose, poetry and drama thrived as she spent much to patronize literature. Elizabethan prose was marked by the works of John Lyly with his artificially elaborate language, called Euphuism named after Lyly's famous prose *Euphues*. Other notable figure of Elizabethan prose is Thomas Nashe who wrote *The Unfortunate Traveller*, a picaresque novel about the adventures of Jack Wilton throughout Europe.

Elizabethan poetry has its own unique style of writing called *sonnets* and births vast numbers of famed poets such as Edmund Spenser, Christopher Marlowe and William Shakespeare. Shakespeare himself is not only famous as a poet but also a playwright. He wrote a number of dramas that stand against the test of time with a wide

variety of genres such as histories, tragedies, comedies, and romances.

After the death of Shakespeare, appeared a leading poet and dramatist, Ben Johnson who wrote popular comedies such as *Volpone* (1605). A translation of Homer's *Illiad* and *Odyssey* into English verse was completed by George Chapman in 1616. This period also included the Metaphysical poets whose works were characterized by wordplay and wit along with fantastic conceits. The term metaphysics is the combination of two words: meta (after), and physics (matter) therefore metaphysics means after matter or behind physics (Albadri, 2021). The central figures of this genre are Abraham Cowley, John Donne and John Cleveland to name but a few.

D. The Restoration period (1660-1700)

After Charles II came back from his exile in France and became the King of England, monarchy was restored thus the year 1660 began the period of Restoration in English literature.

The Restoration period itself was characterized by the attempts to portray realistic pictures of the corrupt court and society, termed realism and by the tendency to give emphasis to reasoning while exploiting an exact, precise way of writing. During this period, English literature evolved from the Elizabethan exaggeration and extravagance into classical style imitating the Greeks and Romans which was precise, formal and elegant.

John Dryden (1632-1700) was the dominating poet of this period with his satirical yet realistic poems written in heroic couplet. He supported the new monarch by writing three panegyrics: *Astrea Redux*, *To His Sacred Majesty: A Panegyric on his Coronation* and *To My Lord Chancellor*.

Other influential figure of the Restoration period is John Milton who wrote critical issues and political turbulence of his time. One of his famous epic poems *Paradise Lost* was written in blank verse exploiting regular meters yet unrhyme lines, which was widely imitated by poets of his time and later generations.

In term of prose, even though not abundance in quantity, its style underwent profound change from antiquity to modernity. In this period prose became simple and clear having less ornamentation, and mostly talked about political, historical and theological topics. Important works such as *The Pilgrim's Progress* and *The Holy War* written by John Bunyan were allegory, a form of writing employing symbolic figures to convey hidden political, moral, or spiritual meaning.

Long fiction and fictional biographies began to appear, birthing English novel. One of the well-known fictional biographies of this period which influenced the establishment of English novel is *Oroonoko* or *The Royal Slave* by Aphra Behn about an African prince cruelly-enslaved by white Christians (Britannica, *Oroonoko*, 2021).

The Restoration period marked the re-opening of theatre after the 18-year ban by the Puritans. The first notable genre of drama created of this new era is Heroic

Tragedy, which mainly celebrates the war of love and honour ended in tragedy. The names worthy mentioned for this genre among others are Thomas Otway with his successful masterpiece *Venice Preserved* (Britannica, Thomas Otway, 2022) and Nathaniel Lee who wrote *The Rival Queens*, a tragedy that made his reputation (Britannica, Nathaniel Lee, 2010).

Another genre of drama arose in this period is Comedy of Manners, or Restoration Comedy which reflects the spirit of the age. The genre is full of wit and satire picturing how the upper class performed their everyday duties employing crisp yet polished dialogues. *The Way of the World* by William Congreve about Mirabell and Millamant's struggle to marry and receive Millamant's full dowry is a fine example of this genre.

E. Augustan Period (1700-1745)

The Augustan period occurred in the beginning of 18th century when George I of Great Britain ascended the British throne after the death of his cousin Anne, the Queen of Great Britain. George I alluded himself to King August of Rome as he saw England under his reign successful in achieving political stability as well as economic prosperity comparable to of Rome under August (Capuana, 2016).

During the 17th through the 18th Centuries, occurred a great changes affecting the change in social structure known as the Enlightenment. Starting in French, thinkers such as Voltaire, Rousseau and Montesquieu became the sources of inspiration for the new widespread belief that

every person was endowed with reason and therefore every person had the right to be treated equal in all walks of life. Hence, this period is dubbed the Age of Reason or the Age of Enlightenment, when rational and scientific approach was put on the centre stage and secular view of the world dominated religious, social, political as well as economic issues.

The literary figures of this age chose the term Augustan literature for themselves for they saw the Augustan Ancient Rome as the source of their inspiration and made the works of Roman's poets such as Virgil and Horace as their model. No wonder, allusions to Roman and Greek mythology were dominant in the Augustan period of English literature.

The Augustan literature was also characterized by political as well as human satire. The most outstanding satire poet of this period, Alexander Pope wrote literary works that influenced generations of poets after him. One of his literary accomplishments is *The Rape of the Lock* first published in 1712.

Drama of Augustan period still exploited the Restoration comedy with some alterations to attract more and more audience. As court began to stop their patronage under the reign of William III and Mary II, playhouses turned into city dwellers as their new source of income. As the consequence, themes of drama in this period were mostly about domestic lives and middle class citizens aiming at instructing and ennobling its audience. The works of Colley Cibber such as *The Careless Husband* and of Sir Richard

Steele such as *The Funeral*, *The Lying Lover* and *The Tender Husband* are fine examples of the Augustan drama.

Augustan drama came to an end in 1737 when Licensing Act was issued to monitor plays. Many playwrights began to switch over from creating drama scripts to writing novels after their plays could not pass the censors.

One notable novelist of this period was Daniel Defoe with his masterpiece *Robinson Crusoe* published in 1719. Seven years after that, was published Jonathan Swift's *Gulliver's Travels* written in four parts narrating the main character's voyage to several remote, strange places, and his encounters with their fantastical inhabitants.

F. Romanticism (1745-1837)

The last part of Augustan period which celebrated emotional and intellectual concept of sentiment and sensibility became the foundation of Romantic movement in later period. Sentimentalism relies on the belief that human's intrinsic capacity to feel help them to see right from wrong, while sensibility regards responsiveness toward emotions as human virtue and a way to gain knowledge.

Romantic literature is a genuinely creative genre that emphasizes the highest creative capacity of the human mind (Notes, 2022). Thoughts, emotions, and imagination were expressed through poetry using simple and natural diction. In the age of Romanticism, topics of common everyday life as well as trivial elements of nature took centre stage.

The Romantic period began roughly around the publishing of William Wordsworth's and Samuel Coleridge's *Lyrical Ballads* in 1798 and ended when Queen Victoria was crowned in 1837. The second generation of Romantic poets followed the pattern of Romanticism of those preceded them such as John Keats who exploited natural imagery to express extreme emotion through his odes such as *Ode to a Nightingale*. *Ode to the West Wind* written by Percy Bysshe Shelly also one of well-known Romantic poems which connect nature with art. Swaying away from Keats and Shelly's writing style, Lord Byron wrote lengthy narrative poem such as *Childe Harold's Pilgrimage*, which introduced Byronic hero, a moody and cynical man with handsome face and mind.

Novels of Romantic period were mostly written in the genre of historical romance fiction, which appealed dominant-middle class audience. Women writers also gained popularity such as Jane Austen who wrote *Sense and Sensibility*, *Pride and Prejudice* and *Emma* which were relatable to her readers as the heroines were ordinary women who encountered ordinary adventures.

G. Victorian Period (1837-1901)

The death of Byron in 1824 marked the end of the previous period yet created an awkward gap between Romantic and its subsequent, Victorian period (Adams, 2009) as the beginning of this new era coincided with the enthronement of Queen Victoria to rule Great Britain as well as its empire in 1837. During the reign of the queen,

England shifted from rural-agricultural society into urban-industrial one creating cultural upheaval that affected the development of its literature.

Victorian literature is characterized by its rich human interest and very much depicts the social, religious, political and economic aspects of the era, inclining towards classicism in regard to its rational approach to problems of life yet exhibiting proximity to romanticism due to social-economic unrest resulted from industrialization.

During Victorian period poets developed a new genre dubbed the dramatic monologue, i.e. a speech of an individual character (Britannica, dramatic monologue, 2021). The most famous dramatic monologues are *My Last Duchess* written by Robert Browning and *Ulysses* by Alfred Tennyson.

Other genre appearing in this period is nonsense or light verse, in which nonsense and wordplay are used to entertain or amuse its reader such as seen in Lewis Carroll's *Jabberwocky* and Edward Lear's *The Owl and the Pussycat*. Carroll also wrote a number of children's stories such as *Alice's Adventures in Wonderland* fascinating young readers with exotic creatures.

Prose was the most popular genre of literature in Victorian period. A large number of literary figures emerged and their works became canon from the period such as Charles Dickens' *The Pickwick Papers*, *A Christmas Carol* and *Oliver Twist*. The Bronte sisters each of them wrote significant literary works such as *Jane Eyre* and *Wuthering Heights*.

This period also was the period of detective novel such as Arthur Conan Doyle's stories featuring Sherlock Holmes, of science fiction such as H.G. Wells' *The Time Machine* and *The War of the Worlds* and of gothic, horror genre such as Bram Stoker's *Dracula*.

Drama of this period was also popular exploiting a number of genres such as satire, farce, comedy and musical masquerades. Notable playwrights of his period to name but a few are George Bernard Shaw who gained popularity because of his wit and social criticism such as in *Pygmalion*, and Oscar Wilde known for his wit and sarcasm such as in *The Importance of Being Earnest*.

H. Modernism (1900-1939)

In the end of 19th century started a novel movement called modernism which rejected all the movements that had come before it as they were seen no longer adequate in reflecting new society emerging in the midst of modernisation and the first World War.

Modernism features experimentation with writing styles that breaks away from traditional convention, encourages subjectivity as well as emphasizes inward journey. Themes of modernism covers individualism, alienation, nihilism and absurdity.

Writers of the modernism period among other are Samuel Beckett, James Joyce, Franz Kafka, Virginia Woolf, and Ezra Pound. Joyce' *Ulysses* is a modernist canon exploiting symbolism and stream of consciousness to explore the complexity of inner self. Kafka's works are also

unique blurring the subject and object as well as using non-linear time frame such as in his work *The Metamorphosis*. Woolf pioneered interior monologue to create inward-looking characters with complex emotions. Some of her famous works are *Mrs Dalloway* and *To The Light House*. Meanwhile, Pound is well-known for his extensive use of allusion and free verse such as in *The Return*.

I. Post-Modernism (1939-NOW)

Even though some modernists were still living and continued to produce influential pieces up until 1980s, many argue that modernism had evolved around 1940s after WW2 into Post-Modernism characterized by fragmentation and intertextuality. However, defining the exact characteristics of this new movement is not easy as there is no solid agreement on the scope of it.

Among significant literary works of the period is *Nineteen Eighty-Four* written by George Orwell to satirize totalitarianism. William Golding's *Lord of the Flies* is also a great example of Post-Modernism, exploring the collapse of man-made culture through a group of stranded British schoolboys. *The Prime of Miss Jean Brodie* that brought its writer, Muriel Spark into international fame at times gives readers snippets of what fates befall the characters in their future.

In 1955 *Waiting for Godot* written by Samuel Beckett was played influencing Harold Pinter's *The Birthday Party* and Tom Stoppard's *Rosencrantz and Guildenstern are Dead*. Another development of British drama of this time

was the commissioning of drama for radio. A number of important playwrights began their radio careers with the BBC for example Caryl Churchill. Plays were also made for radio such as *Under Milk Wood* written by Dylan Thomas.

GLOSARY

| | |
|-----------------|--|
| Allusion | : indirect reference to another text |
| Blank verse | : a narrative poem containing unrhymed iambic pentameter |
| Canon | : the most important works of literature in a certain period |
| Epic | : long narrative poem about extraordinary deeds or characters dealing with gods |
| Heroic couplet | : an iambic pentameter followed by an iambic tetrameter |
| Medieval | : relating to Middle Ages |
| Norman Conquest | : the occupation of England in 11 th century by the Duke of Normandy |
| Renaissance | : the rebirth of Classical learning and wisdom |
| Satire | : humour to constructively criticize issues in society |
| Sonnet | : Italian word for a little sound or song referring to a fourteen-line poem exploiting iambic pentameter |
| Patronage | : the provision of support, privilege or finance by kings, aristocrats, or the wealthy to artists |

BAB IV POETRY

Siti Anida Maghfira, M.Pd.

STAI Rasyidiyah Khalidiyah Amuntai

A. Definition of Poetry

Poetry is a type of writing in which the poet expresses his or her thoughts and feelings in a creative way. This is done by putting all of the power of language, surface and deep structure, into a small space (Waluyo, 1991, p. 25). Poetry is the language of feelings, and it can say a lot with just a few words. The presence of a poem is a statement by the poet about his or her inner experience as a result of making the art object. Poetry was made in a place where people had strong feelings and needed to speak freely and from the heart. In the poem, someone speaks and says things that show who they are.

Reed (1946:92), quoted in Barnet, Berman, and Burto (1961), said that poetry is an attempt to put feelings and thoughts into words. Poetry also tries to do this in a way that will make people remember it. It does this by using memory, devices, and ideas like rhyme and rhythm. Poetry was chosen either because it was a good way to learn about the time and the works of the major poets or because it was good on its own. It means that poetry describes how the writer feels, what he or she thinks, and how he or she

feels about people's daily lives. Poetry can also talk about facts about social life that will leave a lasting impression.

Landy (1984:413) says that poetry is either music or speech with a steady beat. It is also usually a speech with words whose sounds echo or blend well with each other. It might even be put to music so that it can be chanted or sung instead of just said.

By this definition, poetry is a set of words that are put together in a way that rhymes, hints at ideas, and has meanings that are connected to each other. It can also be asked for in a song. And readers will find it much easier to remember than a paragraph from a textbook or other source.

Poetry and a poem are not the same as other kinds of writing. Not only do they have features that make them different from normal speech and writing, but their rhythm is also unique and beautiful.

Wordsworth also said, "Poetry is the spontaneous outpouring of strong feelings. It is the poet's job to describe things not as they are, but as they seem to be to the senses and the passions" (1993:12).

Based on the above theory, a poem is made when a poet's original ideas, strong feelings, or thoughts come out of the blue. It shows the poet's ideas, which are based on feelings like sadness, happiness, desperation, sorrow, happiness, misery, worry, anxiety, and disappointment. The poet's job is to process it and make it as beautiful as possible, so that it shows something that has feelings and values that readers can feel and imagine.

Tolstoy said about another: "Art is a human activity consisting in this, that one man consciously, through certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them" (1863:223).

Poetry is a form of art that is written and uses language. It can be written alone or with other forms of art, like in poetic drama, lyrical poetry, and prose poetry.

A poem is a set of words that are put together in a way that makes sense and sounds good. It is a piece of writing that shows what the writer thinks and feels to set a mood. It can be happy or sad, easy or hard to understand.

On the flip side, According to Jassin (in Situmorang, 1983, p. 7), a poem is a full understanding of human life that shows how the writer thinks, feels, wants, and other things. Hudson says that a literary work, like a poem, is a way of expressing life through language (Situmorang, 1983:9).

In Creeger and Reed (1964), page 46, Hazlitt says that poetry is the language of the imagination and the emotions. It has to do with whatever gives the mind immediate pleasure or pain. There are some things about the way it talks. Its language is expressive, which means that every sound and word is chosen for what it says. The way a poet uses language must show how he or she speaks, how they feel, and what they have been through. Its language is suggestive, which means that it gently advises and suggests things to the reader or listener. Its language is associative, which means that it can make the reader

think and feel. Because of this, it may have more than one meaning. Its language is like magic, which means that it has power (Anwar & Sayuti, 2003:10).

Besides, In other words, poetry is a set of words that are put together in a rhythmic way to show an attitude. It is meant to surprise, delight, and make people feel something. (Kennedy, 2005:698). Reading a poem is different from reading anything else. We have to read a poem at the right speed to understand it. We can't read a poem too quickly or too slowly, because if we do, we won't be able to take in all of its beauty and feel what it means.

Kennedy says that some people say poetry shouldn't be studied but should just be looked at closely to help us understand it better. Meaning and meaning are the most important parts of a poem. Each word can mean at least one thing. Denotation is what the dictionary says the word means. A word also has a meaning, or connotation. Connotation is the extra meaning or hints of meaning that a word gets from all the places we've met it in the past. (Kennedy, 2005:776) By definition, the word "skeleton" refers to the skeletal framework of a human or other vertebrate animal, which holds up the flesh and protects the organs. By connotation, however, it can make you think of war, illness, and death. Imagery is a word or group of words that can be used to talk about any sensory experience. The word "image" doesn't just mean something that can be seen. It can also mean a sound, a feel, a smell, or a taste. (Kennedy, 2005:790) Perrine says that a good image is "an experience, not a piece of information: (Perrine, 1969:55).

Imagery is very important because it lets the reader feel like they are there in the poem and share the author's feelings about a person, place, or thing. Imagery comes in many forms. These are:

- Visual Imagery, an imagery that appears from the sense of seeing.
- Auditory Imagery, an imagery that appears from the sense of hearing.
- Olfactory Imagery, an imagery that appears from the sense of smelling.
- Tactile Imagery, an imagery that appears from the sense of touching from skin.
- Kinesthetic Imagery, an imagery that appears from the sense of motion.
- Gustatory Imagery, an imagery that appears from the sense of tasting.
- Organic Imagery, an imagery that appears from the sense of thinking. (Perrine: 1984: 552-553)

B. Kinds of Poetry

Some people who know a lot about literature say that there are many different kinds of poems. One of them is DiYanni. In her book (DiYanni, 2002:682), she says that poems can be either narrative or lyric. Lyric poems focus on song and emotion instead of story and action. For example, narrative poems include the epic, the romance, and the ballad. Narrative poems also include the elegy and the epigraph, the sonnet and the sestina, the aubade and the

villanelle. Each type of poem will be explained in the next section:

1. Narrative poem

There are three types of narrative poems: epic, romance, and ballad. First of all, an epic is a long story poem that tells about someone's adventures that are important to the history of a country. DiYanni (2002: 682). (2002: 682). She also said that the style of an epic is just as big as the story. According to the rules, an epic has to be formal, complicated, and serious.

The second is love. Where adventure is a big part of the story. Most romances have complicated plots, and things often happen that are surprising or even magical.

The last kind of story poem is called a ballad. It might be the most common type of story poem. At first, ballads were written to be sung or spoken. Folk ballads were passed down orally for a long time before they were written down, says DiYanni (2002: 683).

2. Lyric poem

DiYanni says that a lyric poem is usually short, has a catchy tune, and is very emotional (2002: 684). There are many different kinds of lyric poetry. One is the epigram, which is a short, funny poem that is often satirical. It also has the ode, a long, serious poem with stanzas that vary in length, meter, and form, and the aubade, a love song in which the speaker is sad that dawn means he has to leave his lover. The six key words

that end the lines of the first stanza must be used in the sestina in a very specific way. The last villanelle, which also uses repetition a lot, is made up of five three-line tercets and a four-line quatrain (2002: 685).

Besides that, there are other sources that say the types of poetry are as follows :

1. Sonnet

This very old type of poetry was made famous by none other than William Shakespeare. However, the sonnet was created in Italy in the 13th century by the poet Petrarch, who made it even better. The word "sonnet" comes from the word "sonnetto" in Italian, which means "little song." Sonnets are usually made up of 14 lines and are usually about love. Petrarchan (Italian) sonnets usually have a rhyme scheme of ABBA ABBA CDE CDE, while Shakespearean (English) sonnets usually have a rhyme scheme of ABAB CDCD EFEF GG. Rules are made to be broken, though.

2. Villanelle

The villanelle is a type of poetry that has been around for a very long time. It comes from France and has a lot of rules. It has 19 lines: five three-line (tercet) stanzas and one four-line (quatrain) stanza (quatrain). The rhyme scheme, ABA ABA ABA ABA ABA ABA ABAA, shows that this type of poem only has two rhymes. Also, the villanelle has a lot of repeated lines. Line one will appear again in lines six, twelve, and eighteen, and line three will appear again in lines nine, fifteen, and

nineteen. Even though this saves you from having to write 19 separate lines, the real challenge is to figure out what those lines mean.

3. Haiku

The haiku (or hokku) is an old type of Japanese poetry that has become very popular all over the world. Haikus are known for being short, and they only have three lines. The first and third lines have five syllables each, while the second line has seven. Haikus don't have to rhyme, and they are usually written to make the reader think of a certain feeling or event.

4. Ekspriktik Poem

There aren't really any rules for ekphrastic poems, but they do talk about another piece of art. Ekphrasis comes from the Greek word for "description," and that's exactly what this poem should do: give a vivid description of a painting, statue, photograph, or story. In the Iliad, Homer talks about Achilles' shield, which is a well-known example.

5. Concrete Poem

Concrete poetry is written so that it looks a certain way on the page. Poets can use spacing or layout to draw attention to a theme or an important part of the text, or they can sometimes make their poems look like the things they are writing about.

6. Elegy

An elegy is a type of poetry that doesn't have rules like some other types, but it does have a set topic: death.

Most of the time, they are written about a loved one who has died, but they can also be about a group of people. Even though elegies can sound sad, they often end on a happy note.

7. Epigram

Epigrams are short, funny poems that are often sarcastic. They are usually written in the form of a couplet or quatrain (2-4 lines in length).

8. Limerick

Limericks are short, funny, and sometimes rude poems that became popular in the 1800s thanks to Edward Lear. They always rhyme AABBA, and the first, second, and fifth lines are all longer than the third and fourth lines. Often, the best part of a joke is the last line. Because of how they sound, you've probably heard or read one before.

9. Ballad

An elegy is a type of poetry that doesn't have rules like some other types, but it does have a set topic: death. Most of the time, they are written about a loved one who has died, but they can also be about a group of people. Even though elegies can sound sad, they often end on a happy note.

10. Epitaph

An epitaph is similar to an elegy, but it is much shorter. Epitaphs are often written on gravestones, and they can be sad or funny. There are no hard and fast rules about epitaphs or how they should rhyme.

11. Ode

One of the oldest types of poetry is the ode, which is thought to have come from ancient Greece. Yep – yonks ago! The word “ode” comes from the Greek word “aeidein,” which means “to sing or chant.” Originally, these poems were sung or played on an instrument. Most of the time, an ode is written to praise a person, event, or thing. For example, a writer could write an ode about his or her pet or favorite food.

12. Free Verse

Free verse is a popular style of modern poetry, and as the name suggests, writing a poem in this style gives you a lot of freedom. Free verse can rhyme or not rhyme, have as many lines or stanzas as the poet wants, and can be about anything the writer wants. So, free verse may sound easy, but the fact that there are no rules makes it hard to master.

13. Blank Verse

A poem with strong meter but no rhymes is called “blank verse.” Even though the words don’t rhyme, they flow well and feel like verses.

William Shakespeare was an expert at writing in blank verse. He almost always used a style called “iambic pentameter” in his writing. In this style, each line has ten syllables, and every other syllable is stressed. For example:

“But soft! What light through yonder window breaks? It is the East and Juliet is the sun!”

This famous line from one of his best-known plays is a great example of iambic pentameter and blank verse.

14. Rhymed Poetry

Rhymed poetry is written so that the last words of each line or couplet rhyme. It will also have meter, but rhyming is the most important part. Again, "Sonnet 14" by William Shakespeare is a good example.

"Not from the stars do I my judgment pluck And yet methinks I have astronomy But not to tell of good or evil luck Of plagues, of dearths, or seasons' quality"

This Shakespearean sonnet stanza rhymes every other line. Sonnets are a special kind of poetry with rhymes. One of the more traditional types of poetry is rhymed poetry.

15. Pastoral Poetry

A pastoral poem is one that is about nature, life in the country, or landscapes. From Ancient Greece (in the poetry of Hesiod) to Ancient Rome (in the poetry of Virgil) to the present day, these poems have lived on (Gary Snyder).

16. Soliquy

A soliloquy is a monologue in which a character talks to himself or herself and says things about himself or herself that the audience might not know. Soliloquies are not always poems, but they often are, especially in William Shakespeare's plays.

17. Lyric Poetry

A lyric poem shows how the poet feels. It can be written in rhymed verse or in a free form, but it is different from epic and narrative poetry because it is about a feeling, not a story. Lyric poetry is what most of Shakespeare's sonnets are.

C. Elements of Poetry

Poems have many parts, such as sound, imagery, rhythm, and a theme. The writer will show it to the students or readers to show them how important it is to know about the parts of a poem. In order to be able to tell each other apart. Meanwhile, other source told that Poets use the parts of poetry that make up its structure to get their message across. Structure of the stanzas, length of the lines, use of sound devices, and choice of words all help set the tone and mood of a poem and show what it means. It's important to understand how the parts of a poem work together to support and carry the ideas.

1. Imagery

Siswantoro (2002, p. 51) says that there are five different kinds of imagery: visual imagery, auditory imagery, imagery of the internal situation, and olfactory imagery.

2. Rhythm

The next part of a poem that you need to know to write a good one is rhythm. Attarsemi (2002, p. 120) said that rhythm is an arrangement of gestures, the

sequence of repeated sounds that cause changes in the sounds that make the living gesture. Language rhythm is how the sounds go up and down, get longer and shorter, and get harder and softer. You can't take rhythm out of poems or leave it out. In fact, rhythm is related to music. So that, when poetry dies and stops being interesting in music because it's not interesting in music, it can still coo to their works. Maybe the reader doesn't find the work of art all that interesting, or maybe the reader has trouble understanding what it means. Siswantoro (2002, p. 61) also said that rhythm is the repetition of sounds that make the sound patterns of melody. Based on what has been said so far, the writer can conclude that the poem should have a sense of rhythm. This is because it helps the reader understand the meaning of the poem and also helps the reader understand what the poem is trying to say.

3. Meter

Meter is the rhythmic structure of a poem. It is determined by the number of syllables and the way they are stressed.

4. Scheme

A scheme is the way that a poem's lines rhyme with each other. The pattern could use words that rhyme in every line of the stanza, or it could use words that rhyme in every other line or in pairs of lines. We often use a group of letters to show the rhyme scheme.

5. Verse

The verse of a poem is a way to talk about how rhyme and meter work together.

6. Rhyme

Jones (1968:97) said that rhyme is related to sound in a close way. Usually, rhyme is when the last sound of the last word in two or more lines of poetry sounds the same. In this case, Jones's and Siswantoro's thoughts are almost the same.

7. Theme

The other important thing to know about a poem is its theme. Edward thought (in 1968, on page 99) that a poem's theme could show what the poet thought about a certain subject.

8. Sound

A sound is the last part of a poem. You can also get sound. It is a very important factor that can't be ignored.

9. Stanza

The stanza is one of the most important parts of how a poem is put together. In general, a stanza is a group of lines that are separated by a blank line. It is similar to a verse or a paragraph. Stanzas are often called by the number of lines they have. The word "stanza" means "room" in Italian. Stanzas serve the same purpose in a poem as rooms do in a house. "You're taking the reader on a tour of the poem, room by room, like taking someone through your house and describing it,"

says acclaimed poet and former US Poet Laureate Billy Collins. In this way, stanzas can be especially revealing: the structure of a poem's stanzas reveals much about the poem, just as the rooms in a house reveal much about the house. A stanza can reveal the following information about a poem:

- a. **Structure.** A poem always has a set of rules for how it is put together. Stanzas are a part of how a poem is built. Besides, The most important thing about stanzas in poetry is that they give the poem its structure. Every poem has some kind of structure that makes it work. Stanzas make this structure by breaking up lines and chunks of words into separate parts.
- b. **Pattern.** Formal verse poetry has a set rhyme scheme and meter, and the first stanza sets the pattern for the rest of the poem. The second stanza will have the same rhyme and rhythm, and so on.
- c. **Organization.** Most of the time, a stanza's lines explore a single idea. When the poet moves on to the next idea, they may start a new stanza. In poetry, stanzas are used in the same way that paragraphs are used to organize different topics in a larger essay or body of work. For example, a poem's first stanza might talk about one subject, and when the poem moves on to another subject or idea, a new stanza is added.

- d. **Set the mood.** When there is a break between stanzas, it may mean that the mood or tone of the poem has changed.
- e. **Shape.** The shape of a poem is made up of the space around and between stanzas (or the lack of space) and the pattern they make on the page. Some poets use stanzas to give a poem a clear shape. Lines in a stanza can use words or empty space to create positive space. This makes a pattern in the stanza that affects how the poem looks as a whole.

There are some kind of stanza :

a. Monostich

A monostich is a type of stanza in poetry that only has one line. A monostich can be a complete poem on its own, or it can be used to change the rhythm of a poem.

b. Couplet

A couplet is a structure for a stanza that has two lines that usually rhyme. One type of stanza that is often used is the couplet.

c. Tercet

A tercet is a poem that has three lines. In a tercet, the first and third lines rhyme or all three lines do (also called an ABA pattern).

d. Quatrain

A poem with four lines is called a "quatrain." The second and fourth lines of a quatrain often rhyme.

e. Quintain

A quintain has five lines and is sometimes called a cinquain.

f. Sestet

A stanza with six lines

g. Septet

A poem that has seven lines. Some people call this a "rhyme royal."

h. Sestinas

Poems with six stanzas of six lines each and a seventh stanza of three lines. Instead of using rhyme, the last words of the first six lines are repeated in each of these poems.

i. Octave

A stanza with eight lines and ten beats per line, or iambic pentameter. The more lines a stanza has, the more different ways it can rhyme and move. For example, "ottava rima" is an eight-line stanza with a specific rhyme scheme in which the first six lines rhyme with each other and the last two lines rhyme as a pair.

j. Heterometric Stanza

A poem with lines that are all different lengths.

k. Isometric Stanza

Every line in an isometric stanza has the same number of syllabic beats, or meter.

l. Spenserian Stanza

The name comes from the way the lines in Edward Spenser's poem "The Faerie Queene" are put together. A Spenserian stanza has nine lines. Eight of the lines are in iambic pentameter, which has ten syllables with the emphasis on the second beat of each syllable. The last line is in iambic hexameter, which has twelve syllable beats.

m. In Memoriam Stanza

a group of four lines that rhyme ABBA and are written in iambic tetrameter.

n. Ballad Stanza

A ballad stanza is a rhyming quatrain with four stressed beats (eight syllables) in the first and third lines and three stressed beats (six syllables) in the second and fourth lines. They are often used in folk songs.

Richards (1986, p. 9) says that a poem also has two elements that are not part of the poem itself. These are the intrinsic element and the extrinsic element. The first part is the intrinsic part. He says that a poem's "essence" is made up of four things: 1) a theme or sense, 2) a feeling, 3) a tone, and 4) a goal or intention. The fourth element is made up of parts that are very similar to each other. The second part is the external part. It is how a poem is

put together that makes it different from other types of writing. A poem puts a lot of emphasis on words, images, metaphors, rhythm, and rhyme.

To understand a poem well and correctly, there are some rules and guidelines that you should follow. Esten (1995:32) spelled out the rules and instructions that can help people quickly understand how the poem works. One of them is to pay attention to the title of the poem, look at the most important words, understand the connotative meaning, and look for the hidden meaning.

So, every poem has some parts and a subject. On top of that, it should also mean something. Even though it's possible that the poets' clever use of figurative language makes the meaning of the poems unclear or unclear to experts.

GLOSARY

| | |
|------------|--------------------------|
| Sonnet | : old poetry |
| Gravestone | : headstones |
| Paragraph | : the unity of sentences |

CHAPTER V

PROSE IN ENGLISH LANGUAGE CLASSROOM

Lilies Youlia Friatin, SS., M.Pd.BI
Universitas Galuh, Ciamis

A. Using Prose in ELT Classroom

English has now become a universal language that people from many different linguistic and cultural contexts have acquired and mastered. In many ELT materials and examinations, however, native English norms still have a chance of being applied in non-English-speaking South Asian nations such as Indonesia. In the Indonesian ELT framework, the majority of the resources and evaluations are focused on native English norms, favouring British and American instructional designs. The use of literature in EFL classes has several advantages. In addition to providing a unique literary landscape that can deepen students' comprehension of both their own and other cultures, it can create opportunities for personal expression and reinforce students' mastery of lexical and grammatical structure. A potentially effective pedagogical strategy in the language classroom is the use of literary works. Moreover, (Lazar, 2015), literature is a motivating and real-world teaching tool that embodies general educational value and aids students in understanding another culture, developing their interpretive skills, increasing their language awareness,

and encouraging them to express their thoughts and feelings (Anderson & Gehart, 2007; Fletcher-Watson, 2016; Ghosn, 2002; Laakso, 2005; Mackey, 2016; Nicholson, 2014; Winston, 1996; Zhang, 2021).

Our priority as English as Foreign Language teachers is assisting students in developing their communicative ability. For this reason, we frequently concentrate on teaching accepted verbal constructions. Despite improving their linguistic accuracy, it is clear that EFL speakers still struggle to understand the subtleties, originality, and adaptability that distinguish even conventional and transactional forms of English. English literature is taught in higher education to help students develop their communication abilities in English, a worldwide language that has evolved into a multifunctional communication tool—particularly in this century, which is driven by information technology in many, if not all, spheres of life. It is impossible to denying that the necessity for communicative ability has grown exponentially since the emergence of the communicative method in the field of English language instruction. It has grown to be a crucial element of ELT that English teachers must teach and master (Kaharuddin, A., & Latif, 2017). Language practitioners (such as language teachers, language researchers, and linguists) started utilizing literature in teaching English in the mainstream instead of neglecting English in the field of ELT since literature is seen as a component of authentic resources (Ilyas, 2016).

One of the literary forms, prose is not one that many students enjoy studying. The teacher's ability to teach is

hampered by this (Haley, 2019). They don't enjoy reading a lot, which is the main cause of their hatred. Therein comes the justification for why educators frequently view literature as unfit for the language classroom. These opinions are a reflection of the traditional distinction between the study of language and the study of literature, which has resulted in literature having a very little role in language classrooms. However, utilizing literary works as a pedagogical approach can be quite effective. The use of literature as a teaching tool is beneficial for getting the students to feel deeply. Using literature in the classroom is an effective technique to engage the student as a whole person and offers great chances for them to express their own viewpoints, emotions, and responses. When using literature with the students, our major goal is to assist them in understanding the text's various meanings. We need to create tools and assignments that assist students in exploring these various levels of interpretation in a literary text since they frequently need guidance. Studying some English literature can offer students who are familiarized with their native language's literature as a fascinating and thought-provoking point of reference. This may also be true for students from societies where there is a strong oral heritage but little or no written literature. Before having the students read an actual narrative in English on a related issue, having students re-enact short stories from their culture, for instance, could be extremely encouraging.

The various and wonderful differences in our society are reflected in English literary works. They are composed

by writers who come from very varied cultural backgrounds and places. It would appear that by exposing our students to English-language literature, we should be encouraging them to consider the variety of cultures from which English-language literature originates. It may be claimed that reading English-language literature helps students develop a wide understanding of the social, political, and historical events that serve as the foundation to a specific drama or novel. However, literature does appear to offer a means of contextualizing how a member of a particular civilization could act or respond in a particular circumstance.

The teaching objectives of prose students' language skills should be developed as a primary objective of prose instruction. The trainees' language skills enable them to use the English language without any difficulties. Prose's precise objectives vary depending on the topic matter, such a biography, play, tale, or essay. A prose lesson is for learning a language, not for memorizing questions and answers. The literary lesson includes organization, vocabulary, grammar, viewpoints, and comprehension-enhancing ideas. With comprehension, the students read prose. They also write sentences on the lesson using the right word choices and sentence structures. Teachers should make an effort to inspire their students to learn the new material. The preparation of the lesson refers to the many attempts the instructor does to stimulate the students' interest or capture their attention. By posing essential questions, the instructor begins the lesson. He makes use of images or models. The questions stimulate

curiosity in the new lesson. The teacher assesses the students' prior knowledge and makes connections to it.

In reality, teaching prose is teaching reading comprehension. Teaching prose is a good way to enhance all four language learning skills. Depending on the situation, the class, and the age of the students, teaching prose should be both rigorous and extensive. It involves the instruction of language structures, vocabulary, grammar, and language usage in general, as well as the capacity to master all four language learning skills. To summarize the overall objectives of teaching prose, they are:

1. To improve the students' ability to read and comprehend clearly.
2. To establish the practice of reading aloud and quietly.
3. To broaden one's vocabulary.
4. To encourage students to write creatively and to think creatively.
5. To comprehend applied grammar and know how to use it well.
6. The capacity to listen, comprehend, and respond accurately with clarity and fluency

The precise objectives of teaching prose may change depending on the subject matter, age group, and class. Sometimes the content is descriptive and takes the form of a drama, story, biography, or narrative. Daily objectives may change based on what is taught and to whom. Let's briefly examine the following writing form's specific goals:

1. Narratives and descriptions
 - a. to introduce students to the author's writing style
 - b. to strengthen one's imagination
 - c. to fall in love with nature and to learn to experience the things that nature requires
2. Story
 - a. to immerse the students in the setting of the tale, whether it be fiction or fact
 - b. to introduce a range of characters with the intention of making an impression on the students
 - c. to use the tale to impart a moral lesson
 - d. to help kids learn the technique and aesthetic of story writing.
3. Essay
 - a. to foster creative thinking
 - b. to encourage original writing
 - c. to provide the kids the ability to arrange things in a methodical manner
4. Play
 - a. to familiarize the students with real-world conversational English usage
 - b. to present a range of characters
 - c. to introduce children to the various roles that people play in life

5. The Biography

- a. to introduce the students to the lives and contributions of outstanding men and women
- b. to present a range of characters
- c. to foster an appreciation of aspiration and aesthetic beauty

There are several steps in the lesson that will be presented in prose. These multiple actions are referred to as a lesson plan's components. Following are the steps:

1. Influence

For students to pay attention, any subject or language needs good influence from their teachers. Therefore, teachers should encourage students to learn the lesson. All of the strategies a teacher does to get the students to the point where they are prepared to study the lesson are included in motivation while introducing an English lesson. Use of the students' prior knowledge and the use of teaching aids like flashcards, models, charts, posters, and other materials are possible. The lesson is then briefly introduced.

2. Presentation

The teacher must deliver the lesson while considering the students' attention, retention, and understanding. It shouldn't be overly long or too short. The presentation element is divided into the following sections.

- a. The teacher modelling reading. When teaching prose, the instructor should read the material aloud while making sure his voice is audible. In

terms of pronunciation, intonation, stress, rhythm, style, etc., he needs to be very precise. He must, in essence, give a sample reading.

- b. Students reading aloud. A few students can be asked to read the chapter aloud one at a time after the teacher has finished the model reading. Any mistake made by a student can be corrected by the teacher, preventing students from carrying it forward indefinitely.
- c. Words or structures that are challenging to deal with. The teacher must make new words, challenging words, structures, idioms, phrases, and other grammatical elements obvious and understandable. The basic goal of prose education is the explication of all these concepts and their elucidation.
- d. Students reading quietly to themselves. The students might then be instructed to continue with silent reading. This boosts the students' understanding by individually elaborating on each point.

3. Restatement

The teacher may restate what was covered in the day's lesson. If a student has any uncertainties, the teacher can clear them up and repeat a few words or sentences that, in his opinion, need repeating and explanation. The teacher then moves on to the final instructional phase.

4. Assessment.

The primary goal of evaluation is to determine if the predetermined goal has been met or not. It is possible to evaluate students using questions, assignments, blackboard work, dramatization, etc. Some examples of evaluation include the following:

- a. Explain the text verbally
- b. Writing some challenging terms on the board and asking certain students to read, define, or construct sentences using those words
- c. Using a substitution table to frame structures
- d. Dramatizing the lesson

B. Types of Prose

Both fiction and nonfiction works are called prose.

1. Fiction encompasses tales, short stories, historical fiction, mystery, detective, and romance such as *Romeo and Juliet*, *The Adventures of Tom Sawyer*, or *Brave New World*.
 - a. Heroic prose: A piece of literature known as heroic prose is intended to be read aloud and transmitted through written or oral history. Heroic literature has been preserved across time in the form of legends, mythology, fables, and parables.
 - b. Prose poetry: Poetry that is expressed and written in prose is referred to as prose poetry. This can be viewed as a sort of hybrid between the two that occasionally makes use of rhythmic measures. This

kind of poetry is typically written in paragraph form, but it frequently uses more figurative language.

- c. Amy Lowell's "Spring Day" is a notable example of prose poetry. This was published in 1916 by American poet Lowell and is nearly like a collection of short stories written in the prose poetry form.
2. Nonfiction writing comprises diaries for example *Anne Frank: The Diary of a Young Girl*, articles, speeches, autobiographies, and essays. According to its purpose, we can categorize prose into the following categories.
 - a. Narrative: Storytelling is a common term for narration. The events are related in their chronological order. Narrative inquiries, such as what occurred and how it occurred. One who? How was it completed? These include first-hand accounts, incidents, reports, etc.
 - b. Argumentative: It induces someone to accept a position. It considers various information and viewpoints before drawing a judgment.
 - c. Descriptive: It highlights important elements while describing prose. This description may apply to people, places, things, processes, or even processes themselves.
 - d. Informative: It conveys information; typically found in reports, textbooks, newspapers, etc.

C. Elements of Prose

Prose is written in paragraphs and has significant fictional elements (Kumar, R., Wani, M. S. R., & Bed, 2007). They include the story's plot, characters, theme, setting, point of view, style, and literary devices. Whether it's a novel or a short story, these elements taken together make up a full literary piece. Not every aspect needs to be present in a written composition. The teacher can effectively and with literary understanding present the material thanks to the fiction's aspects.

1. The plot is the order of happenings or events that an author uses to build a story.
2. Character: A character in a narrative work of art is a human or other being who may be real or imaginary.
3. Theme: The theme is the main idea or insight of the story.
4. Location: The overall context of a tale is determined by its setting.
5. Point of view: A point of view is a perspective or attitude.
6. Style refers to an author's choice of words, sentence structure, usage of non-literal terms,
7. Figures of speech. A word or phrase with a deeper meaning beyond its dictionary definition
 - a. Irony is a figure of speech in which words are employed in a way that alters their intended meaning from what the words actually signify.

- b. A person, place, or thing that symbolizes an intangible notion or concept is referred to as a symbol.
- c. Similes are literary devices that make a description more vivid or dramatic by comparing one object to another of a different kind.
- d. Metaphor is a figure of speech in which a word or phrase is used to describe something other than what it actually means.
- e. Image: Figurative or visually descriptive language, particularly in literature.

D. The Role of Prose in Literature

Why and when is prose used? Consider a situation when you want to tell a narrative but aren't sure if poetry or prose will work better. It's critical to comprehend the writing style's advantages before deciding whether prose is the best option (DeGuzman, 2022).

1. Direct interaction

Prose is frequently less figurative and confusing than poetry. This implies that a writer can be more direct when conveying the facts they want to get across. In order to effectively fulfil the points of a plot, this can be very helpful in storytelling, whether in fiction and nonfiction.

2. Build a voice

A character's voice may be crafted for writing so effectively because it is written in the conversational

form. Prose gives writers the ability to craft the voices of their characters. One of literature's most famous opening lines, for instance, lets us know the kind of character we will be reading about.

3. Create a connection with the reader

Additionally to giving characters a polished voice, language also fosters reader rapport. The conversational style introduces readers to a style of writing that puts them in the writer's shoes. *Hell's Angels* by Hunter S. Thompson is a fantastic illustration of this. As prose nonfiction book, Thompson's voice and writing style are distinctive and call for a connection with the reader. The prose establishes the connection, whether it is one of disagreement or agreement. Once the writer's work is finished, the reader feels a connection that makes them desire to meet or speak with them.

E. Teaching Strategies in Teaching Prose

In order for students to comprehend the passage by silent reading, the teacher must actually employ the proper strategies that can be applied in a classroom setting. These strategies should include reading with the proper pronunciation, stress, intonation, pause, and articulation.

1. Cut it off

A longer prose piece may need to be divided into several shorter portions as part of an effective prose teaching strategy. Multiple close readings can be done thanks to the text's separation, ensuring that pupils

apply their own ideas as they read. Students who read a text several times develop their comprehension skills and become more used to the author's writing style. Teachers give their students a list of questions to complete in order to assist them concentrate while reading literature. As well as higher-level, potentially more open-ended inquiries, pose a few superficial ones that directly relate to the reading. Students' thoughts on the material are invited and significant discussions are sparked when open-ended questions are asked.

2. Small Group Discussion (SGD)

Facilitating class conversations in which students express their own particular opinions about the reading is another approach to teaching prose. A class debate that puts the onus of learning back on the students can frequently stop students from tuning out when the teacher speaks about prose. Breaking the class up into smaller groups makes it easier to debate difficult topics while ensuring that all students participate. Reconvene the class when the small group talks are over, and have a representative from each group share their findings while soliciting input from other groups. When discussing a lesson plan for teaching English prose in class, all of the students gain from hearing different points of view.

3. Discovered Poems

Making "discovered poems" is another strategy for teaching prose. By asking students to produce

"discovered poems " based on text they have already read, teachers can promote creative thinking while also working on reading abilities. Give students a section of writing, and ask them to highlight between 50 and 100 of the most intriguing or significant words or phrases. Students then list the words that were highlighted in order, skipping lines between each word, on a separate sheet of paper. Show students how to go through the process of reviewing their lists over and again while removing terms that don't fit the poem until just 30 to 65 of the most crucial words remain. Give students time to label and present their poems to their classmates.

4. Five-S strategy

Introduce the Five-S strategy to the students as they learn how to analyse prose texts. Provide them with a graphic organizer with the titles "speaker," "situation," "sentences," "shifts," and "syntax" after giving them a prose text. Using supporting details from the prose, walk students through the process of writing down their observations and interpretations for each heading of the graphic organizer. Students would record examples from the reading in the "syntax" area, for instance, when the word order appeared intriguing or important. Encourage students to comment on how the syntax altered the passage's overall meaning after the example.

GLOSSARY

- ELT : English Language Teaching
- Literature : *literature* is aesthetic form of writing that evokes image of something in human mind
- Literary work : media used to present creative and imaginative ideas or ideas by authors into a work that has good language and meaning and can be enjoyed by literary connoisseurs
- Prose : *a style of writing that does not follow a strict structure of rhyming and/or meter*
- Fiction : *something invented by the imagination or feigned; specifically: an invented story*
- Non-fiction : *writing that is about real events and facts, rather than stories that have been invented*

CHAPTER VI

DRAMA

Istiqamah Ardila, M.Pd.

STAI Rasyidiyah Khalidiyah (Rakha) Amuntai

A. Definition of Drama

Drama, also called “play”, defines as performing a story with dialogues and action of playwright. Here, the story showed is about a series of events happening in real time. Through drama, attitudes and ideas, belief and values of the showing events in the story are reflected (Cockett, 1998). Drama as literature works can be used in teaching English both children and adult. The differences are located into the process and the assessment. Additionally, based on the research conducted by Andronic (2019), the four major benefits of using drama in English Language Teaching confirmed as follows:

1. Drama allows students to develop not only foreign language skills and knowledge but also social, emotional, and behavioral skills.
2. Drama stimulates interpersonal learning and teamwork which students learn to cooperate each other in performing a story.
3. Drama creates a variety of activities with meaningful, enjoyable, and low-stress atmosphere for learning.
4. Drama increase students’ motivation in learning for all types of learning (visual, auditory, and kinesthetic)

Therefore, drama can make the learning process more active, exciting, communicative, and contextual to students.

B. Elements of Drama

In general, there are four elements of drama involving plot, characterization, theme, and setting.

1. Plot

The plot is the drama's pattern of twists and turns. It is the structure of a play. The plot of a drama is experienced through what we see and hear onstage (Madden, 2009). Additionally, the plot should be presented in a sequential, logical, and chronological order (Baghfalaki & Mahmoedibaha, n.d.). The plot appears in the beginning, middle, and end of the performance. Madden (2009) mentioned that the pattern of plots are exposition, rising action, crisis/ climax, falling action, and resolution.

The pattern can be figured as follows:

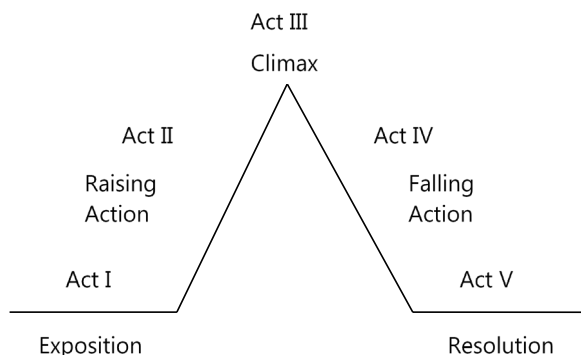


Fig.1. Freytag Pyramid

(Baghfalaki & Mahmoedibaha, n.d.)

Exposition refers to the introduction of background information about the plot. In this part, the scenarios, characters, and potential conflict are introduced through dialogue and action (Madden, 2009). Barnett (1995) said that exposition usually includes foreshadowing. Details from the exposition that we may initially think are just for background purposes frequently turn out to be really important for later developments.

Rising action is the major events that increase tension or complicate the path to the climax. It can be said as the events that occur after the exposition to build up the climax (Baghfalaki & Mahmoedibaha, n.d.). In climax, the main character is in the moment of truth (Madden, 2009). The real conflict reaches the highest point in this stage. Then, the turning point starts.

Falling action means the conflict is beyond the crisis, the intensity subsides, and the outcome seems inevitable. It ends in a stable situation of the end of story. Falling action is followed by resolution which the details are wrapped up and we are returned to normalcy (Madden, 2009).

2. Characterization

In drama, the development of characters called characterization shows through action and dialogue of the playwright. Characterization tells what the characters do, by what they say, by what other say

about them, and by the setting in which they move (Barnet, 1995).

Character can be divided into round and flat. Round character is one who changes and develops in the course of the play, while flat character does not. The distinction is based on whether the character is fully developed or not (Betti, 2015). Another division of character is between protagonist and antagonist. Protagonist is the hero or the main character of the show, whereas antagonist is the villain who opponent the protagonist with various ways. As Madden (2009) said that when characters are not fully developed, but seem to represent "types" more than real personalities, we call them as flat, or stock, characters. On the other hand, when they seem fully developed with the complexities of real people, they are described as round characters.

3. Theme

Theme can be said as the underlying idea of the story. Theme delivers the messages that the author is trying to convey to the audiences in the form of moral attitudes, view of life, or wisdom. A drama can consist only one theme or multiple themes. For example revenge, conspiracy, betrayal, and gullibility. Those theme appears through the plot, the characterization, and the setting in a drama.

Additionally, the playwright may use certain symbols and motifs to convey themes. Symbols refer to objects, characters, figures, and colored used to

represent abstract ideas of concept. Then, motif refers to the recurring structures, images, and contrast in a drama (Siddiqui, 2018).

4. Setting

Setting is the set itself which has function to make us feel present in the word that the characters inhabit. In setting, it shows us the location and atmosphere of a play. Location tells about where and when the story is taking place and atmosphere is the mix location and more changeable circumstances like conflict, the characters present, the time of day, the season, and the weather. Its overall effect supports and complements conflict and character and helps to convey the play's meaning (Madden, 2009).

C. Language and Style of Drama

Language defines as the vehicle that carries that characters to audience, while style of language used by characters to elaborate themselves. The language and style of drama involve diction, symbol, and irony (Madden, 2009).

1. Diction

Diction refers to the specific words that a playwright chooses to put into the mouth of a character (Gardner, 2004). The diction is very important because it shows character, and characters are often defined as much by how they say something as what they say.

2. Symbol

Symbol represents in the set, costumes, and props in a drama. The set reflects the content of the drama itself. The props reflects the conflict, characters, and theme of the play. The costumes tell us a great deal about the characters themselves.

3. Irony

Irony is the contrast between appearance/expectation and reality. As in fiction and poetry, the two most popular forms of irony in drama are verbal irony and situational irony. Verbal irony results from the contrast between what is said by characters and what is meant. Irony of situation results from the contrast between what is expected and what actually happens.

Another features of language in drama are soliloquy and aside (Nasrin et al., 2016). They appears in Shakespeare drama.

4. Soliloquy

Soliloquy means of revealing the inner working of the mind of a character. It is a device for playwright to communicate with audience secretly. A soliloquy can help the plot develop by informing the audience about what the speaker proposes or decides to do. Soliloquy is an excellent technique for conveying the progression of the action in a play by expressing a character's thoughts about a specific character or a past, present, or upcoming event while talking to

himself and not acknowledging the presence of any other person. (Vethambal, 2020).

5. Aside

Aside is spoken directly to audience when the speaker is the only actor on stage. It serves the purpose of assisting in the development of the play's plot. When the actor do aside, the other characters do not heard the word spoken. In drama, the character making the aside will frequently turn away from the other characters and speak to the audience or camera. (Vethambal, 2020).

D. Types of Drama

The most common types of drama are tragedy and comedy as the most the world's great plays written before the twentieth century (Barnet, 1995). Then, the other types occurs such as tragicomedy, farce, melodrama and masque in modern drama.

1. Tragedy

This kind of drama imitates the action that is serious and of sufficient magnitude. It usually emphasized the nature of tragic hero that do some fearful deed that ultimately destroys them. Barnet (1995) said the deed as the act of *hubris*, a Greek word meaning something like "overweening pride". The audience experiences *catharsis* which discussed as the sense pity and fear aroused from the catastrophic fate of the hero effects a purgation of such emotions on the powerful

feelings in the spectator. (Aristotle in Baghfalaki & Mahmoedibaha, n.d.) Furthermore, Aristotle (in Betti, 2015) differentiates four kinds of tragedies: (1) complex tragedies which are wholly recognition; (2) tragedies of suffering; (3) character tragedies; and (4) tragedies depending, upon spectacle/setting.

2. Comedy

Comedy delivers a different sense of performing. It is entertaining throughout and end happily. In comedy, the fullest life is seen to reside within enlightened social norms. At the beginning of a comedy it find banished dukes, unhappy lovers, crabby parents, jealous husbands, and harsh laws, but at the end it usually have a unified and genial society, often symbolized by a marriage feast to which everyone, or almost everyone, is invited (Barnet, 1995). Moreover, the language of comedy is fluent and articulate: characters do not feel a need to develop exploratory, stretching uses of language to account for themselves and the world around them, but are satisfied that the relationships between them and the world are simple and comprehensible (Betti, 2015).

3. Tragi-comedy

Tragicomedy is the combination between tragedy and comedy drama. This drama type occurs in modern drama. Tragicomedy involves tragic, comic, and absurd views of life often mix together in the same script, side by side, back-to-back (Madden, 2009). The rising action is tragedy and the following action is comedy.

In other words, it begins with tragedy and ends with comedy (Siddiqui, 2018).

4. Farce

Farce belongs to comedy drama that full of jokes. It is intended to provoke laughter of the audience by using exaggerated characters and complicated plots. Farce is full of absurd episodes, ludicrous situations and knockabout action (Betti, 2015). Siddiqui (2018) said that farce is used as an episode in the comedy.

5. Melodrama

Melodrama refers to a dramatic work that puts characters in dangerous action to appeal to the emotion. Melodrama usually use orchestral music or song to accompany the action. (Baghfalaki & Mahmoedibaha, n.d.). These plays were naively sensational with simple, flat characterization, unrelentingly vicious villains, and much bloodthirsty action, including horrible murders, ghosts and the like (Betti, 2015).

6. Masque.

Masque is a drama played by masked actors with extravagant costumes, spectacular stage effects, decorations. (Betti, 2015), and music as well as dancing (Siddiqui, 2018). The story is generally loose plot, allegorical or mythological. It was flourished in Europe during the late sixteenth and early seventeenth century by Ben Jonson in 1609.

E. Periods of Drama: A Brief Background

1. Greek Drama

In Madden's book (2009), Greek drama usually tell about religion which was polytheistic and recognized many gods. The core of most Greek drama is the belief of Greeks that they had little control of their fate but had much control of and responsibility for how they faced up. Dramatic or religious festivals were held each spring to celebrate Dionysus, the god of wine and fertility. Playwrights from all over Greece competed for prizes awarded by wealthy citizens, with each competing playwright presenting a trilogy of tragic plays.

Theater in Greek drama describes the huge open-air amphitheater that seated the audience during performance. The actors with individual roles onstage at once was limited to two or three person. The story was about religious and represented by mask actors. Then, the chorus entered during the *parodos* and remained onstage throughout the play. The diction of the drama is formal and represents the exalted speech of nobility.

2. Shakespearean Drama

Shakespeare was born in 1564 which near the end of the Renaissance. Renaissance was the rebirth or a revival of a golden age. Shakespeare discovers highly individual characters who struggle with fate,

the god, and the heredity, but with each other and themselves.

Soliloquy and aside was found by Shakespeare which created opportunities for characters to speak directly with the audience. The close proximity of actor and audience in an Elizabethan theater made both types of "confidences" particularly effective (Madden, 2009).

BAB VII

LITERATURE IS THE CORE OF TEACHING ENGLISH

Ahmad Darussalam, M.Pd.

STIT Ibnu Rusyd Tanah Grogot, Kaltim

A. Teaching English through Literature

In recent years, the role of literature as one of important subject and component source for authentic materials of language curriculum rather than other English subjects is very significant. Among other statements from the experts when, where and why literature should enter the curriculum have been discussing (Luukka, 2021). Complicated research discuss about how literature can support teaching ESL/EFL and has the benefit for student and teachers to support and change the teaching habits from the common rules of teaching English (Madalińska-Michalak & Bavli, 2018).

A lot of teachers consider the literature used in teaching and learning process to get more interesting method or technique. Applying literature for teaching in basic language skill (reading, writing, listening and speaking) and language areas (vocabulary, grammar, and pronunciation) is beloved way among other fields of teaching English (Seker & Kömür, 2008). Literature gives the opportunity for classroom experience sensorial and can attract the student for different style in learning (Kiiru, 2020). Literature can be completed with audio text, music, short video, and

etc. There will support student sensory input in teaching process. In other hand, literature can be source to help student improve their understanding of different culture and concept. Literature offers the source about love, war, and loss story that enhance their context about language in different area of life.

B. Literature for Basic Language Skill

English has basic skill of language. In teaching English, teacher should concern about how to teach reading, speaking, listening and writing in teaching English. Literature can give the benefit for improve student in basic skill of language.

1. Reading

Reading is an activity of human that usually making interaction with the text or sentences. Reading is the process of interaction between one ideas to the others by using the writing media or copy to search the conclusion from words. In other word, reading is the process to understand the meaning and message in order to the reader can get the experience and new knowledge (Mussa & Fente, 2020).

Reading is the process gathering and understanding the concepts that the reader has founded from the knowledge, text, or experience. When reader read the text, he or she was trying to interpret or understand the text from the text was read before. Reading has strong dynamic connection among: first, the existing knowledge of reader, second, the information which given or persuaded by text and third,

the purpose or context of reading condition (Frimasary & Syahrial, 2018). It is mean, reading is active process to reconstruct the meaning from the written language.

Using literature can enhance reading activities such as pre-reading task, interactive work on the text, and certain activities. Reading literature teaching is integrated with teaching vocabulary especially in kind activities. They are predicting, gap filling, creative writing and role play. Reading study starts from the level of literary of direct question from the text (Mulatu & Regassa, 2022). Next level of reading development, the readers are be able to guess and interpret the text and concept the meaning from the background knowledge. Then readers and writers collaboratively share the evaluation and conclusion about their preview of literature.

Before the teachers apply the literature in teaching reading, there are some issues that they must consider (Mulatu & Regassa, 2022):

a. Student's Linguistic Proficiency

Student would be interested with the literature which they had already got the experience and more relevant for their knowledge. Teachers should avoid the literature which full set of archaic language, foreign term, slang, or language from the particular language or locality language. It would make student bored and lost motivation for reading.

b. Student's Literary Background

Reader has tight connection with the background of literary to support their understanding to new literature. Teacher should think about the student's literature background such as social, environment, culture, behavior, and etc. Student who has good background competence with the literature, they have advantages to derive the implicit understanding with the literature that they reading.

c. Personal Involvement

Learners will have motivation to read if the literature as reading material have inner connection with their experience or interest. It is called personal involvement. Sometimes, it is difficult to involve student in reading activity. Teacher can start from the student's interest or common experience. Teacher also can consider about the famous issue from the media involved in their reading activity. Literature as reading material for learners indicated to their interest or background enhance their imperative understanding and develop their critical thinking.

d. Length of Text

Teacher should consider about literature length of text. Student tend to read short story than long story in the class. It is different condition if the student has great reading hobby or behavior. Especially, if teachers need to evaluate reading process and comprehension in the class. Teacher has limit length of time to conduct

reading process in the class so teacher should assess the time to get effective process from the reading material.

2. Writing

Writing activity is one the English skill that must be taught by the teacher in the class. Writing is the activity of human to make sign, phrase or sentences on the paper for giving ideas, expression and statements to the reader (Gibbons, 2019).

Writing is essential skill in English subject for student. Writing is skill for discovery. Student will encourage their mind process by writing process and elaborate their information and imagination to their writing. Writing is be able to develop their ideas and make connection their phenomena to connect the relationship. Student will be helped by writing to organize their mind and concept in coherent form. In writing process, writing support student to devour and explain information based on the topic they learned (Whitver, 2017).

Teaching writing in class has many strategies. One of the strategies is through literature (Rainsford, 2018). The possession of literature in teaching writing is to support their writing motivation, style, and vocabulary. Teacher cannot deeply point out literature in teaching process. Story telling is one of the literature that can be first material for student. It trains them to learn words and language style. Literature roles would be bias when linguistic was started as language focus learning. Nevertheless, literature is still one of significant material for language teaching

and learning, especially in writing from language style and roles. It becomes strong reason for literature as source that used in English classroom. It is model for student to write text based on literature content, theme, organization and style.

Literature can control student in writing process. They tend to follow the style of literature for beginning process. Sometime teacher order student to rewrite text according to literature as word structure and language style guide. Literature is applied by teacher guiding student to complete the sentence, conclude the story, or make the scenario (Rainsford, 2018). By using literary model, student learn about paraphrasing and making conclusion where student develop their own words. In other words, story or roles from the literature explain about chronologic of story and can be used by student to recount the conclusion. Student also are able to treat the text from literature in their writing creatively.

Teacher roles cannot be forced in using literature to support the student to learn language skill. Teacher should push student to take a part actively in literature community or club. It can explain to them about different literature text. Introducing to literature community, debate, reading and writing workshop and focus group discussion will help student to communicate to others, share the idea and get the confident. Teacher should pick the interesting book for student as a cultural and language skill. They must lead the student to read the material which support their writing enthusiasm. Teacher can also introduce audio-visual media

such as movie, drama or film which connected with the text.

Literature can be used as significant material to teach writing because (Kiiru, 2020):

- a. Literatures are valuable authentic materials.

Literatures teach about teaching morals, culture and aesthetic values of people group or events. It can teach student how to write a story better than others. They will understand how make good writing according to culture, social condition, human interest or life development.

- b. Literatures explain culture values

Literature texts support student to understand and mean the culture, language, and style from the particular community. It improves student creativity and imagination to write. Their writing comprehension will be enhanced through the literature values.

- c. Literatures have language enhancement.

Literatures facilitate the material which has language structures, writing ability, connection among the ideas. It has richness and diversity text styles to encourage student in writing development.

- d. Literatures support students involvement

Student is interesting with literature because they tend to have self-connection with the text of literature. Student follows the text and has curiosity with the end of story. This student's involvement helps them to increase their language learning. They will have

experience to write based on their literature experience and performance.

3. Speaking

Literature has been applied for second language teaching long time ago. Literature become language ability purpose. One of the competence of language is the communicative competence and literature is one of source for teaching language in this case (Luukka, 2021). One of the interesting side from literature is the fascination from the content of literature. Literatures give many happiness of esthetic, knowledge, and emotionality because the writers of literature tend to explain and describe their vision about human experience through language application which is creative and emotional (Precisely, 2014). There are so many testimonies that the literatures become effective source to language skill and vocabulary. They provide many topics to discuss, compose, and read.

In conclusion, literature provides several advantages to English language learning. It can develop the knowledge of linguistics in applied linguistic. When students enjoy their literature, it can support their motivation to communicate with the text and finally it can enhance their language skill. In this case, they can communicate according to literature experience and discuss about that in their circle.

Speaking is one of the human ability to communicate each other in pattern language they agreed. Speaking is connected to receiving, producing, and processing the information. However, speaking become a process to build

and share the meaning through the use of verbal or non-verbal symbols in variety context (Shalpoosh & Safari, 2017). Good speaking has several characteristics. Student who wants to build speaking must study knowledge of grammar, vocabulary, pronunciation, and intonation to communicate fluently.

Student have kinds of problem in speaking other language (Adem & Berkessa, 2022). First, student concern about inhibition. In real condition, student tend to fear about the mistake. They are shy to produce of language because of fearful of criticism. Second, they lack of vocabulary for speaking material. Then, they feel bored and they are nervous to arrange their argument. Third, lack of participation and learning period are faced by teacher and student. Class is centered to teacher and students are in big number. Fourth, mother tongue sometimes becomes a problem for English student. It has many different to cover. It has different concept, structure, and pronunciation.

Based on the several researches, there are kind of improving speaking through authentic literature (Mulatu & Regassa, 2022):

a. Short Story

Stories make student happy and interactive. Student has so many advantages from telling a short story. Story enriches their visual imagination and creativity. Telling stories also is very basic for student in language use. In such condition, student can tell short story based on they mind and idea to communicate or entertain the class. Teacher can guide the student to choose the

short stories from famous writer. They can find from library or internet. They allow to use the media or tool in telling story to support their experience. Before they tell their story, teacher suggest to them for checking the pronunciation of the infamous words from the short story and choose one of English accent available for them. Sometime short stories can be applied for junior high school. It is also available for senior high school in speaking training club.

b. Poetry

Poetry is the literature which has purpose to stimulate the emotion of reader through chosen language. This language is arranged based on the meaning, sound and rhythm. The poet uses combination of rhythm, word choice, sounds, rhymes, structure and more to arrange a piece of writing that leads the reader's emotion. There are some strategies to use poetry for student. First, teacher can use audio lingual method. Teacher practice the poetry in front of student. Student will watch how to express and pronounce the words. Teacher order student to follow her in second time. Second, student can imitate the poetry practice from the visual aid such as computer or television.

c. Drama

Drama is kind of narrative writing performed to audience. Dramas are most notably performed as plays in a theatre though many dramas have been recreated and adapted for film, TV, or radio. Drama needs the involvement from the student. This activity is full of

progressive process of communication, so it is capable to increase the student's communicative ability. It provides the visual experiences in realistic discourse. Student will practice the target language and learn how to create and involve working together based on the roles. There are many experts to study about effect of drama applied in classroom. Using drama and drama oriented activities can improve their speaking capability. However drama education provides student to improve their confident, team works, emotion, and clear pronunciation for every sentence they make. Dramatic performances are generally classified into specific categories according to the mood, tone, and actions depicted in the plot. Some popular types of drama include:

- 1) Comedy

Lighter in tone, comedies are intended to make the audience laugh and usually come to a happy ending. Comedies place offbeat characters in unusual situations causing them to do and say funny things. Comedy can also be sarcastic in nature, poking fun at serious topics. There are also several sub-genres of comedy, including romantic comedy, sentimental comedy, a comedy of manners, and tragic comedy—plays in which the characters take on tragedy with humor in bringing serious situations to happy endings.

2) Tragedy

Based on darker themes, tragedies portray serious subjects like death, disaster, and human suffering in a dignified and thought-provoking way. Rarely enjoying happy endings, characters in tragedies, like Shakespeare's *Hamlet*, are often burdened by tragic character flaws that ultimately lead to their demise.

3) Farce

Featuring exaggerated or absurd forms of comedy, a farce is a nonsensical genre of drama in which characters intentionally overact and engage in slapstick or physical humor. Examples of farce include the play *Waiting for Godot* by Samuel Beckett and the hit 1980 movie *Airplane!*, written by Jim Abrahams.

4) Melodrama

An exaggerated form of drama, melodramas depict classic one-dimensional characters such as heroes, heroines, and villains dealing with sensational, romantic, and often perilous situations. Sometimes called "tearjerkers," examples of melodramas include the play *The Glass Menagerie* by Tennessee Williams and the classic movie of love during the Civil War, *Gone with the Wind*, based on Margaret Mitchell's novel

5) Opera

This versatile genre of drama combines theater, dialogue, music, and dance to tell grand stories of tragedy or comedy. Since characters express their feelings and intentions through song rather than dialogue, performers must be both skilled actors and singers. The decidedly tragic *La Bohème*, by Giacomo Puccini, and the bawdy comedy *Falstaff*, by Giuseppe Verdi are classic examples of opera.

6) Docudrama

A relatively new genre, docudramas are dramatic portrayals of historic events or non-fictional situations. More often presented in movies and television than in live theater, popular examples of docudramas include the movies *Apollo 13* and *12 Years a Slave*, based on the autobiography written by Solomon Northup.

4. Listening

Listening is the interactive process where the student describe their knowledge from the material they hear and apply their linguistic skill to understand the message. The role of listening is to interpret the message in learning process (Suryanto, 2019). Listening is very important for student ability. It is needed by student for academic purpose. Student are forced to improve their competence in language learning through listening practice.

Student have significant problem in listening process. The difficulties come from many factors. First, it is the

quality of recording material. It can influence the student to understand the recording. Second, the different of culture make it complicated. The difference material of listening needs the different culture approach. Third is the accent of foreign language. It complicates them to acquire the meaning from the listening material (Syahabuddin & Rizqa, 2021). Sometime they have lack of words to understand the meaning from record. The last is intensity speaking speed. The speaker sometimes apply fast speaking or combining words to explain their mind or statement.

There are several general principles before teaching listening through literature (Syahabuddin & Rizqa, 2021):

- a. Listening material has to define the purpose of teaching goals.
- b. Listening is arranged with the clear process. Listening is started from the easiest to difficult material.
- c. Listening is structured to support student involvement. Student should get feedback from the listening activity such as answering question or explaining the conclusion from the material.
- d. Listening needs to support communicative process that improve the student concentration. Teacher can give the writing task before involve them to listening activity.
- e. Listening is conscious memory process. The objective of listening is to improve their memory spans. Listening process are receiving, thinking and remembering.

There are several listening activity that teacher can involve student in the class:

a. Dialogue

Dialogue is centered conversation process that purpose to improve understanding, determining the problems, asking question and doing action (Mavroudis & Bournelli, 2016). One of the dialogue can be applied in literature is from authentic material. There are a lot of short story that can be applied in dialogue. By using authentic material, teacher can maintain student's focus on discussion about and apply appropriate words. First, teacher can read the story that will be given to the student. They will listen carefully the story. For strengthen student story background, teacher can give them the story and script first. Then, teacher give the example how to pronounce the words from the story while the student are listening the teacher's words. Using audio lingual method is effective to enhance this listening practice. After that, teacher give opportunity to remember the dialogue before practice in front of the class.

b. Monologue

Monologue is a visual of play, film, novel or everything that interrupted by character (Österlind, 2018). Novel is one of the literature that useful for this practice. Teacher choose one of the famous novel applied in teaching material. Student read the story for monologue, then teacher give them 5 – 10 minutes to get understanding from story and remind the story phase. Next action,

student practice their story monologue in front of the class and other student listen carefully. In the end of the activity, after listening the monologue, student write the message or conclusion from the story that they have practiced in monologue.

Teacher must understand that listening activity needs silent phase to apply. Sometimes, it calls passive activity. Teacher can develop the listening activity to teaching communicatively. Communicative listening is listening activity that engages the student to understand and act to the words or sentences from teacher. Teacher don't let them only listening phase but also provide student to ask questions in activity.

Dictation technique can be substitute listening activities using literature in the class. The most benefits from dictation are dictation can support student to analysis and strengthen the grammatical errors, it can lead student to get more concentration, and it can support the student to distinguish the sound of words and help student to learn about punctuation.

One of the dictation techniques is cloze dictation. Cloze dictation can be mentioned as partial combination technique. In partial combination, all of the material is delivered by auditory system and some of them are delivered by written text. The missing text is the task of student to write the answer from the listening section. Although all of material are delivered by listening, but it is only half of material that clearly dictated to the student.

5. Grammar

Grammar is structure of language that used by human to arrange the sentences and describe the meaning from the sentences. Especially in English, student who learning English must have good grammar capability (Ariani, 2021). However, student will get the problem to get the understanding and communicating if they lack of grammar ability.

Traditionally, teaching and learning grammar is focused on demonstrating the sentence and practicing by rule of tenses. Teaching grammar is the important role by teacher to student. Student need to understand how to arrange the sentence in their target language (Weber, 2018). Grammar have taken half role in linguistic area. Sometime teaching grammar is boring material and scary subject for student.

Literature is one of the appropriate approach to teach grammar to the student. Applying literature in teaching grammar has a lot of reason. Literature can provide student awareness and encourage them to support their language acquisition. It also enhance their interpretation capability, motivate them to get more enthusiastic to learn grammar.

Teaching grammar can engages some types of literature. Short stories is fun for student. Short stories will be useful material for teacher to teach grammar rules. It provides grammar rules, syntax and phonology for student to improve their target language (Ali & Ali, 2011). Poems also has many advantages for teaching grammar. It support their vocabulary, syntax, morphology and grammar structures. Poems enhances student imagination

and cognition. Novel is the next genre from literature that is suitable for teaching grammar. It reflects daily lives of character and events from the sentences. Student will get new experiences learning grammar from novels. They will find difference style of language combining with complicated structure in every style of written text.

Teacher have to concern some of requirements before use the literature in teaching grammar. First, teacher need to consider about type of literature with the purpose of teaching subject. There are level of student, learning reason of student and duration of teaching process in learning language. Second, it is also significant to consider the type of student background. Teacher need to know about their age, level of knowledge, emotion, motivation, culture, level of language and background of linguistic proficiency. The last criteria is the availability of literature in library or source.

6. Vocabulary

Vocabulary is the elemental component to support student mastering English language. Student who has vary vocabularies can engage the understanding of language more compatible than they do not. In every language, the language needs the user to gain the vocabularies from the target language (Palumbo et al., 2015). It is emphasized by system of learning language to develop the vocabulary in every section of process.

The more student have many vocabularies, the easier they understand the language they learn. It also help them

to be creative in listening, speaking, writing and reading. Student tend to get more confident when they master many vocabularies. They don't have to get dependent with dictionary and they understand how the vocabulary its work (Mardali & Siyyari, 2019). However the vocabulary is very significant for student who learning language, especially English language, sometimes teacher get struggle to teach vocabulary or to improve student's vocabulary.

Literature provide the approach to improve vocabulary mastery for student. Literature based approach can be emerged in vocabulary classroom activity. It is not only for vocabulary, but also for speaking, reading, listening and writing (Talbot & Bennett, 2020). LbA (Literature based Approach) provides some advantages to student. Towards this approach, student will elaborate their knowledge about language, arts, and culture. First, student have chance to study style of language and words in sentences authentically. The authentic written expression from the story writer shows the grammar structure and vocabulary. The words they using in writing are very rich of vocabulary. Student will find several infamous words and guest the meaning. This activity will enrich their vocabulary.

Second, literature describes the arts in learning English. Student will learn the process of arranging words to the story. By applying art in language, teacher have creativity to develop their cognitive process such as language skill and language aspect, especially vocabulary (Choo, 2020). Third, Language based approach facilitates student with cultural experience. Readers doesn't go to another place

or city or region to know about their culture (Choo, 2020). Through reading literature from different place they can recognize and understand the culture. For example, in novels, short stories, poems or plays the character are overviewed by setting of time, place, social background and particular situation around them. When reading the literature, students will be involved to know the story and understand the culture in the texts. They will recognize why it involves the place and why the expressions are created. However, this approach has disadvantages. First, the material must be authentic and more complicated sentences. It is hard for student who emerge literature for the first time. In other words, the sentences from literature have different style and word choice. It depends with the writer purpose and background of literature. So, this ability is beyond of level junior high school. Second, the language of writer from the literature usually practices the language based on the context or culture. It has gap for student because they get different understanding of context or culture from the literature.

CHAPTER VIII

THE LITERARY ANALYSIS

OF ENGLISH LITERATURE

Dr. R. Bunga Febriani, S.S., M.Hum.
Universitas Galuh, Ciamis

A. Definition of Literary Analysis

Literary analysis is one of the ways the readers of literature make meaning of literary works. When a reader writes a literary analysis, it does not mean that he only summarizes the literary works. Rather, he puts the arguments of his perspective, interpretation, judgments, and critical analysis and evaluation of the work. Writing Literary analysis is aimed at revealing how the authors of literary works convey their intentions or messages through specific aspects such as word choices, writing styles, and writing structures McGee explained that literary analysis refers to a genre of writing that resembles argumentation. This means that one gives statements about a (literary) work and supports that claim by providing evidence from the text, as well as providing reasons and analyses (Mcgee, 2014).

Literary analysis means studying a text closely to interpret the meanings contain in the text and explore the author's purpose in making certain choices in writing it. This analysis can be applied to the three genres of literature, namely poetry, prose, and drama (Caulfield, 2022).

A literary analysis essay is an argumentative essay. There are elements that you need to analyze, such as the language, perspective, and structure of the text. In the essay, you also provide your own interpretation of how the author conveys ideas through the literary devices that he uses. In a literary analysis essay, you do not only describe the elements of fiction, such as the characters, the plot, the setting, the point of view, and the theme of the literary text, you also give your analysis and evaluation, as well as your self-enjoyment, to the text.

When writing a Literary analysis essay, you record your interpretation of a literary text. You put your interpretation, arguments, analysis, and self-enjoyment into the literary analysis. In other words, it can be said that you write literary analyses to preserve what you have learned from a literary work. In other words, in writing a literary analysis essay, you provide your interpretations of a literary work and support your arguments with evidence from the text as well as reasoning and analysis. Your arguments of the interpretation have to be supported with evidence or opinion of other writers in article journals. Bennet and Royle (2004) stated that readers were interested in investigating ways in which particular individuals respond to texts. They also explored how such responses can be related to those individual identities, experiences, etc (Bennett & Royle, 2004). This means that literary analysis provides a way for readers to record

B. Purposes of Literary Analysis

People read literature for the purpose of catching/ revealing the authors' messages conveyed through their works which are called literary works. Literary analysis is the media that we put our interpretation as well as the questions and analyses that we have of the literary works.

The purpose of a response to literature is to persuade the readers that your analysis and interpretation of the work are valid, reasonable, and logical (Mcgee, 2014). The focus of literary analysis is to interpret and analyze literary texts. A reader should be objective in writing the literary analysis. The aim of writing a literary analysis is not to assess the merits of the literary work or to tell the readers if he enjoys the literary work. In other words, writing a literary work does not mean giving one's opinion about literary work. He should present it a clearly stated thesis supported by evidence from the text.

As previously mentioned, literary analyses are made for some purposes. One of the purposes is to convince the readers that one's interpretation and analysis of the work are logical, valid, and reasonable. These can be done by looking thoroughly at some aspects contained in literary works, such as the authors' writing structures and styles, word choices, and other literary aspects. To support this view, Hikmayanti & Neisya (2019) explained that a literary analysis refers to a genre that in many ways resembles an argument. In literary analysis, one can claim the work and support your claim with evidence from other sources

as well as reasoning and analysis (Hikmahyanti & Neisya, 2019).

C. Procedures for Writing a Literary Analysis Essay

In writing a literary analysis essay, there are some things that you need to consider. Before starting to make the literary analysis, you should read the literary text carefully and decide on a thesis statement to keep your essay focused. It is important for you to follow the structure of an academic essay, namely an Introduction, the main body consisting of paragraphs, and a conclusion (Caulfield, 2022).

Caulfield (2022) has set some procedures for writing a literary analysis. There are five main steps in writing a literary analysis, as follows:

1. Reading The text and identifying literary devices.

In the first step of writing a literary analysis essay, you need to read the literary text carefully and take notes on important events or parts of the text. You need to pay attention to the things that are most intriguing, surprising, or confusing in the literary text. These things can lead you to dig for deeper analysis. The aspects that can be considered in this step are the language choices, the narrative voice, and the structure of the text.

2. Determining a topic

The topic in your literary analysis essay is the point that you are going to discuss. It includes the core argument

that gives your essay direction and prevents it from being only a collection of random observations about a literary work. Your topic should also be arguable. It should be complex enough to develop through the evidence and arguments you put in the essay. To support your topic argument, you need to find textual evidence that is quoted and analyzed throughout your essay to explain your argument to the reader.

3. Writing a title and introduction

The third step of writing a literary analysis is writing a title and an introduction. In writing the title of the literary analysis essay, you should indicate clearly the focus of your analysis. The title usually consists of the name of the author of the text you are analyzing. It is important to make a title that is concise and engaging.

The introduction section of a literary analysis should provide a quick overview of where your argument is going. It should contain a thesis statement and a summary of the essay's structure.

4. Writing the body of the literary analysis essay

In the body of a literary analysis essay, you should provide your arguments and the textual evidence to support them. In writing the body of the essay, there are some things to consider, such as:

- a. Paragraph structure that typically consists of five paragraphs, including the introduction and the conclusion.

- b. Topic sentences to help you keep your focus on the essay.
 - c. Using textual evidence from the text to support your arguments
5. Writing a conclusion

The last step of writing a literary analysis according to Caulfield (2022) is writing a conclusion. The conclusion of your literary analysis essay should not introduce any new quotations or arguments. In the conclusion, you sum up the essay by making a summary of your key arguments and emphasizing their significance to the readers.

D. Approaches to Literary Analysis

There are some approaches to writing literary analysis. This chapter will elaborate on the approaches to literary analysis as suggested by Van (Van, 2009). In his article, Van presented six approaches to literary analysis, namely New Criticism, Structuralism, Stylistic, Reader-response, Language-based, and Critical literacy approaches. The following is the elaboration of the six approaches suggested by Van.

1. New Criticism

The first literary analysis approach suggested by Van (2009) is New Criticism. This approach suggested that the meanings of literary works are contained in the body of the text. It does not involve the reader or the author's intention and other external elements

in the process of analyzing the literary works. The readers are merely encouraged to discover one certain meaning from a close reading and analyze the elements stated in the text, such as rhyme, meter, and theme. As Thompson in Van (2009) put it that the world of a literary work is self-contained. This means that everything a reader needs to know about a story or literary work can be found in the text of the literary work itself.

2. Structuralism

The second literary approach is Structuralism. Van (2009) explained that the Structuralism approach resembles the New Criticism. It focuses on total objectivity in examining literary works and putting aside the readers' personal responses in the analysis of literature. The approach relies on analyzing the structures and themes to make meaning of the literary works into a meaningful hierarchical system. In other words, as Van (2009) put it, Structuralism does not focus on the aesthetic value of literature, but rather on the various processes and structures involved in the meaning production (Van, 2009).

3. Stylistics

Another approach to literary analysis as suggested by Van is the Stylistic approach. This approach emphasizes the use of features of literary analysis. The unconventional structure of literature where the non-grammatical and loose manner of language, like that used in poetry, is included. In this kind of

approach, the students are encouraged to utilize their linguistic knowledge to make aesthetic judgments and interpretations of literary works.

4. Reader-response

Reader-response is a literary approach that highlights the role of readers in the interpretation of literature. This process-oriented approach support activities that encourage students to include their personal experiences, opinions, and feelings in their interpretation of literature.

This approach is rooted in Rosenblatt's theory of literary reading that there is a crucial connection between the reader and the text, which she called a *Transactional relationship*. Rosenblatt (1988) believed that readers react to events (in literary works) in different ways, depending on their own experiences and concerns (Rosenblatt, 1988). This perspective emphasizes the two-way relationship between the readers and the texts. Readers use their familiarity with the events from background knowledge and personal feelings that help them understand the work and improve their comprehension and interpretation of new information, as cited in Price and Driscoll in Van (Van, 2009).

The view that Reader-response is emphasized in the interrelationship between the readers and the text is also explained by Bennet and Royle (2004). They described that questions of literary texts and their meanings cannot be separated from the roles that

the readers take. This means that the meanings of a text are created by the process of reading (Bennett & Royle, 2004).

5. Language-based

The Language-based approach of literary analysis resembles the Stylistic approach that has been discussed previously. The language-based approach encourages the awareness of the language of literature, which is the basic step for learners of English as a Foreign Language. This approach facilitates the students' responses and experience with literature. Moreover, the approach invites students to various language instruction activities, such as brainstorming, rewriting, summarizing, vocabulary building, collaborating with other students, forming opinions, and getting engaged in enthusiastic arguments of literary works. The role of the teacher in this approach is to expose students to technical terms, clarify the terms, facilitate classroom discussion, and provide prompt stimuli.

6. Critical Literacy

The last approach of literary analysis suggested by Van (2009) is the Critical Literacy approach. This approach is drawn from various theories such as critical language studies, educational sociology, and feminism. According to Van, this approach has important implications for teaching language and literature since it shows the connections between language use and social power. One of the aims of the Critical Literacy approach to literary analysis is to encourage students to explore

how social and political factors impact the language that they are learning to make them more aware of the sociopolitical reasons for using certain language varieties.

E. Reflections of Literary Works

One of the ways that readers of literature manifest their literary analysis is by writing a reflection, or reflective journal. In the reflection, the readers put their thoughts and interpretation of their literary work reading, as well as giving their arguments of the story, their enjoyment of the story, and supporting their arguments by referring to others' opinions and perspectives. Actually, reflective writing is widely used in areas such as health, counseling, and education. In this chapter, we focus our discussion on the use of reflective writing in education; More specifically, in reading literature. Recently, Reflective writing, also known as a reflective journal, or reflection, has been widely used in the context of education and language learning.

The act of writing reflections started from what we call 'to reflect'. To reflect means to think deeply and carefully about something. Gibbs stated that it is not enough to only have an experience of learning without reflecting on the experience because it may be quickly forgotten. From reflections, we can generate concepts and generalizations emerging from the feelings and thoughts that allow us to be able to handle new situations effectively (Watton et al., 2001).

Thus, a critical reflection must be considered in responding to literary works. As Watton et.al. (Watton et al., 2001) asserted that even simple and basic questions such as “what is a thesis?” and “what is the evidence?” are important to demonstrate one’s understanding. Such questions interrogate one’s own assumption and knowledge in order that he can deepen his analysis of the literary works.

Writing reflection means thinking reflectively. Reflection writing is evidence of reflective thinking. The aspects that are usually involved in reflective thinking include looking back at something or an event, in this case, the stories of literary works, analyzing the stories, and thinking carefully about the event. Reflection writing gives us an opportunity to gain insights from the stories of literary works through deeper reflection on our experiences, and support it with other people’s perspectives and theories.

Reflective thinking towards a literary work can manifest in a reflection. To mention some of the importance of writing reflections on literary works, there are some advantages to consider concerning reflective writing. One of the purposes that one reflects is in order to consider the process of his own learning, to critically review something, in this case, literary works, to build theory from observations, to engage in personal or self-development, to make decisions or resolve uncertainty, and to empower oneself as an individual. Regarding this, Ross (Ross, 2011) supported this view, stating that students are able to connect discrete

pieces of information into meaningful ideas through this process of critical analysis.

One of the goals of reflective writing or reflection is to interpret abstract ideas so that they become more meaningful by applying our own knowledge and experiences. Other purposes of reflective writing include considering the process of our own learning and literary works reading, critically reviewing literary works, getting engaged in personal development, making decisions or resolving uncertainty, empowering ourselves as individuals, and empowering ourselves within the context of our social groups (Watton et al., 2001).

F. Models of Reflections

In writing reflections, there are some models to follow. As described by Hegarty (Hegarty, 2011.), practitioners reflect in different ways depending on the access that they have and also their existing skills for reflection. The models, or frameworks, encourage a well-organized process that guides the reflective writing activity (Adeani et al., 2020). Although there are some models for making reflection, there is not the so-called right model or reflection. A reader-writer may choose one model that is more suitable and able to assist him/her to learn from the literary works. Another scholar believes that reflection provides a practice that allows one to evaluate learning and support their learning by referring to theories and concepts (Wain, 2017). When one reflects, he/she evaluates and relates one event to his/her own experience. Some of the fundamental questions

of reflective writing in any model include (1) What am I learning?, (2) How am I learning?, (3) How am I using what I am Learning?, (4) what are my strengths and weaknesses? (5) What are my learning priorities? (6) How can I improve my learning, and (7) How well I am working towards my goals? Some of the models are Driscoll's model, John's model for structured reflection (2006), and Gibbs' model (1988). The first model of reflection to be discussed in the present study is Driscoll's model. He developed Driscoll's reflective cycle which consisted of three phases, which he called "What", "So What" and "Now What". The three models for writing reflections are actually acceptable for any field of knowledge, not only for the context of education. however, in the present study, the writer narrows down the discussion by relating the models of reflective writing for educational purposes.

1. Driscoll's model

The first model of reflection is developed by Driscoll. He developed the cycle into three phases which he called "What" as the first phase, "So What" as the next phase, and "Now What" as the last phase. In the first phase, you describe the event, situation, or incident that you are reflecting on. In the context of making the reflection of literary works, you write the story/ the subjects of the literary works (short stories, novels, poems, and drama) you are reading. In the "So What" phase, you tell what happened in the story, and also describe if the story is good or not, and the reasons why it is good or not.

The next phase in Driscoll's model of the reflective cycle is called "So What". In This phase, you write your analysis of the literary work. The phase is also called the analysis phase, which consists of how he/she feels when reading the literary work, how you react and the reason why you react that way when reading literary works, personal values, and the ethics that influence you after reading the literary work, and other persons' feelings and reactions when reading similar literary works.

The last but not least phase of Driscoll's reflective cycle in the context of reading and analyzing literary works is the phase called "Now What". The phase is also called the Action Planning stage. In the phase of reflection, you elaborate on what you have learned from reflecting upon the literary work, explain what you might do if the events in the story happen to your own experience, and what you will do to help yourself prepare for similar situations (Adeani et al., 2020).

2. John's Model

The second model of reflection is one that was developed by John (1993). The model or framework consists of four stages of the cycle, namely Description of Experience, Reflection, Alternative Actions, and Learning stages. In the context of making reflections on literary works, in the first stage, the Description of Experience stage, you explain the literary work you are working on (short stories, novels, drama, or poems). You explain the essential factors that contribute to the

events that happened in literary work. Moreover, you provide significant background factors to the events in the work. In the second stage, the reflection stage, you think of what you are trying to achieve by reading the work. Also, you may think of the reasons that influence your thinking. The reflection stage also includes your feelings about the literary works and the reasons why you feel that way, etc. After sharing your reflection on the literary work, you move on to the third stage, which is Alternative Action. In this stage, you think of the choice that you made in the previous stages and the consequences that may occur if you made the other choices. The last but not least stage in John's reflective cycle is called the Learning stage. This stage contains some moral lessons that a reader gets after reading literary works, and how he/she will react when he/she is faced with similar situations in the future.

3. Gibbs'

Last but not least reflective cycle is developed by Gibbs (1988). Gibbs called his framework for writing reflection Gibbs' model of reflection. This cycle consists of six stages, which will be elaborated on in the next part of this chapter.

G. Gibbs' Reflective Cycle Model

In the context of writing a reflection upon a literary work in a language class (in English as a Foreign Language context), the reflection should be written in a formal form since it is supposed to be assessed. In this case,

it is important that a reader writer uses a framework of reflective writing. Actually, there are several models of reflection that can be used. One of the models is called Gibb's model of reflection (Gibbs & Great Britain. Further Education Unit., 1988)

Gibb's model of reflection consists of six stages, covering Description, Feelings, Evaluation, Analysis, Conclusion, and Action Plan. In the Description stage, you explain what you are reflecting on, including the background information. you then discuss your feelings and thoughts about the literary works in the Feeling stage. in this stage, you can discuss your emotions honestly. As the next stage of the model, in Evaluation, you discuss your reaction and also other people's reactions towards the story. This part is a good place to include theories and others' opinions. it has to be noted that it is important to include references in this academic writing. In the Analysis stage, you relate to others' experiences and theories. In Conclusion, you acknowledge everything that you have written in the previous sections. The last but not the least stage is Action Plan. in this last part, you sum up anything and what you have to do to improve for next time.

In writing a literary analysis essay, it is suggested to implement Gibbs' (1988) reflective cycle(Adeani et al., 2020; Gibbs & Great Britain. Further Education Unit., 1988; University Of Edinburgh, 2019). Gibbs' Reflective cycle is considered an effective tool to reflect on the stories of literary works in all genres (poems, prose, and drama). As previously mentioned, Gibbs' Reflective cycle consists of

six stages, which will be elaborated in the next part of this chapter. The following is a figure of the stages consisted in Gibbs' reflective cycle:



1. Description

The first stage of Gibbs' Reflective Cycle is called the Description. The description stage in Gibbs' reflective cycle means the section that provides a brief explanation of the literary works. It provides important details to show how the stories in the literary works happen. This section also provides the readers' reasons for involvement as well as other information that is necessary in order to make sense of the literary works (Adeani et al., 2020; Gibbs & Great Britain. Further Education Unit., 1988).

2. Feelings

The Feelings section is the second stage of Gibbs' reflective cycle. This is where the readers are given an opportunity to explore any interpretation and feelings of the literary works. There is a clear distinction between interpretation or thoughts and feelings. The latter means that you tell your readers how it is felt like (Adeani et al., 2020; Gibbs & Great Britain. Further Education Unit., 1988).

3. Evaluation

The Evaluation section is the third grade of Gibbs' reflective cycle. This stage allows us to explore the stories and the meaning of the literary works. In this stage, we are given the opportunity to consider the positive and negative impact of the event (the short stories, the poems, or the drama). We can also compare to what others think or perceive about the events (Gibbs & Great Britain. Further Education Unit., 1988).

4. Analysis

The next stage of Gibbs' reflective cycle is the Analysis. The portion of the analysis must be the largest among other stages of Gibbs' reflective cycle in your reflection. At this point, we can take all the issues that have been highlighted in the previous section of the reflection and consider them separately. It is very useful that we provide supporting information generated from relevant academic literature to help us understand and

interpret the stories of literary works. (Gibbs & Great Britain. Further Education Unit., 1988)

5. Conclusion

The Conclusion stage is a place where we sum up everything that has been elaborated in the previous sections and bring them together so that we can draw conclusions of the stories of literary works and reconsider the relevant literature that you used. From this point, we are able to make a logical conclusion about the ways that you can resolve from the literary works (Adeani et al., 2020; Gibbs & Great Britain. Further Education Unit., 1988).

6. Action Plan

Last but not least stage of Gibbs' reflective cycle is the Action Plan. In this stage, suggestions are made by taking into account the previous stages of the cycle. It is suggested the kind of action would we make if the same events or incident happen to us. This is the final stage of Gibbs' reflective cycle and thus ends the reflection. Therefore, when in the future we encounter a similar situation as that in the literary work, we can revisit the reflection, instead of making unjustified assumptions.

CHAPTER IX

ENGLISH LITERATURE PRACTICE

Nopianti Sa'adah, S.Pd., M.Pd.
STAI Yapata Al Jawami Bandung

A. Literature and Language Teaching

This chapter will focus on the relationship between Literature and Language teaching, also it will provide instructions of literature teaching practices created by experts.

The relationship between Literature and Language is symbiotic. It is therefore, suggested that the relationship should be explored and exploited in order to enhance effective teaching and learning of Literature and English Language so that the learners would possess high level of proficiency in the use of English Language (Ihejirik.2014).

It is usually said that "Literature is language in practice". If one must interpret and analysis a literary text, one must be competent in the language of the text and conversely if one must be competent in language, one should be sufficiently exposed to the literature of the language in question (Ihejirik.2014).

As a subject, there are some significant functions Literature performs. Ayo (2003, p. 128) describes the benefits as the general utilities of Literature. According to him, "the utilities of Literature could be educational, cultural, moral, recreational and socio-political.

Collie and Slater (1987) support the inclusion of Literature in the language classroom. He noted that it provides valuable authentic material, develops personal involvement and help contribute to readers' cultural as well as language enrichment. Still on the functions of Literature, Lazar (1993, pp. 15-19) provides five reasons for using literature in ELT are motivating materials, encouraging language acquisition, expanding students' language awareness, developing students' interpretative abilities and educating the whole person.

Literature and language are not only intertwined but also inter-related. Literature pre-supposes language because it is with the instrument of language that Literature is concretized (Ihejirik.2014). Therefore, it sounds absurd to study Literature without language at the centre stage or to study language without Literature.

According to Lazar (1993), Literature should be used with students because it is a motivating stimulus for language acquisition, students enjoy it, and it is a fun, it is found in many syllabuses. So, Literature and language are interconnected. Moreover, Carter and Long (1991) equally agree that Literature is a legitimate and valuable resource for language teaching. Hence, literature is a convenient source of content for a course in foreign language and provides motivating materials for language teaching.

Still on the relationship between Literature and language, Udor and Ubahakwe (1979) quoting Brooks (1966) also say that English and Literature are interrelated, therefore support that the study of English Language and

Literature should be integrated, since the latter is wholly and inevitably rooted in the former. They argue that since there could be no dichotomy between a father and a son, so there is no sharp demarcation between language and Literature because Literature presupposes language.

In the same view, Ayo (2003, p. 130) is on the opinion that “through the creative methods of teaching Literature, the students can be helped to develop their confidence in producing coherent and cohesive spoken discourses and in organizing sentences into paragraphs effectively and organizing paragraphs into coherent and meaningful written discourse”.

Chavez et al (2011) have a look at the benefits from three different perspectives: *First*, literature as genuine and authentic material that can help EFL students to improve language learning, so that teachers need to use imaginative techniques for integrating literature work with language teaching. *Second*, Literature as a good language source that is able to make students learn about syntax and discourse, different structures, functions and different ways of connecting ideas to develop their writing, listening, reading and speaking skills. *Third*, Literature can be seen as the bridge between the learner and the culture of the people whose language they are studying; In order to get the learners interested in the culture, we have to carefully select the literary texts according to their interests and level of comprehension.

In addition, Clandfield (2003) stated Literature expands language awareness. Asking learners to examine

sophisticated or non-standard examples of language (which can occur in literary texts) makes them more aware of the norms of language use (Widdowson, 1975 quoted by Lazar 1993). Furthermore, he added that Literature educates the whole person. By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom. He further explained that Literature is motivating. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in coursebooks.

From elaboration above, it is obvious that Literature is essential in language and language gets life through Literature. Hence, Literature and language are closely interconnected.

B. Drama in ESL Teaching Practice

Benefits of using drama as a teaching technique in ESL teaching practice are: First, take advantage of students' high energy levels, let your students take the lead and break the ice (Kawasaki,2021). Moreover, he said that drama can help ESL students learn following aspects: First, teaching language through drama gives students an opportunity to relax the mind while learning and retain knowledge better. Second, memorization of lines activates and trains the brain while connecting language with gestures. Third, acting helps students remember words and sentences and

the fourth, the use of the body on stage helps teachers get a total physical response (TPR) from your students, which is one of many effective ESL teaching methods.

He further proposes some of many ways that class plays and other drama-based activities can create warm-ups and build students' skills as part of ESL lesson plans:

1. Warm-ups

If we are working on a play as a class, use small parts of scenes or single sentences to create the day's warm-up to review the lines. How about playing a game of "telephone" using a line from the play you're working on?

2. Reading skills, vocabulary, and grammar

When students memorize their lines for a skit or play, they need to first read the lines, then grasp the content and understand the words and the grammar structures. This is an excellent entry into the target language. You can encourage your students to look up unknown words and practice the correct pronunciation. Remember to give them time to ask you questions about the content or unknown grammar.

3. Increasing retention

Students, and children, in particular, retain language through repetition. Saying the same lines over and over may seem boring to us as adults, but the better our students get at memorizing their lines, the more motivated they will be to repeat and practice them.

During the practices, try to mix things up and have students try different acting methods and movements. If they can still remember their lines, chances are that they are now storing them in their long-term memory.

4. Practicing fluency

By repeating and practicing the lines, and also by experimenting with the language, students can build their fluency in English. Try to include some exercises such as speed challenges ("Deliver your lines as fast as you can!"), funny twists ("Now deliver them as slowly as you can."), or acting activities ("Deliver your part as if you were really sad/happy/excited/sleepy/angry"). Being able to use language in a flexible way further supports fluency.

5. Writing

If you're teaching an intermediate- or advanced-level class, you can even challenge your students to write their own play as a class project. Working as a team and being able to use their creativity and imagination can be a very rewarding activity for students.

This technique offers a creative way to give students the opportunity to perform, play, and practice their language skills in context (<https://bridge.edu/tefl/blog/using-drama-as-an-esl-teaching-method>)

C. Poem in EFL Teaching Practice

Poems are written to be read aloud and usually have a rhythm that can be shown and enjoyed (Penston,2018).

Furthermore, he added that unfortunately, being authentic material, they make little concession for language learners, hence he did not recommend their use below a strong intermediate level. However, they are ideal for certain classes. Choose a poet that is well known or otherwise of interest as this ensures higher motivation. Short and manageable is best.

Penston (2018) notes that most TEFL training courses pay little attention to the skill of drilling in the classroom. Yet we know the value of repetition. Here's a quote from the polyglot Tim Doner*: *"One of the most important things to do is have a lot of audio input. ... I think by repeating to yourself over and over, it's a very good way to train."* And here's one from one of the most respected EFL experts, Henry Widdowson*: *"There must be some aspects of language learning which have to do with habit formation."*

At upper intermediate level and beyond, only a small amount of drilling may need to be done. Nevertheless, the option to read poetry aloud following the teacher's model should be offered to all (Penston,2018).

The following are the instructions of teaching Poem in EFL Classroom that are proposed by Penston:

1. Pre-teach in the normal way:

Elicit how we make choices when there's not much between the options: which boy/girl to ask for a date (sigh about the romance, about having to make choices), which film to watch, subject to study, etc. Of course, you should reminisce on how you

decided to be a teacher, turning down the offer of vice president of Microsoft(!) Show/draw (and elicit) a wood, undergrowth, leaves (what color is a wood?); tread on some realia, include trodden; show paths diverging, ask how would they know the better path, ask which is worn, which has more wear; ask which path they would take and why. Which did the poet take (prediction question)? Elicit how making a small choice can influence the rest of one's life.

You could ask pairs to chat for a while, comparing choices they have made in their lives. This part of the lead-in doesn't suit all types, so monitor and cut short if necessary.

Ask if a four-line ABAB would suit the theme (show a simple example as below, blanking some end-of-line words and eliciting:

I stopped at a path in a wood,
It was pretty in parts, but grey,
Then another path looked (good),
But which was the better (way)?

or is there a way to show the indecision (I always feel the fourth line in Frost's poem does that somehow, delaying till the fifth)? And that's another prediction question.

2. Hand out the poem (better than projecting because some students like to add translations and pronunciation marks).

Tell students to read it quietly. Answer some questions on the vocabulary but explain that not all the words need to be understood to get the poet's message.

There may be some challenging questions on the grammar: the unusually reduced clause, as [it was] just as fair, may be put down to poetic license, but other items like adverbial clause (sorry I could not travel both) and –ing participle clauses, the preference of shall (with 1st person) for inevitability, etc, can be explained if brought up.

Why is the wood yellow? Perhaps to explain the autumn leaves on the path, maybe to signify maturity, or maybe it was the only decent word to balance the rhythm (iambic tetrameter)!

3. Read the whole poem aloud.
4. (Optional) Ask students how they feel about the rhyming scheme.

There may be a question about the rhythm, about the use of the dash in the last stanza and other techniques but normally there's no need for close literary analysis in ELT – this is where we just enjoy a poem!

Ask students if they think Frost was happy about his choice in the end. The poem was published in 1916, a year after Frost and his family returned to the US from England, where they had been since 1912 (he came back along that path!). In England Frost had befriended the writer Edward Thomas, whom he found

to be most indecisive, even about which path to take in a park.

5. Drill the first stanza line by line with the whole class, tapping out the stressed syllables. You may think students will resist, but those who want to improve their pronunciation will readily cooperate. Don't redrill in the case of any errors as this breaks the momentum.

Before saying "Repeat" you may wish to follow Adrian Underhill's advice and allow a little time for 'inner replaying'.

6. Carry on likewise with the other stanzas. Make a mental note of some serious errors.
7. Elicit any further comments.
8. Deal with two or three serious mispronunciations on the board, showing any relevant phonetic factors.

Optional free practice – points 9 to 12

9. Ask students to write three sentences about a choice they made and the resulting situation.

Real or invented. Give help, e.g. "This is how I chose my (first) job/my (first) car/my (first) phone/my language school/my jeans/my pet..." "This is how I took up my hobby/sport..." "This is how I met my spouse..."

10. Monitor the writing and fix serious errors where possible.
11. Get students into groups of three to share their experiences/stories.

12. Ask for a couple of interesting findings. Repeat important sentences aloud.

A little more repetition

13. Read each complete stanza aloud and invite a student to read it after you (one stanza per student). Correct only one or two serious mispronunciations. If more students request a turn and the class is amenable, comply, but if there are signs of disapproval leave this for another poem on another day.

Repetition is a key factor of immersion learning. At lower levels especially, and for students whose L1 phonology differs greatly from English, drilling should feature regularly and positively (Penston,2018).

D. Prose in EFL Teaching Practice

Hazarika (2020) stated that prose is meant for learning a language. Moreover, teaching prose means teaching reading with comprehension. The learners are taught the skill of reading. The next step is to teach them reading with comprehension. Reading with comprehension helps the learners to acquire new vocabulary and content words. The power of comprehension can be promoted through reading and listening.

Mantry (2020) stated that the main purpose of the prose lesson is to develop speech and writing habits of the students. Therefore, every lesson in English should be taught through the medium of English. The teacher must remember that vocabulary, structure and grammar

are the most important things in prose lesson. For this it is necessary that the teacher exposes new words and structures properly. The exposition should be made in such a way that the students are able to understand the ideas inherent in the passage. For exposition of new words and structures, teacher may use object, model, picture, gesture, facial expression, hand movements etc. In this way, the teacher can teach the prose lesson effectively and his teaching will be more interesting.

Procedure of Teaching Prose: The whole teaching learning process is divided into three stages. The *first* stage is pre-active, *second* one is inter-active and the *third* stage is post-active. The pre-active is considered as for preparation, interactive is for presentation and explanation and post active is for application. Different scholars have suggested different procedure and steps for teaching prose lesson.

The following are the steps / procedures/ methodology of teaching prose (Mantry,2020)

Step-1: Determining the objectives.

Step-2: Preparation.

Step-3: presentation.

Step-4: Black board writing.

Step-5: Recapitulation.

Step-6: Assignment & homework.

Step-1: Determining the objectives: The first step for teaching prose is a teacher has to be clear about the general and specific objectives of teaching prose lesson, which are discussed earlier.

Step-2: Preparation: The teacher must be careful and well prepared beforehand while presenting the prose lesson.

Teaching aids: various material aids like charts, models, map, T.V, radio, chalk, duster, pointer etc in accordance with the kind of the lesson he is going to teach. By using such aids, a teacher can easily arouse interest and curiosity of the students.

Previous Knowledge: the new knowledge should be a supplementary part of previous knowledge, what a teacher is going to impart to the students. Previous knowledge testing (PKT) is a process by which a teacher can easily facilitate the teaching learning process.

Introduction: Introduction should be very interesting and it should be based on the previous knowledge of the learners. So, the teacher should first ask some questions to test the previous knowledge of the students and then link that to the subject to be taught.

Statement of Aim: A teacher should be clear in his mind what aim he is going to achieve and at the same time he should acquaint the students about it so that they pay attention to what is expected of them.

Step-3: Presentation: Presentation is the main part of a lesson plan. The teacher can divide the lesson into a number of units, so that the students may easily understand the topic. If the lesson is very short, only one unit should be made. The following sub steps should be followed for effective presentation.

Model reading /loud reading by the teacher:

In this step, the teacher should read out his selected passage loudly. He should be very much careful about the pronunciation, words, phrases and intonations. His reading must be a model reading as the pupils learn to read through imitation. At the time of reading, the teacher should hold the book in his/her left hand and the students should instruct to listen the passage carefully. While reading, the teacher should not completely absorb himself in the book.

Pronunciation drill by the students:

Before loud reading there should be pronunciation drill. Selection of words for pronunciation drill should be on the basis of general pronunciation of students. Those words should be selected in which the students feel difficult to pronounce or pronounced wrongly by the students. The words should be written on the blackboard one by one and get drilled. This drill can be done or after the model reading by the teacher.

Loud reading by the students:

After pronunciation drill, the teacher should ask some students to read out the passage loudly. This loud reading is very much helpful to them for clear pronunciation. It helps the students to develop reading ability. The students should be advised the correct posture of reading in which they hold the book one foot away from the eyes in the left hand while keeping their right hand free. They should also be asked to pay attention to fluency, stress, pause, intonation etc.

Exposition and Explanation by the teacher:

Exposition and explanation is the vital part of teaching on which the effectiveness of teaching depends. The objectives of exposition and explanation is (i) to clear the meaning of difficult words, phrases, and idioms (ii) to make the comprehension of the passage easy and (iii) to pave way for intensive reading.

For effective exposition the teacher should follow the following methods.

- Direct methods in which he uses pictures, objects, and actions to explain.
- The teacher should use the mother tongue for explanation.
- The teacher should expose the new words and structures properly.
- The meaning of words should be clarified by using synonyms and anatomy.
- Etymology of the word is an important source of explaining word.
- Reference method too proves good for acquainting the students with the social or cultural meaning of a word.

Silent reading by the students:

The purpose of silent reading by the students is to enable them to read silently and to pave way for extensive reading. The student should be able to follow the text in silent reading. According to P. Gurrey, "rapid silent readings

enable our pupils to seize the gist of a passage, to find out what some experts have said on the subjects, and to read quickly". It is helpful for the students to grasp the meaning of the passage. At the time of silent reading by the students the teacher should move around the students and he has to pay attention the whole class.

Comprehension test by the teacher:

The teacher asks some questions from the present passage to test the comprehension of students the meaning of the passage. Generally known as comprehension test questions, these questions should not be made from outside, they should be based on very passage taught by the teacher. The question should be direct and objective based. The main purpose of asking comprehension questions is to obtain a general understanding of the passage quickly. The following type of comprehension questions may be asked.

- a. Question asking meaning.
- b. Question on the main portion of the passage.
- c. Question asking the gist of the passage.
- d. Question asking the students to describe the passage in their own words.
- e. Question asking figure of speech, phrases, and idioms of the passage.

Recapitulation (application test) by the teacher:

Recapitulation is similar to comprehension questions but the objective is different. The objective of recapitulation

test is to know that how much the students captured the lesson or what extent the objective of a lesson has been achieved.

While short questions are asked in the comprehension questions, long questions pertaining to the whole text or story are asked in recapitulation. At the end of each lesson the teacher should put on some application questions to evaluate student's success in achieving the predetermined objectives.

These questions may be oral or written type with the followings characteristics -: (I) the answer should be long (II) question should be from all the passages taught in different unit and (III) these should demand the logical thinking on the part of the pupils. The examples of recapitulation questions are -: a) Describe the main incident of the story. b) Translate the passage in your mother tongue. c) Explain the passage. d) Fill in the blanks and what lesson do you derive from the play etc.

Black board work:

Black board is one of the most important tools in the hand of a teacher is for communication of his ideas clearly and explicitly. A teacher can make its use in writing words, drawing figures and comparing two things. The assignment for lower classes can also be written on the black board and at the time of asking comprehension and recapitulation questions a teacher can also use black board for effective communication.

Assignment for the students:

The students must be given assignment which may complete in the classroom or at home. The questions should be: meaning and spelling of words, use of words and sentences, fill the blanks, translate the passage into mother tongue, writing summary of the passage, explaining words, phrases, idioms, giving the synonyms and antonyms of the new words, answering long, short and one-word questions on the passage and to point out grammatical features of a sentence or passage.

BAB X

ENGLISH LITERATURE WITH CREATIVE WRITING

Heni Novita Sari, M.Pd.
UHAMKA, Jakarta

A. Introduction to Creative Writing

Literature is defined into diverse meanings which are closely related to art form. In the matter of literature, we can produce the creative work dealing with fiction, poetry, life writing, and others.

Creative writing deals with learning of the skills needed to write the literacy works in a competent way. Referring to Adele Ramet (2007), there are some steps to start for the creative writing into:

1. Making time to write.

The important thing for the writers is writing. It stimulates someone to have both discipline and commitment that we can produce the genre chosen.

2. Exploring the ideas from what we see, we hear, we get, and we experience.

This one can help us to have the ideas amid media, people's stories, and other things. Listed below are just a few possible sources:

- Bus station
- Beaches

- Buses, coaches, planes and trains
- Cafe's and restaurants
- Communities
- Doctors'/dentists' surgeries
- Hairdressers
- School playgrounds
- Shops
- Offices

3. Writing aurally and visually.

It is necessary to write down on paper what we've listened. Of course, even it seems quite difficult to set them down on paper, we need to practise it very often.

4. Drawing on your own experiences

Our experiences are the parts of stories. We can expand them into poetry, drama, prose, and other art forms.

5. Looking back into your past

Take yourself right back to your earliest memories. How did you feel when:

- You were told off for being naughty?
- You were picked on by other children?
- You missed out on a treat?
- Your parents argued?
- You got detention at school?
- You had to have treatment in hospital?

These ones can stimulate our creativity to write everything.

6. Reading, reading, reading

Reading is the core of knowledge for writing the genre chosen. We can learn the author's writing style and another aspect that we have got.

B. Researching Your Topic

Before writing, we need to do some research. If we want to publish your writings, it's necessary to get some information, read some references, take some survey, and observation.

Dan Poynter (2005), we need to assess the market for surveying what people are usually buying, bookstores (what kind of best seller books are sold), and online bookstore databases to sort the books into publication-date order. See the brand-new books and go back 20 years. Notice what is being done and what has been done. At Amazon, the readers evaluate the books. Record how many stars each title has. Amazon also reveals the sales rank of each book. Record how each book is selling against the others in its category. After you do this, make a search on your proposed or working title. You'll learn more about titles in the next chapter. Don't worry when you read of other books that sound like the one you propose to write. Many books are poorly titled. But you must get all the books to check their coverage and to reference in your book.

Moreover, call or email authors and publishers of older, out-of-print books and ask how the book did. Most authors and publishers are helpful and will share this information.

Another one is getting all the specialized books on your subject. If you are writing a travel book, cookbook, life story, humor book, directory, computer book or a book about something in another common category, see the specialized books. These books will tell you how to write them, how to produce them and, most importantly, how to promote them.

C. Writing Non-Fiction and Fiction

What topic you enjoy can be the key of your interest whether it is fiction, non-fiction, or both. Surely, before writing, we need to read more about everything. Reading is the core of improving our knowledge to write.

The term arts also refer to the moving image arts—television, film, video. A vital and probably the most visible part of our cultural expression, the moving image arts have been somewhat underrepresented in non-fiction and are due for more serious reflection (Brenda Miller & Suzanne Paola:2005). Expressing non-fiction requires the factual data into the real reflection.

Meanwhile, according to Brenda Miller & Suzanne Paola (2005), scene, as in fiction, uses detail and sensory information to re-create experience, generally with location, action, a sense of movement through time, and possible dialogue. Scene is cinematic. Fiction deals with the real life situations.

F. Scott Fitzgerald (1920), *The author's Apology*, a letter to the Booksellers' Convention strongly expressed his own experience, *"To write it, it took three months; to conceive it, three minutes; to collect the data in it, all my life."* To write non-fiction, we need to write based on the facts, data, statistic, and other experts' comments to strengthen the non-fiction writings rather than fiction. To write non-fiction need to have sufficient time indeed to support it. It's also necessary to do the research to collect both data and diverse information for completing what we focus on.

Additionally, Ade Ramet (2007) added that writing non-fiction is a useful method of getting your ideas down on paper. It also helps you to understand the importance of accurate research and is a way of training you to work methodically and to a set routine. Related to this, research is the core of writing non-fiction.

Truly, we fully need to read any kinds of references and take some survey to support our writing focus. We can see some relevant references in the bookstore or digital books then we learn how the author writes, especially related to fiction. Writing fiction is necessary to have interesting story. Many best seller authors display their books in the bookstore.

In the matter of fiction, Robert Olen Butler (2005) mentioned that the emotions are best expressed in fiction through the senses. Conflict is closely related to emotion. Without having conflict, the story is seemingly uninteresting if there has no conflict.

Furthermore, Robert Olen Butler also conveyed that when you read a work of literature, the characters and the setting and the actions are evoked as images, as a kind of dream in your consciousness. You can feel things on your skin as the narrative moves through your consciousness. This is omnisensual cinema. Consequently, it makes sense that the techniques of literature are those we understand to be filmic.

Nancy Kress (1993) totally emphasized to be a writer, you must know what promise your story or novel that you have made. Your reader will know. She may buy your book because it belongs to a genre that promises certain things (romance, science fiction, horror, political thriller). Or she may come to your story without preconceptions, in which case she'll form them pretty quickly from your characters, tone, plot and style. By the time she's read your opening, your reader knows what you've implicitly promised. A satisfying middle is one that develops that promise with specificity and interest. A satisfying ending is one that delivers on the promise, providing new insight or comfortable confirmation or vicarious happiness. Even when it's surprising in some way, the ending feels inevitable, because it fulfills the promise of the story. And—this is important—the ending feels satisfying only because the beginning set up the implicit promise in the first place.

Writing fiction requires in-depth thinking about the characters presented, the conflicts, the plot from the opening of the story to the end of the story that forms a complete illustration of a story. The readers also

comprehend the plot of the story with a bond of feeling and emotion in the storyline. This is the importance of creating a story that can evoke the reader's emotions so that the story is interesting.

Brenda Miller & Suzanne Paola (2005) illustrated this following example of the writing process given by Bernard Cooper, the writer, for his thoughts on the writing process. Here is what he had to say:

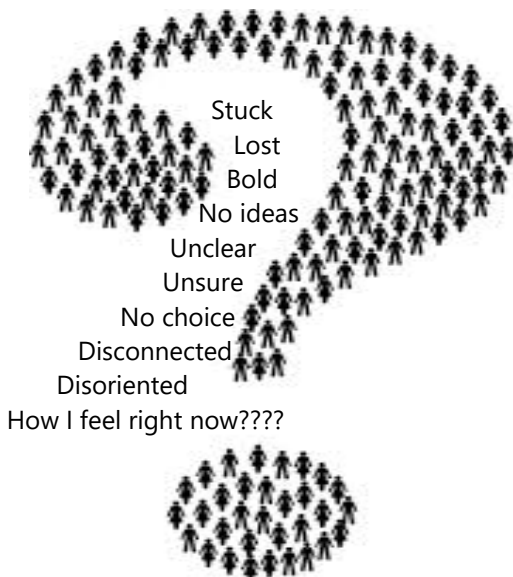
A friend of mine once said that she needed two things in order to write: paper, and Liquid Paper. This was before she used a computer, of course, but I think her statement illustrates the importance of revision, the necessity to change and perfect what one has written down. I edit relentlessly—have already revised this very statement. My prose itself tends to come in short bursts, while the bulk of my time is involved in trying different words and sentence structures and punctuation, so those word-bursts say exactly what I want them to. Revision seems to me the writer's most crucial task; you are given the chance to make your work as powerful as possible. "Words are all we have," said novelist Evan Connell, "and they'd better be the right ones." Anyone who has written for long knows the pleasure in finding the word that makes a description suddenly more vivid or finding the structure that makes a sentence more taut, surprising, rhythmic, or funny.

When you write well, revision becomes not a chore, but the essence of the writing act itself. What came before cleared the way for what is to come; no writing is ever wasted, no time spent at the desk useless. Writing creates its own rhythm and momentum, and you must be willing

to go with it, to become absorbed in the task, to let go of the writing you once thought precious. It's exhausting work, requiring stamina and rigor, but the rewards keep you going. Writing requires serious concept and thinking maturity. The word is like having a heart and feelings like a human being. Thoughts and ideas are needed so that the emotions of the reader can be felt as well.

D. Creative Writing

Kinds of creative writings are diverse. They include poetry, drama, movie, songs, and other types of fiction and non-fiction. Here is the following concrete poem of Confused written by Heni Novita Sari.



This poem defines about the people who get confused in a problem in which confusing situation can easily bring someone into stuck, bold, lost, and probably other unfocused feelings.

This poem is one of concrete poems. Based on Oxford Dictionary, it refers to the patterns of words or letters and other typographical devices.

Another creative writing is Susan Moody's novel that the title is *Hush-a-Bye*, the following description of Harriet as the central character, there is a clear implication that parts of her childhood which she feels made little impact on her will prove to have been highly influential in her reaction to the situations in which she eventually finds herself:

Harriet's mother had died when she was a baby. The fact of being an orphan had not, Harriet believed, affected her, apart from imbuing her with a spurious kind of glamour both in her own eyes and those of her school-friends. Most of these possessed the requisite number of parents; in other respects their lives and Harriet's were almost identical, their houses similar, the strictures placed upon them by adults the same. Growing up in a leafy, well-heeled London suburb, the loss of a parent by death was almost the only evidence any of them had seen of the misfortunes which could befall unluckier souls than themselves.

Harriet's father is a remote, undemonstrative figure and the influence of her relatively loveless early years is an integral part of the development of her character,

particularly when, quite late in the book, her own baby is kidnapped (Adele Ramet:2007).

To write fiction, the characters are seemingly alive into real life situations. The writer strongly must sharpen the story started from the story are strung together, characters, and other story elements at the same time the readers' emotions can spontaneously feel from the story that has been impregnated.

Adele Ramet also added the core of conflict is totally obstructing the course of:

1. True love.
2. Solving a mystery.
3. Obtaining revenge.
4. Tracking someone down.
5. Reaching a goal.

Conflict is the main component to make the interesting story and to stimulate the readers' emotions.

Additionally, conflict can build up the emotions. Related to this, according to Robert Olen Butler (2005), emotions are also basically experienced, therefore expressed in fiction, in five ways. First, we have a sensual reaction inside our body-temperature, heartbeat, muscle reaction, and neural change.

Second, there is a sensual response that send signals outside of our body-posture, gesture, facial expression, tone of voice, and so forth.

Third, we have, as an experience of emotion. Moments of reference in our past come back to us in our consciousness, not as ideas or analyses about the past, but as little vivid bursts of waking dream; they come back as images, sense impressions.

The fourth way we experience emotion and can therefore express it in fiction is that there are flashes of the future, similar to flashes of the past, but of something that has not yet happened or that may happen, something we desire or fear or otherwise anticipate. Those also come to us as images, like bursts of waking dreams.

Finally, at any given moment, we and therefore our characters are surrounded by hundreds and hundreds of sensual cues. But in that moment only a very small number of those sensual cues will impinge on our consciousness. Now, what makes that selection of us? Well, our emotion do.

Henry James said that "landscape is character." This is referring to what we see out there is our deepest emotional inner selves.

Whatever we write, we need to practice very often and to have enough knowledge through reading amid diverse references. As stated by Brenda and Suzanne (2005), "you can not be a good writer without also being a good reader." The virtues of writing are reading, reading, and reading.

GLOSSARY

- Literature : The diverse meanings which are closely related to art form.
- Creative writing: Learning of the skills needed to write the literacy works in a competent way.
- Research : A careful study of a subject, especially in order to discover new facts or information about it.
- Fiction : A type of literature that describes imaginary people and events, not real ones.
- Non-fiction : Books, articles or texts about real facts, people and events.
- Concrete poem: It refers to the meaning or effect which is conveyed partly or wholly by visual means, using patterns of words or letters and other typographical devices.

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SHORT BIOGRAPHY OF THE WRITER



Zubaedah Wiji Lestari was born in Bandung in 1976. She completed her bachelor's degree at Nusantara Islam University in English Education Study Program, continued to take her Master's program at the Universitas Pendidikan Indonesia, Bandung majoring in the English Language Education Program. She then continued her doctoral degree at the Universitas Negeri Semarang in the English Education program. Currently, Lestari is listed as a lecturer at the English Literature Study Program, **Universitas Pasundan, Bandung**. Lestari has written several book chapters and articles both nationally and internationally in accordance with her interests, namely reading, High Order Thinking, reading, language learning assessment, and research methodology.



Nama **Agus Salim Marpaung** terlahir dari keluarga yang sederhana akan tetapi mempunyai keinginan yang besar untuk menjadi seorang Sarjana namun akhirnya Allah mempermudah segala urusan sehingga keinginannya menjadi Sarjana telah terwujud.

Penulis dilahirkan pada 10 Nopember 1993. Di desa silo bonto Kabupaten Asahan. Penulis telah menyelesaikan

S1 Pendidikan Bahasa Inggris di Universitas Asahan (UNA), tahun 2014. Dan akhirnya penulis bertekat mengikuti peroses jenjang pendidikan yang lebih tinggi pada tahun 2015 di Universitas Negeri Medan (UNIMED) Alhamdulillah Penulis menyelesaikan S2 di Universitas Negeri Medan pada tahun 2016. Dosen IAIDU Asahan sekaligus Menjadi Kepala Tahsin IAIDU Asahan Sampai Saat ini.



Levita Dwinaya, S.S., M.Pd. lahir di Kuningan, 26 Februari 1979 dari ayah bernama Tjetjep Djomantara dan ibu bernama Yani Suryani. Menyelesaikan studi strata satu di jurusan Sastra Inggris Universitas Padjadjaran Bandung pada tahun 2003 dan studi strata dua di Pendidikan Bahasa Inggris Universitas Pendidikan Indonesia Bandung pada tahun 2014. Karirnya dimulai tahun 2003 sebagai editor di salah satu penerbit buku di Bandung dan menjadi dosen tetap di Program Studi Desain Komunikasi Visual, Fakultas Arsitektur dan Desain, Institut Teknologi Nasional (Itenas) Bandung sebagai pengajar MKU Bahasa Inggris sejak tahun 2006.



Siti Anida Maghfira, lahir di Amuntai (HSU, Kal-Sel) pada tanggal 5 April 1989. Dia Tercatat sebagai lulusan STAI Rakha Amuntai Jurusan Tadris Bahasa Inggris (S1) dan Universitas Islam Malang jurusan Pendidikan Bahasa Inggris (S2). Sekarang

dia bekerja di STAI Rakha Amuntai sebagai Dosen Tetap untuk Jurusan Tarbiyah Prodi Tadris Bahasa Inggris (TBI).

Lilies Youlia Friatin, lahir di Ciamis pada 31 Mei 1982 berdomisili di Ciamis, Jawa Barat. Menyelesaikan pendidikan di SD Negeri 4 Buniseuri, Ciamis pada tahun 1995, melanjutkan pendidikan di MTs Negeri Buniseuri lulus pada tahun 1998, pada tahun 2001 lulus dari SMA Negeri 2 Ciamis, melanjutkan pada jenjang pendidikan Strata 1 pada STBA-Yapari-ABA Bandung jurusan Bahasa Inggris lulus pada tahun 2005, kemudian mengambil jalur keguruan dengan menempuh pendidikan Akta IV pada tahun 2006 di FKIP Universitas Galuh Ciamis. Menyelesaikan pendidikan Strata 2 pada jurusan Pendidikan Bahasa Inggris di FBS Universitas Ahmad Dahlan Yogyakarta pada tahun 2014. Sekarang sedang menempuh studi strata 3 semester 4 pada program studi Ilmu Pendidikan Bahasa- FBS- Universitas Negeri Yogyakarta. Pengalaman mengajar sebagai dosen Bahasa Inggris telah dimulai sejak tahun 2007 di Fakultas Pertanian Universitas Galuh, dan mulai tahun 2010 diangkat sebagai dosen tetap Yayasan Pendidikan Galuh Ciamis di FKIP pada Program Studi Pendidikan Bahasa Inggris sampai sekarang.



Istiqamah Ardila, M.Pd. was born in Tanjung, 08 December 1991. Her father's name is Ardiansyah and her mother's name is Norbaiti. She lives on Jl. Ir. PHM. Noor Mabuun, Murung Pudak District,

Tabalong Regency, South Kalimantan. She earned her S1-degree of English Education Department in IAIN Antasari Banjarmasin (2014) and S2-degree of English Language Teaching in Universitas Negeri Malang, East Java (2017).

She is an English lecturer in Sekolah Tinggi Agama Islam Rasyidiyah Khalidiyah (STAI Rakha) Amuntai (2017-now). She also teaches in Madrasah Tsanawiyah Tingkat Wustha Ponpes Raudhatut Thalibin, Amuntai (2019-now) and in Madrasah Ibtidaiyah Swasta Ash-Shiratal Mustaqim, Tabalong (2022). She once being Vice Headmaster in MAS Sulaiman Yasin, Tabalong (2020-2021). She can be contacted at 081298654712 or email ardilaistiqamah@gmail.com.



Ahmad Darussalam, M, Pd lahir di Desa Tepian Batang, Kabupaten Paser, Kalimantan Timur. Lahir pada tanggal 3 Agustus 1988. Penulis bertempat tinggal di asal kelahiran yaitu Desa Tepian Batang, Kabupaten Paser, Kalimantan Timur, tepatnya di Jl. Kusuma Bangsa.

Penulis menyelesaikan kuliah Strata 1 di Universitas Mulawarman, Samarinda, Jurusan Bahasa dan Seni, Prodi Pendidikan Bahasa Inggris. Kuliah dimulai pada tahun 2006 dan selesai pada tahun 2013. Penulis melanjutkan pendidikan Magister di Universitas Ahmad Dahlan, Yogyakarta, Magister Pendidikan Bahasa Inggris, dimulai pada pertengahan 2013 dan lulus pada tahun 2015.

Karir penulis dimulai sebagai dosen tetap di Universitas Muhammadiyah Lampung pada tahun 2015-2016. Selain dosen tetap pada kampus itu, penulis juga menjadi Pembina Laboratorium Bahasa untuk tes TOEFL. Pada tahun 2016-2017, penulis menjadi dosen tetap Yayasan Permata Harapan, di Akademi Bahasa Asing, Batam. Penulis juga merangkap sebagai Ketua Lembaga Penelitian dan PkM di kampus ini. Kemudian penulis menjadi dosen tetap di Yayasan Pendidikan Ibnu Rusyd Paser, di STIT Ibnu Rusyd Tanah Grogot pada tahun 2018 – sekarang. Selain menjadi dosen tetap, penulis mengemban amanah menjadi Ketua Lembaga Penjaminan Mutu Internal mulai tahun 2019 – sekarang.

Dr. R. Bunga Febriani was born in Ciamis, February, 19th, 1985. She is a wife to a husband named Joko Landung, S.Pd.T. Currently, the author lives in Ciamis with her family. The author achieved her Bachelor's Degree from the Faculty of Arts of Universitas Padjadjaran (UNPAD) in 2008. She then achieved her Magister degree from the Postgraduate Program majoring in English Linguistics at the same university in 2010. In 2021, the author achieved her doctoral degree from the State University of Semarang (UNNES). Her career in the academic field began in 2010 when she succeeded to become a lecturer at a private university in East Priangan, West Java. R. Bunga Febriani is a permanent lecturer in the English Education Program, Universitas Galuh, Ciamis.



Nopianti Sa'adah was born in Bandung in 1985. She completed her bachelor's degree at The State Islamic University of Sunan Gunung Djati Bandung in English Education Program, continued to take her Master's program at the Universitas Pendidikan Indonesia Bandung majoring in the English Language Education Program. Currently, she is listed as a lecturer at STAI YAPATA AL JAWAMI Bandung. Besides, she is one of tutors in FKIP Universitas Terbuka, English instructor at Language Centre of UIN Bandung and one of lecturers in Informatics Engineering Program in Science and Technology Faculty of Universitas Sunan Gunung Djati Bandung.



Heni Novita Sari completed her postgraduated program in the State University of Jakarta. She has written 28 books and some articles. She is listed as an English lecturer in UHAMKA. She likes writing, reading, and travelling. Her experiences were drama instructor, nonfiction and fiction writer, drama performer, and other interrelated works. You can contact her email at henisalman.17@gmail.com or on Instagram (@heninovitasari1).

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