

USING CARTOON STORY MAKER (CSM) THROUGH PROJECT BASED LEARNING IN TEACHING CREATIVE WRITING

Lystiana Nurhayat Hakim, Abdul Asib, Nur Arifah Drajati

English Education Department of Graduate Program of Sebelas Maret University

Email: tiana_prose13@yahoo.com

Abstract

Creative writing is any form of writing which is written with the creativity of mind. Creative writing is free writing. It indicates obviously the freedom of students to write without too much teacher-interference. There were four purposes in conducting this study: to find out the significant difference of creative writing achievement between students who are taught using Cartoon Story Maker and those who are taught using Comic Life in Project based learning of creative writing, to discover the effectiveness of Cartoon Story Maker and Comic Life in the teaching of creative writing, to figure out if Cartoon Story Maker changes the students' creative writing skill better than comic life does, to explore the difference of students' perception toward the implementation of Cartoon Story Maker and Comic Life in Project-Based Learning of creative writing. This study employed convergent parallel design of mixed method study. Pre-test and post-test control group design was used as quantitative study in this research.

The result of study are there was significant difference in creative writing achievement between those who were using CSM and those who were using Comic Life, Cartoon Story Maker (CSM) is more effective than Comic Life through Project Based Learning in teaching creative writing, CSM changed the students' creative writing skill better than Comic Life did, and students have positive perception toward the implementation of Cartoon Story Maker (CSM) than Comic Life through Project Based Learning in teaching creative writing.

Keywords: *CSM, Creative Writing, Project Based Learning*

INTRODUCTION

Nowadays, writing is absolutely needed by foreign language learners because it is an important part to be mastered in language learning. In Indonesia where English is foreign language, several problems are often encountered by the students in creative writing, the most fundamental one is the weakness of vocabulary and the shortage in acquiring the idea, students also do not have self-confidence and motivation to write publishable work. In writing process, the students face several problems such as using of grammar is not suitable with the tense desired, showing an effective flow of thoughts to present their ideas and expressing inability to choose an appropriate word for a certain occasion. Related to those problems, Indonesian English teachers sometimes tend to heed creative writing in their classroom and need to give them opportunity to explore their own ideas to develop their writing ability by teaching creative writing.

Creative writing is a vital productive skill for students and it is making a mark in language teaching today. Rejecting the view that creative writing cannot be taught, May (2007, 17) shows evidence to the contrary. Similarly, Dornyei (2001, 73) suggests motivational strategies in teaching such as breaking the monotony of learning, making the tasks more interesting, and increasing the involvement of students, therefore it is a very good reason for teaching creative writing because it increases learner's self-confidence and self-esteem, which leads to increase in motivation. As they become more self-confident, so they are prepared to invest more of themselves in these creative writing tasks. In her research, Tan Bee (2007) in Rai (2012, 10) found that creative writing provides more opportunities to the learners to play and practice with the target language which are both interesting and helpful to them to learn the language.

Because creative writing is a journey self-discovery to promotes effective learning (Gaffield-vile, 1998:31 in Harmer, 2007:328) and it can include imaginative task such as writing poetry, story, and play, so students will develop their knowledge of language and their writing skill effectively and they are able to be more creative in creating the writing text based on their imagination or their unique experiences. Creative writing is found in fiction, poetry and plays, collectively referred to as literature. The purposes of creative writing are to entertain, enlighten and transport the readers to aspects of life they have not experienced. They accept the content and the insights because of the way the writers take them along (Murray & Moore, 2006: 76). Besides, in creative writing, attention is often drawn to the language itself. The writers use wordplay to create unusual metaphors. They may leave a lot to the reader's imagination.

There are no rules and regulations for creative writing, and no blueprints for a good piece of writing. However, there are some strategies to write a creative writing suggested by Smith (2005, 3-113). The first strategy is playing with language and running with the referent. In this strategy the writers can start with one word—any word—and it will lead them to many others, until they have formed a whole text. This strategy invites them to explore the sounds and meanings of words as a way of finding ideas, rather than starting to write from a preconceived idea. The second strategy is working out with structure such as linearity, repetition, and variation. Linearity is the simplest form of structure, because it does not demand rearrangement of the material. In contrast, repetition is usually more non-linear because it involves circling round an idea rather than advancing through it. The last structure is variation; it is closely related to the idea of repetition. The writers can build a structure in which several blocks of texts are variations on the same idea or the same technique.

The third strategy is constructing a point of view. A point of view usually consists of three components: *sensing* (how an object/event/person looks, sounds, feels, smells), *feeling* (emotional/affective reaction to the object/event/person), *thinking* (conceptualising the event and accommodating it to a particular ideological position). The fourth strategy is in restructuring of narrative. First is the arrow of time, time is a very important factor in a narrative, because both the past and the future have a bearing on the present. It is through the organisation of time in the narrative that the writers confront both history and memory, which are non-linear, and involve complex two-way interactions between the present and the past. The fifth strategy is dialoguing. Dialoguing is fundamental to the way that we use language and communication. One function of dialogue in a narrative or play can be that it reveals character and furthers the action.

Because creative writing is free writing, it is not easy to assess and evaluate it. Some people doubt that it will not be a fair assessment, they are concerning that such judgements depend on personal taste, belief, and feeling and avoid the quality of writing and presentation. Therefore some researchers believe that assessment is one of the most challenging parts of teaching creative writing (Kator, 1972; England, 2009 in Mozzafari, 2013:2214). This study will implement the analytical rubric of creative writing assessment provided by Mozzafari (2013: 2217). According the rubric, she analyses a piece of writing to exemplify good and bad writing.

Table 1. The Mozzafari's Creative Writing Rubric

Criteria	4. excellent	3. good	2. fair	1. poor
Image	Maximal use of significant details (there is no or just 1 abstraction, generalization and judgment)	Several use of significant details (they are significantly more than abstractions, generalizations and judgments)	Minimal use of significant details (they are significantly less than abstractions, generalizations and judgments)	No use of significant details (sole use of abstractions, generalizations and judgments)
Characterization	Maximal use of characters' physical appearance, action, thought, symbol, etc. to reveal characters (complete indirect characterization)	Several use of characters' physical appearance, action, thought, symbol, etc. to reveal characters <i>commit to user</i>	Minimal use of characters' physical appearance, action, thought, symbol, etc. to reveal characters	No use of characters' physical appearance, action, thought, symbol, etc. to reveal characters (complete direct characterization)

Voice	Maximal use of images to make the voice appealing	Several use of images to make the voice appealing	Minimal use of images to make the voice appealing	No use of images to make the voice appealing
Story	The use of narrative to convey purpose.	-	-	No use of narrative to convey purpose (purpose is conveyed through formal statement)

Based on her rubric, it is found that there are four major qualities in creative writing which include image, characterization, voice, and story. Image is so central to the discipline that Burroway (2011) in Mozzafari (2013: 2215) refers to creative writing as imaginative writing. He also concludes that creative writing is a kind of vivid writing which refrains from three major elements of flat writing including: (a) abstractions: concepts which cannot be experienced through the senses (love), (b) generalizations: words which include too many of a specific group and thus cannot be visualized (everything), and (c) judgments: tell the reader directly how to think about something instead of showing it (she was very lazy).

The second quality in creative writing is characterization. All the genres in creative writing (short story, novel, poetry, playwriting, nonfiction and fiction) are replete with major and minor characters. Thus, for a writer the development of convincing characters is of considerable importance. There are two distinct ways of characterization: (a) Direct characterization in which the writer directly tells the reader what a character is like and is usually accomplished through description, and (b) indirect characterization in which the writer gives the reader some information and allows him/her to draw his/her own conclusion about the kind of person the character is. This is often accomplished through action, thought, dialogue, and symbol (Saskatchewan, 1998).

The third is voice. Voice is "external manifestation in language of the writer's sensibility: how she sees the world; her values and what she is attracted to in terms of subject matter." (Alden, 2010). Unlike speech which is replete with aural clues such as rhythm, tone, etc. that help the hearer to recognize the voices, writer's only asset is diction (the choice of vocabulary and syntax). In the case of creative writing, vocabulary and syntax are primarily employed to create images and it is the richness of these images that makes writer's voice original and appealing (Mills, 2006, Burroway, 2011). The last quality in

creative writing is story. Literally, story refers to a narrative which puts events in a sequence from A to Z. Story as a quality of creative language implies that instead of conveying a purpose (to inform, to enlighten, to entertain, etc.) through a formal statement, the writer provides the reader with some information which allows the reader to draw his/her own conclusion about the purpose of the text (Mills, 2006).

To develop students' creative writing skill teacher need to use interesting and useful teaching methods. One of them is Project Based Learning. PBL or Project Based Learning known as project grouping class is a teaching method which is appropriate to be used in creative writing class because of two reasons. First, it will let the students to share their idea, creativity, and imagination to write creative writing. Second, it can increase students' motivation and confidence to express their idea, creativity, and imagination into a project work. The phenomenon of problems faced by students in making creative writing indicates that it is urgent to conduct research and to find solution to overcome this problem. Since the root problems are in self-confidence, motivation and writing competency, Project-Based Learning is a teaching method which will help students to solve their problems.

Project-Based learning or PBL is simply defined as "an instructional approach that contextualizes learning by presenting learners with problems to solve or products to develop" (Moss and Van Duzer, 1998, p.1) as cited in (Poonpon, 2011). In Project-Based Learning, students explore, make judgments, interpret, and synthesise information in meaningful ways, so the students are able to find out the idea as creative as possible for their texts. By seeing those reasons, the writer thinks that Project-Based learning is an appropriate teaching method to help the students in making Creative Writing. For doing the project, there are some stages should be passed. They constitute a practical guide for the sequencing of project activities for teachers who want to implement projects in their classrooms. According to Kriwas (1999) as cited in Fragoulis (2009), the stages are: speculation (this stage includes choice of project topic and sensitisation about it, aiming at arousing interest and developing a climate conducive to speculation and investigation that will lead smoothly to the research process), designing the project activities (this stage includes formation of groups and assigning of roles, decisions concerning methodology, sources of information, activities that will take place, and places outside the classroom that students will visit, and design their project by their own), conducting the project activities (at this stage the students are allowed to start in creating the project, the groups implement the activities designed in the previous stage. Students gather information, process and categorize it), evaluation (evaluation refers to the assessment of the activities

from participants and discussion about whether the initial aims and goals have been achieved, implementation of the process, and final products).

Previous studies have indicated that Project-Based Learning is important in teaching writing (Chikita et.al, 2013; Wahyuni, 2013; Thitiveas, 2014). The studies regarding the use of Project-Based Learning in teaching writing were conducted by Chikita et.al (2013) in Indonesia, Wahyuni (2014) in Indonesia, and Thitiveas (2010) in Thailand. They concern the implementation of Project-Based Learning in teaching writing. Based on their research finding, Project-Based Learning promotes students' learning by doing, natural language learning context, and it has positive impact on students' academic writing competency. To make the activity more interesting, teacher needs to use IT in conducting the project. In this study, the writer used CSM (Cartoon Story Maker) as a media in creating short story.

Cartoon Story Maker is useful both for teacher and student in the classroom. Teachers can make cartoon stories to model language and cultural conventions, and students can make them as a stimulating and engaging way to practice their language skills. The Cartoon Story Maker has been designed with a focus on applying language learning. It is easy to use with simple controls so students spend less time manipulating tools and more time on the language. Within a few minutes of opening the Cartoon Story Maker students can be typing text or adding their own voice recordings. By using Cartoon story Maker students can create dialogues with their own text or voice recordings to demonstrate proficiency, create using digital photos of themselves acting out a situation and add either text or voice recordings to the photos, search the web for culturally authentic images and import them into the Cartoon Story Maker as backgrounds to a story, and students can place pictures of themselves in front of culturally authentic images: they can imagine they are really there.

In addition, teachers can use Cartoon Story Maker to provide a script or storyboard which students use to create a story, create partially completed stories which students can then open and complete provide text only and students must add their own matching voice recordings, provide text in English, provide questions to which students generate appropriate answers in the story, and to use Cartoon Story Maker in other subjects. Besides, Cartoon Stories can be used as a medium for students' writing in a number of modes: conversation, narrative, persuasive or informative. To revise a language topic, as an assessment task, to practice pronunciation and spelling, as a collaborative task, and as a window into culture.

RESEARCH METHOD

This study employed convergent parallel design of mixed method study. Pre-test and post-test control group design was used as quantitative study in this research. The writer used

the population of the ninth grade students of SMP N 1 Ciamis which consist of nine classes. They are 270 students. In this study the writer needs two groups, one for experimental group and one for control group. Therefore the writer selected two groups of the participants of this study using cluster random sampling, after conducting randomization this study had two classes, Class A as experimental group and class B as control group. The participants in both experimental and control group were the mixed students from the selected groups. Then, each group was divided into two sub-groups in which each consisted of 15 students, so there were 30 students as sample of one group. This study used multiple techniques of data collection. To gain more valid data of students, the writer used test, classroom observation, and interview as instruments. This research procedure was adapted from research procedure of mixed method convergent design from Creswell (2003, 79) such as the following chart:

Table 2. Creswell's Convergent Design of Mixed Method

Step 1	Design the Quantitative Strand: <ul style="list-style-type: none"> • State quantitative research questions and determine the quantitative approach. Collect the Quantitative Data: <ul style="list-style-type: none"> • Obtain permissions. • Identify the quantitative sample. • Collect closed-ended data with instruments. 	and	Design the Qualitative Strand: <ul style="list-style-type: none"> • State qualitative research questions and determine the qualitative approach. Collect the Qualitative Data: <ul style="list-style-type: none"> • Obtain permissions. • Identify the qualitative sample. • Collect open-ended data with protocols.
Step 2	Analyse the Quantitative Data: <ul style="list-style-type: none"> • Analyse the quantitative data using descriptive statistics, inferential statistics, and effect sizes. 	and	Analyse the Qualitative Data: <ul style="list-style-type: none"> • Analyse the qualitative data using procedures of theme development and those specific to the qualitative approach.
Step 3	Use Strategies to Merge the Two Sets of Results: <ul style="list-style-type: none"> • Identify content areas represented in data sets and compare, contrast, and/or synthesize the results in a discussion or table. • Identify differences within one set of results based on dimensions within the other set and examine the differences within a display organized by the dimensions. • Develop procedures to transform one type of result into the other type of data (e.g., turn themes into counts). • Conduct further analyses to relate the transformed data to the other data (e.g., conduct statistical analyses that include the thematic counts). 		

Step 4	<p style="text-align: center;">Interpret the Merged Results:</p> <ul style="list-style-type: none"> Summarize and interpret the separate results Discuss to what extent and in what ways results from the two types of data converge, diverge, relate to each other, and/or produce a more complete understanding.
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RESEARCH FINDINGS

To test whether the first hypotheses is accepted or not, the writer used t-test formula. This section offers the data analysis that divide into three sections: the mean difference of experimental and control group, analyzed the data used t-test formula, and find out the degree of freedom. In applying the t-test formula, the writer tested the null hypotheses in this research that there is no significant difference in creative writing achievement between those who were using CSM and those who were not. The null hypotheses (H_0) will be gained if t-table is higher than t-observe or H_0 can be rejected if t-observed is higher than t-table. The result of computation above shows that at the level of significance 0.05 with df 28, t-observe (2.32) is higher than t-table (2.048). It means that H_0 is rejected. Apparently, H_a can be accepted if t-observed is higher than t-table. therefore, it can be declared by the writer in this research that there was significant difference in creative writing achievement between those who were using CSM and those who were using Comic Life.

The second hypotheses of this research is Cartoon Story Maker (CSM) is more effective than Comic Life through Project Based Learning in teaching creative writing. In the other words, the students taught using CSM have higher achievement in writing short story than those who are taught using Comic Life. To test the second hypotheses, the writer needs to to compare the class mean score of writing test of the two groups. The data shows that the mean score of experimental group is 77.6 while the mean score of control group is 70.06. In applying the mean score, the writer tested the null hypothesis ($H_0 : \mu M1 = \mu M2$) that there is no difference between Cartoon Story Maker (CSM) and Comic Life through Project Based Learning in teaching creative writing, whereas $H_a : \mu M1 > \mu M2$ means that Cartoon Story Maker (CSM) is more effective than Comic Life through Project Based Learning in teaching creative writing.

The third hypotheses is the ninth grade students of SMPN 1 Ciamis who taught by using Cartoon Story Maker (CSM) have better changes in creative writing skill. To find out whether the third hypotheses is accepted or rejected the writer compared the difference score between pre-test and post-test of experimental group and control group students.

$H_0 : \mu Y1 = \mu Y2$. it means that there is no change in creative writing skill between experimental group and control group, while $H_a : \mu Y1 > \mu Y2$ means that the change in

students's creative writing skill of experimental group is better than the change in students's creative writing skill of control group. Based on the computation data it can be seen that Y1 or the difference score of experimental group is 107 and Y2 or the difference score of control group is 53. Therefore, Y1 is higher than Y2 or $107 > 53$, it can be concluded that the CSM changed the students' creative writing skill better than Comic Life did.

The fourth hypotheses is the students have positive perception toward the implementation of Cartoon Story Maker (CSM) than Comic Life through Project Based Learning in teaching creative writing. In testing the forth hyphotheses, the writer compared the result of questionnaire of experimental group and control group.

$H_0 : \mu Y1 = \mu Y2$. it means that there is no diffrence of perception toward the implementation of CSM and Comic Life through Project Based Learning between experimental group and control group, while $H_a : \mu Y1 > \mu Y2$ means that there is diffrence of perception toward the implementation of CSM and Comic Life through Project Based Learning between experimental group and control group. The data shows that the experimental group have 57% of postive perception toward the implementation of Cartoon Story Maker (CSM), while the control group have 52.8% of positive perception toward the the implementation of Comic Life through Project Based Learning in teaching creative writing. Hence, it can be concluded that the students have positive perception toward the implementation of Cartoon Story Maker (CSM) than Comic Life through Project Based Learning in teaching creative writing.

CONCLUSION AND SUGGESTIONS

According to the result of the data analysis, the findings are summarized as follows: there was significant difference in creative writing achievement between those who were using CSM and those who were using Comic Life, Cartoon Story Maker (CSM) is more effective than Comic Life through Project Based Learning in teaching creative writing, CSM changed the students' creative writing skill better than Comic Life did, and students have positive perception toward the implementation of Cartoon Story Maker (CSM) than Comic Life through Project Based Learning in teaching creative writing.

There some potential factors that influences the success of implementing CSM in teaching creative writing. First, CSM is new teaching aids for students. The use of CSM in teaching creative writing is also new for students. So nearly all of them really enthusiastic joined this teaching learning activity by using those application. Second, the quality of picture was quite good even there was a problem in the using text bubble to write dialog, it was different from Comic Life which has poor quality of image. Third, Some students become

frustrated, when the teacher asked them to write and write a draft again, revise and revise the story again. Good preparation in writing draft, planning the story, and stereotyping of character are needed to elaborate students' frustration, because good preparation help student to understand the plot of story and develop their idea.

According to the research findings, it can be suggested that the implementation of CSM and Comic Life to teach creative writing is applicable, but CSM is more appropriate to be implemented to teach creative writing for the junior high school students because learning experience in the junior high school is expected to give them better understanding the process and the practical application of the Project Based Learning by using technology, students should be brave and confident in writing a short story. They shouldn't be afraid in making mistakes of structure, vocabulary, voice, image or characterization. They also need to avoid feeling scared or shy of doing mistake when they write a short story, and it is better for other researchers can do further research in the field applying some other variables involving students' interest, motivation or curiosity, self-esteem, self-confidence, intelligent, and many others, and it is better to use the findings of this research as a literature reference for other researcher with different variables or different population characteristics.

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