



CHAPTER II

REVIEW OF RELATED LITERATURE

II.1 Speaking

II.1.1 Nature of Speaking

Many definitions about speaking have been proposed by language experts. Speaking is a productive skill (Spratt et al., 2005: 34). It involves using speech to express meaning to other people. The essential components mentioned to exist in speaking are the speakers, the hearers, the message and the response. In the process of speaking, the students have to pronounce words, use intonation and use stress properly because they are all connected to each other which the listener can get the message of the conversation. In the same respect, Nunan (2003: 48) agrees with Spratt et al. that speaking is the productive oral skill and it consists of producing systematic verbal utterances to convey meaning. In addition, Harmer (2001: 269) defines speaking as the ability to speak fluently presupposes not only knowledge of language features, but also the ability to process information and language 'on the spot'. It needs the ability to assist in the management of speaking turns and non-verbal language. Therefore, spoken fluency is required to reach the goal of the conversation.

Meanwhile, Brown (2004: 140) defines speaking as a productive skill that can be directly and empirically observed; those observations are invariably colored by the accuracy effectiveness of a test-taker's listening skill, which necessarily compromises the reliability and validity of an oral production test.



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Chaney (1998) cited in Kayi (2006) adds that speaking is the process of building and sharing meaning through the use of verbal and non-verbal symbols in a variety of contexts. Speaking is much more complex. It involves both a command of certain skills and several different types of knowledge. Canale and Swain (1980) in Richards and Renandya (2002: 206-207) suggest that in order to be able to communicate meaningfully, speakers need to know the knowledge of communicative competence consisting of grammatical, discourse, strategic, and sociolinguistic competence.

From the definition above, it can be concluded that speaking is one of productive skills in which it is used to communicate with other. It is not only producing words or sounds but also having a meaning. The purpose of speaking is to share knowledge, information and ideas.

II.1.2 Aspects of Speaking:

Eventually, aspects of the speaking skill need to be closely scrutinized and put into consideration. These aspects pose some challenges and identify some guidelines for understanding this skill and hence design instructional activities to prepare learners to communicate effectively in real life situations.

a. **Speaking is face to face:**

Most conversations take place face to face which allows speakers to get immediate feedback, i.e. “Do listeners understand? Are they in agreement? Do they sympathize (Cornbleet & Carter, 2001: 16). Thus communication through speaking has many assets, such as facial expressions, gestures and even body movements. Speaking also occurs, most of the time, in

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situations where participants or interlocutors are present. Such factors facilitate communication (El Fayoumy, 1997: 10, Widdowson, 1998 & Burns, 1998).

b. Speaking is interactive:

Whether we are speaking face-to –face or over the telephone, to one person or a small group, the wheels of conversation usually turn smoothly, with participants offering contributions at appropriate moments, with no undue gaps or everyone talking over each other (Bygate, 1998: 30 and Cornbleet & Carter, 2001: 27)

Turn taking, a main feature in interaction, is an unconscious part of normal conversation. Turn takings are handled and signaled differently across different cultures, thus causing possible communication difficulties in conversation between people of different cultures and languages (Mc Donough & Mackey, 2000: 84).

c. Speaking happens in real time:

During conversations, responses are unplanned and spontaneous and the speakers think on their feet, producing language which reflects this (Foster et al., 2000: 368). These time constraints affect the speaker's ability to plan, to organize the message, and to control the language being used. Speakers often start to say something and change their mind midway; which is termed a false start. The speaker's sentences also cannot be as long or as complex as in writing. Similarly, speakers occasionally forget

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□ **Discourse structure:** the spoken discourse is characterized by: reciprocal openings and closings, interactive negotiation of meaning and conversation structures. Besides, it is characterized by the use of simple linking devices (discourse devices) such as 'and, ' but', 'anyway', 'right' rather than complicated ones used in written discourse (Nunan, 1999: 22; Dinapoli, 2000: 1 and Miller, 2001).

□ **Typical features** of the speech stream (e.g. segmental and suprasegmental features, pauses, hesitations, interruptions, and false starts) (Bygate, 1998, b: 21).

□ **Features related to the cultural nature** of speaking. The spoken discourse contains numerous social and contextual factors as well as pragmatic presuppositions (Carter & McCarthy, 1997: 13).

□ **Grammatical and lexical features:** As for grammar, the spoken language is characterized by:

- Contractions and elliptical constructions lacking subjects or rejoinders; ex: (sure, me too, or not now, thanks) (Widdowson, 1998).
- Incomplete sentences called “utterances” (Yule, 1989: 170).
- Fronting which refers to the movement of an element from its position and its relocation as the first element in a construction to allow a focus to fall on it (Nunan, 1989: 26 and Foster et al, 2000)

As for lexis, spoken English has a lower lexical density than written English, using more grammar words and more verb phrases than noun phrases.

Furthermore, spoken language is characterized by what is called "*vague language*" which refers to objects and events in general terms especially when speakers are uncertain or don't want to sound too particular; e.g. (by the window or something) (Widdowson, 1998).

Spoken language is characterized also by fixed expressions that play an important part in enhancing fluency during speaking. Examples of fixed expressions include expressions such as "a matter of fact, once and for all...etc"(Carter & McCarthy, 1997: 18 and Segowitz, 2000).

II.1.4 Types of Classroom Speaking Performance

In designing speaking activities for foreign-language teaching, it is necessary to recognize the different functions of speaking performed in daily communication and the different purposes for which the students need speaking ability. According to Brown (2003: 271-274), there are six categories of speaking, namely imitative, intensive, responsive, transactional, interpersonal and extensive.

a. Imitative

The imitative speaking performance, the students imitate a word or a sentence. The learners practice intonation contour or try to pinpoint a certain vowel. The purpose of imitation is not for meaningful interactions but focusing on some particular element or language form. The example of imitative speaking performance is drilling.

b. Intensive

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The intensive performance is to include any speaking performance that is designed to practice some phonological or grammatical aspect of language. In addition Brown (2004:273) states that an intensive speaking performance is related to the production of short stretches of oral language to demonstrate the competence such as grammatical, phrasal, lexical, or phonological relationship (prosodic elements: intonation, stress, rhythm, juncture).

c. Responsive

Short replies are the example of speaking performance which does not extend into dialogues, for example standard greetings, simple requests and comments etc.

d. Transactional

The transactional language is an extended form of responsive language. The purpose of transactional is to convey or to exchange specific information. A conversation is an example of transactional.

e. Interpersonal

The interpersonal (dialogue) tends to maintain social relationships better than exchange information. Some elements may involve in a dialogue such as a casual register, colloquial language, emotionally charged language, slang, ellipsis, sarcasm etc.

f. Extensive

The extensive oral production can be in the form of reports, summaries, and speeches. It can be planned or impromptu.

II.1.5 Micro- and Macro- skills of Speaking

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Brown (2004: 142) distinguishes between micro-skills and macro-skills of speaking. The micro-skills refer to producing the smaller chunks of language such as phonemes, morphemes, words, collocations, and phrasal units. The macro-skills imply the speaker's focus on the larger elements: fluency, discourse, function, style, cohesion, nonverbal communication, and strategic options. Brown (2004: 142-143) continues to explain micro and macro-skills of oral production as quoted below;

a. Microskills

- 1) Producing differences among English phonemes and allophonic variants.
- 2) Producing chunks of language of different lengths.
- 3) Producing English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonation contours.
- 4) Producing reduced forms of words and phrases.
- 5) Using an adequate number of lexical units (words) to accomplish pragmatic purposes.
- 6) Producing fluent speech at different rates of delivery.
- 7) Monitoring one's own oral production and use various strategic devices—pauses, fillers, self- corrections, backtracking— to enhance the clarity of the message.
- 8) Using grammatical word classes (nouns, verbs etc.), system (e.g. tense, agreement, pluralization), word order, patterns, rules, and elliptical forms.
- 9) Producing speech in natural constituents: in appropriate phrases, pause groups breathe groups, and sentence constituents.

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10) Expressing a particular meaning in different grammatical forms.

11) Using cohesive devices in spoken discourse.

b. Macroskills

- 1) Using appropriately accomplish communicative functions according to situations, participants, and goals.
- 2) Using appropriate styles, registers, implicature, redundancies, pragmatic conventions, conversation rules, floor-keeping and floor-yielding, interrupting, and other sociolinguistic features in face-to-face conversations.
- 3) Conveying links and connections between events and communicate such relations as focal and peripheral ideas, events and feelings, new and given information, generalization, and exemplification.
- 4) Conveying facial features, kinesics, body language, and other nonverbal cues along with verbal language.
- 5) Developing and using a battery of speaking strategies, such as emphasizing key words, rephrasing, providing a context for interpreting the meaning of words, appealing for help, and accurately assessing how well your interlocutor in understanding you.

II.1.6 Teaching Speaking

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Brown (2003:275-276) proposes seven principles for designing speaking techniques. These principles will help teachers to conduct the speaking class.

They are:

- 1) Teacher uses techniques that cover the spectrum of learner needs, from language based focus on accuracy to message-based on interaction, meaning, and fluency. Make sure that the tasks include techniques designed to help student perceive and use the buildings block of language. At the same time, the teacher should not make the students feel bored with the repetitious drills. The teacher should make the meaningful drilling.
- 2) Teacher provides intrinsically motivating techniques. Try to appeal to students' ultimate goals and interests in their need for knowledge, for status, for achieving competence and autonomy, and for being all that they can be. Help them to see how the activity will benefit them.
- 3) Teacher encourages the use of authentic language in meaningful contexts. It takes energy and creativity to devise authentic context and meaningful interaction, but with the help of the storehouse of teacher resource material it can be done. Even drills can be structured to provide a sense of authenticity.
- 4) Teacher provides some appropriate feedbacks and corrections. In most EFL situations, students are totally dependent on the teacher for the useful linguistic feedback. Feedback can be gotten outside of the classroom but it is important for teachers to inject the kinds of corrective feedback.



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- 5) Teacher capitalizes on the natural link between speaking and listening. Many interactive techniques involving speaking will include listening. The two skills can reinforce each other. Skills in producing language are often done through comprehension.
- 6) Teacher gives students opportunities to initiate oral communication. Part of oral communication competence is the ability to initiate conversations to nominate topics, to ask questions, to control conversation and to change the subject. The teacher can design speaking techniques allowing students to initiate language.
- 7) Teacher can encourage the development of speaking strategies. Teachers should help their students develop strategic competence to accomplish oral communicative purposes because not all students are aware of strategic competence. The strategies are asking for clarification (what?), asking someone to repeat something (excuse me?), using fillers (uh, I mean, Well), using conversation maintenance cues (Huh, Right, Yeah), getting someone's attention (Hey, So), using mime and nonverbal expressions to convey meaning and so forth.

In conclusion, the speaking class can be conducted by the teacher's speaking strategies, teacher's allowing oral communication, students' natural link communication, and other teacher's encouragement. It helps students to be more active in each opportunity.

II.1.7 The Components of Speaking Skill

a. Pronunciation

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Moreover, the other definition of grammar stated by Greenbaum and Nelson (2002:1) argue that Grammar refers to the set of rules that allow us to combine words in our language into larger units. The grammar of a language is the description of the ways in which words can change their forms and can be combined into sentences in that language (Harmer, 2001:12). Thus, from the statements above can be concluded that the function of grammar is to arrange the correct meaning of sentences based on the context; in addition, it is used to avoid misunderstanding in each communicator.

Moreover, Greenbaum and Nelson (2002:1) states that grammar is the study of how words combine to form sentences. Thus from statement above can be concluded that grammar is a rule that is needed for the students to combine correct sentences in conversation both in written and oral forms. Grammar refers to the fundamental principles and structure of the language, including clear and correct sentence construction and the proper forms of words (Batko, 2004:24).

c. Vocabulary

Vocabulary is essential for successful second language use because without an extensive vocabulary, we will be unable to use the structure and function we may have learnt for comprehensible communicative. It can be said that one key the success in communicative, which is the power of words. Vocabulary means the appropriate diction or the most important thing in a language especially in speaking; furthermore, knowing many vocabularies we will be easier to express our ideas, feeling and thoughts both in oral or written form. In

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interruption. The aim is to help students speak fluently and with ease. The teacher does not correct immediately whereas the idea being that too much correction interferes with the flow of conversation (Pollard, 2008:16).

e. Comprehension

Comprehension is an ability to perceive and process stretches of discourse, to formulate representations the meaning of sentences. Comprehension of a second language is more difficult to study since it is not; directly observable and must be inferred from overt verbal and nonverbal responses, by artificial instruments, or by the intuition of the teacher or researcher. Comprehension refers to the fact that participants fully understand the nature of the research project, even when procedures are complicated and entail risks (Cohen et al., 2005:51). Therefore, in speaking can be concluded that the comprehension refers to the speakers' understanding about what are they saying to the listeners in order avoid misunderstanding information; in addition, its function is to make the listeners easily to catch the information from the speakers.

From the explanation above it can be concluded that some components of speaking including pronunciation, grammar, vocabulary, fluency and comprehension should be mastered by the students to support their skills in listening, reading, speaking and writing as well.

II.1.8 The Criteria of a Successful Speaking Activity

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Ur (2000) stated that characterizes a successful speaking activity into four, which can be explained as follow:

1. Learners talk a lot

As much as possible of a period of time allotted to the activity is occupied by learner talk. This may seem obvious but often most time is taken up with teacher talk or pauses.

2. Participant is even

Class discussion is not determined by a minority of talkative participants; all the group members get their chance to speak and contributions are fairly, evenly distributed.

3. Motivation is high

Learners are eager to speak because they are interested in the topic and have something new to say about it or because they want to contribute to achieve the task objectives.

4. Language is of an acceptable level

Learners express themselves in utterances that are relevant, easily comprehensible to each other, and of an acceptable level of language accuracy.

Thus, teaching and learning speaking can be done by some activities such as talks a lot, having a discussion, interested topics, and using language comprehensible. By those activities students will be more active and help their communication purposes.

II.1 Writing



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II.2.1 Nature of Writing

Writing is one of the skills in English that should be learned by students because it is not an easy skill to master. It needs a process in which in the process we should develop our ideas in order to get the result that is writing. Dealing with this, Sokolik in Linse (2005 : 98) says that writing is a combination of process and product. The process means that our act in gathering our ideas. The ideas then will be presented to the readers (audiences) in a form of any type of writing that is called as the product. In addition, writing is usefully described as a process, something which shows continuous change in time like growth in organic nature. It means that writing is a process in which there is always continuous change in the process until the process finished. It is as a growing of organic nature.

Writing must also be developed through systematic instruction and practice. Ericsson et al in Silvia (2007 : 6) states that people must learn rules and strategies and then practice them. It means that to master writing, we have to practice the strategies and rules of how to be able to write. We need many practices because writing is a complex and demanding skill. Writing is a complex task that requires the integration of multiple cognitive, linguistic, and motor abilities. If students are to become confident and competent writers, they require explicit instruction and many opportunities to write. So, writing is a skill that needs a process to be done in order to get the product and should often be practiced to be able to write.

Being able to write means that our ability is able to produce good writing so that it can be readable and understandable for the readers or audiences. Being

readable and understandable can make the readers not bored to read our writing. They can be more interested in reading it and can catch the points of our writing. In writing, the students should have some skills in order to be able to do the process of writing and get the better product. To have the skills of writing is not easy, but if the students do more practices and study hard, they must be able to have the skills.

The microskills for writing skill have also been enumerated by Brown (2007: 399) in this way:

a. Microskills

1. Producing graphemes and orthographic patterns,
2. Producing writing at an efficient speed,
3. Producing acceptable number of words and order patterns,
4. Using appropriate grammatical rules, and
5. Paraphrasing ability.

b. Macroskills

1. Using cohesive devices in written discourse
2. Using the rhetorical form and conventions of written discourse
3. Using appropriately accomplish the communicative functions of written text according to form and purpose.
4. Conveying links and connections between events, and communicate such relations as main idea, supporting idea, new information, given information, generalization, and exemplification.

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5. Distinguishing between literal and implied meanings when writing.
6. Using correctly convey culturally specific references in the context of the written text.
7. Developing and using a battery of writing strategies, such as accurately assesing the audience's interpretation, using prewriting devices, writing with fluency in the first drafts, using paraphrases and synonyms, soliciting peer and instructor feedback, and using feedback for revising and editing.

The importance of mastering those skills is that the students can achieve which type of writing that they are able to write. Generally, micro skills apply more appropriately to imitative and intensive writing. While the macro skills are essential for the successful mastery of responsive and extensive writing (essay). So, what the students need in writing is the macro skills of writing.

II.2.2 The Purpose of Writing

Penny Ur (2000: 163) claims “the purpose of writing, in principle, is the expression of ideas, the conveying of messages to the reader. So the ideas themselves should arguably be seen as the most important aspect in the writing”. It means that when the writers do their writing, of course they have some purposes. They have to consider the purpose of their writing since this will influence, not only the type of text they wish to produce, but including the language which they use, and the information that they choose. In addition, there

are really only four common purposes in writing they are: *to inform, to explain, to persuade, and to amuse others.*

a. Writing to Inform

In much of the writing that the writers will do, they will intend simply to inform their readers about a subject. To inform is to transmit necessary information about the subject to the readers, and usually this means just telling the readers what the facts are or what happened. Although informative writing is the simplest kind of writing, it is also one of the most important, because information lays a foundation for other writing purposes. As the writers write to inform, they will want to keep two large concerns in mind; selecting the right information and arranging it effectively.

b. Writing to Explain

Writing to explain means writing to take what is unclear and make it clear. In explanatory writing, a writer who understands a complex topic must take sure that his readers understand it as well. All of us use several common methods of explaining something to another person in our everyday conversation, and these same techniques can provide basic strategies for organizing an explanation in writing.

c. Writing to Persuade

The most important writing we ever do in our personal life, our work life, and may be our school life will probably persuasion. Complaints to the rent board about our landlord, letters of application for jobs, essay on examinations are all likely to involve writing persuasively. By adding task

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in persuasion is to convince your readers to accept the main idea, even though it may be controversial.

d. Writing to Amuse Others

Writing to amuse requires that you focus on readers other than yourself. You may enjoy the experience and take pride in what you accomplish, but you cannot settle for amusing yourself alone. Writing to amuse gives you an opportunity to bring pleasure to others. Seize the opportunity and make the most of it. If you find pleasure in writing to amuse, it will come from knowing that you succeed in bringing pleasure to others. When write to amuse, your primary object is to make readers enjoy them selves. You can be funny, but you should also be good humored.

This means having sympathy for human frailty rather than a contempt for anyone or anything that seems different from what you are accustomed to. The following skills underlying speaking:

- Using grammar structures accurately;
- Assessing characteristics of the target audience, including shared knowledge, status and power relations, or differences in perspectives;
- Selecting vocabulary that is understandable and appropriate for the audience, the topic being discussed, and the setting in which the speech acoccurs;
- Applying strategies to enhance comprehensibility, such as emphasizing key words, rephrasing, or checking for listener's comprehension;

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- Paying attention to the success of the interaction and adjusting components of speech such as vocabulary, rate of speech, and complexity of grammar structures to maximize listener's comprehension and involvement.

A careful examination of all previously mentioned speaking skills emphasizes that speaking is a high complex mental activity which differs from other activities because it requires much greater effort of the central nervous system. It includes sub processes and involves distinct areas of planning. First the speaker has to retrieve words and phrases from memory and assembles them into syntactically and propositionally appropriate sequence (Harmer, 2001: 269-270). Speaking also happens in the context of limited processing capacities due to limitations of working memory, and thus a consequent need for routinization or automation in each area of production arises.

This means that the speaker should process the information he listens to the moment he gets it. Besides, speaking involves a sort of monitoring during and following speech production and the managing of communication under arrange of external pressures.

II.2.3 The Distiguishes between Composing and Writing Things Down

Related to the skills needed in writng, particularly compare and contrast, the ability to see how big difference between composing and putting what the text says into writing is realy required because many students cannot understand and interpret them well into applicable skills so that many students are trapped into plagiarism.

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series of drafts, revision, whereas writing things down refers to the transcription of the material itself. In her view, writing things down refers to the transcription (focus on form) and composition (focus on effective development and communication of ideas) under the more general term-writing. Furthermore, Omaggio Hadley (1993) explained that writing is viewed as a continuous activity that range from more mechanical or formal aspects of “writing down” to the more complex of composing. It seems illustrating the context of second and foreign language learning, where in the beginning students must learn the transcription of speech before they come to more complex forms of written expression. According to Magnan in Barnet (1992: 17-19), the writing system has difficult challenge, such as in Japanese, Chinese, Arabic, Russian, or etc. But even when the same basic alphabet is used in the new language, “writing down” can be a difficult task for the Novice or Intermediate students.

Magnan in Barnet (1992: 17-19) suggest that in secondary schools and in lower level college classroom, students should learn to write down or transcribe in the second language something they might say. In that way, writing might be considered as a support skill for speaking. Gradually, the students shape their written production as what has been expected in proficient writers, learning the cognitive processes of organization, elaboration, comparison and contrast, explanation, generalization, and the like. To stimulate students in the cognitive process of writing, teachers should understand that writing can be used as a support skill and communicative tools.

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Furthermore, Rivers (2012:30) distinguishes between skill-getting and skill-using activities in order to define the position of writing as a supported skill or others. In Rivers's schema, skill-getting emphasizes the understanding of the way the language works, while skill-using emphasizes the use of the code for expressive writing and purposeful communication. Expressive writing includes guided and free composition that fulfills the purpose of the real-life task that students have. The "normal purposes" include practical concern (note taking for study purposes, letter writing, getting and giving information) and creative writing for entertainment and self-expression. Rivers (2012:30) points out that the most difficult task for the teacher is to know how to effectively bridge the gap between skill-getting and skill-using activities.

The gap between skill-getting and skill-using might be happened, as what the Reid (1993:1) exposed:

"...the teacher spent little or no time teaching the students how to write. They expected their students to plan and compose their assignments outside of class, and they graded their essays on the quality of the written analysis and the "style" of writing. The teacher's written comments on assignments often focused on grammar errors and syntactic "awkwardness" with the vague references to content deficiencies such as "average work" and "support your ideas".

It indicated that teacher should show or model them how to write it. Thus, the students know how to activate their skill-getting to be skill-using. Then, the students know that writing things down is the first step before coming to the

composition activities and writing is continuous activities that need a series plan, composing, evaluating, and revision.

However, because the students lack the language, experience, even the awareness of the expectations of the academic community which emphasizes the culture, social and rhetorical of the language used in the writing, they are often trapped in the problems of communicating ideas into writing, even worst to the plagiarism. They tend to write things down what they read rather than composing it.

II.2.4 The Components of Writing

There are some components of writing that should be considered by the writers. These components will determine whether our writing product is good or not. That's why it is very crucial to understand well the components of writing. Jacobs (1981: 92) stated that there are five components of writing as follows:

a. Content

Writers need to think creatively what they are going to discuss in their writing. The description of content is knowledgeable, substantive, and relevant ideas.

b. Organization

Organization refers to the ability of writers in organizing their sentences into a coherent and cohesive ideas. Besides, it refers to the

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fluent expression, clearly supported ideas, well organized and cohesive.

c. Vocabulary

It is necessary for writers to become conscious of words, to consider their meanings, to enjoy their sounds and to respect their importance. Mastering vocabulary means the writers are able to select effective idioms, word choices and appropriate registers in their writing.

d. Language Use

Language use refers to the effective complex constructions, agreement, tense, number, word order, articles, pronouns and prepositions. Are sentences well-formed and complete? is there basic agreement between sentence elements: auxiliary and verb? subject and verb? adjective and noun?. Then, other questions will appear asking the components of language use above.

e. Mechanics

Good writers demonstrate mechanically the aspects of writing including spelling, punctuation, capitalization, paragraphing and handwriting.

From the explanation above it can be concluded that some components of writing including content, organization, vocabulary, language use and mechanics should be mastered by the students to support their four skills especially for their writing ability.

II.2.5 The Process of Writing

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Step one: Prewriting

Thinking about your topic and organizing your ideas.

Step two: Writing

Using your ideas to write a first draft.

Step Three: Revising

Improving what you have written.

If the writers follow the steps, and practice by writing often, they will find it easier to write paragraphs and to improve their writing.

a. Prewriting

Prewriting is the thinking, talking, reading, and writing we do about our topic before we write a first draft. Prewriting is a way of warming up our brain before we write, just as we warm up our body before we exercise.

There are several ways to warm up before start writing:

1) Brainstorming

Brainstorming is a quick way to generate a lot of ideas on a subject.

The purpose is to make a list of as many ideas as possible without worrying about how you will use them. To brainstorm, follow these steps:

- a) Begin with a broad topic.
- b) Write down as many ideas about the topic as you can in five minutes.

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- c) Add more items to your list by answering the questions *what, how, when, where, why, and who*.
- d) Group similar items on the list together.
- e) Cross out items that do not belong.

2) Clustering

Clustering is another prewriting technique. It is a visual way of showing how your ideas are connected using circles and lines. When you cluster, you draw a diagram of your ideas. This term will be explained in the next section. On the other hand said that pre-writing is any activity in the classroom that encourages students to write. It stimulates thoughts for getting started. In fact, it moves students away from having to face blank page toward generating tentative ideas and gathering information for writing.

b. Writing

After we have spent some time thinking about our topic and doing the necessary prewriting, we are ready for the next step in the writing process: writing our paragraph. When we write the first draft of our paragraph, use the ideas we generated from prewriting as a guide. As you write, remember to:

- 1) Begin with a topic sentence that states the main idea.
- 2) Include several sentences that support the main idea.

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- 3) Stick to the topic.
- 4) Arrange the sentences so that the order of ideas makes sense.
- 5) Use signal words to help the reader understand how the ideas in your paragraph are connected.

c. Revising

It is almost impossible to write a perfect paragraph on the first try. The first try is called the first draft. Karen Blanchard, and Christine Root (2003 : 44) states that after you complete the first draft, you must look for ways to improve it. This step is called revising. When students revise, they review their text on the basis of the feedback given in the previous stage. They re-examine what was written to see how effectively they have communicated their meanings to the reader.

In another source stated that writing is a process that involves the following steps (John Langan, 2006);

- 1) Discovering a point-often through prewriting.
- 2) Developing solid support for the point-often through more prewriting.
- 3) Organizing the supporting material and writing it out in a first draft.
- 4) Revising and then editing carefully to ensure an effective, error-free paper.

In conclusion, writing for students is a process they write. If the students have more writing and revising, the more betters will be gotten.

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II.2.6 Teaching Writing

Teaching writing refers to the activity of teacher in guiding his or her students to become good writers. In teaching writing, the students will learn how to write any kinds of texts, paragraphs, sentences, even words effectively. Here, the role of teacher takes the important part. The teacher needs to understand well who his/her students are and how their ability. Then, it will be easy to find the effective strategies to be applied in writing class. Besides, suitable materials are also easy to be found. In conclusion, teaching writing is the activity of teacher to improve the students' ability in writing by using appropriate strategies and suitable materials.

Becoming a good teacher of writing is not easy as it sounds. There are some principles that should be considered by the teacher in which these principles become the guidelines to achieve the goals of teaching writing. Nunan (2003: 92) described the principles of teaching writing as follows:

- a. Understand the students' reasons for writing.

The teachers need to understand and convey the teachers' and the school's goals of study to make sense for the students. It means that the teacher should consider what the focus of writing is so that there is no dissatisfaction with writing instruction in writing class.

- b. Provide many opportunities for students to write.

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Writing always improves with practice. The more practice, the more skill will be reached. The role of teacher here is carefully to create the lesson plans and ensure the time for writing practice is completely enough. In addition, writing practice should provide students with different type of writing as well as possible. It can be journal entries, letter writing, summaries, poetry or any type of writing that teachers find useful to be practiced in writing class.

c. Make feedback helpful and meaningful

Helpful and meaningful feedback refers to the understandable comments that the teachers give to the students. As the result, they will pay attention much on it and try to correct the errors. Besides, the teachers may use any kinds of strategy to response the students' writing such as written comments, individual conferences, taped responses, typed summary responses, and so forth. Finally, the teachers should provide helpful and meaningful feedback that is understandable in order to construct students to look for problem and correct them on their own.

d. Clarify how the students' writing will be evaluated

It is very important to avoid discrepancy between the students' work with the teacher's assignments. So, the teachers should make the clear evaluation rubric to evaluate the students' writing products. Therefore, they will know where their mistakes belong.

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Because writing is not easy for everybody especially for the students, teacher's help is really needed. So, the students will be able to produce a good writing. And for teacher it's also a good deed since it can improve their skill too. Harmer (2001: 41) states that when helping students to become better writers, teachers have a number of crucial tasks to perform. This is especially true when the students are doing writing activities, where they may be reluctant to express themselves to their satisfaction. He adds that among the tasks which teachers have to perform before, during, and after student writing are the following:

1) Demonstrating

Demonstrating means the teacher brings his or her own writing in the classroom, using it in a very direct way to model specific teaching points and also to show in indirect way how to write. The teacher can give the students a question such as "let's think together about how we could...?" By giving the question, it will help the students to provide their ideas.

2) Motivating and provoking

The key to motivating students is to provoke, arouse and encourage their thinking. An attitude of "I can" is contagious, energizing, and reaffirming, for teachers as well as students.

3) Supporting

Students may have different difficulties in writing such as students who need additional support in writing difficulties planning, writing and revising text. Some students may have difficulty communicating ideas. Others may have difficulties with the mechanical aspects of writing, such as handwriting,

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punctuation and spelling. Everyone has the capacity to write, writing can be taught and the teachers can help students become better writers. Developing writers require support. Writers can benefit from teachers who simply support and give them time to write.

4) Responding

Teachers should give respond to students' writing. Teachers can give corrective remarks on students' paper about errors in syntax and grammar. Giving respond or feedback is important for students to increase their skill in writing.

5) Evaluating

After students finish their work in writing, the teacher evaluates it. The teacher gives comment on this particular piece of writing and marking error at the sentence level.

Furthermore, when a teacher helping students to become better writers, teachers have to have a number of crucial tasks for before, during, and after student writing such demonstrating, motivating, supporting, responding and evaluating to guide students doing their writing activities. Where they may not be reluctant to express themselves to their satisfaction.

II.2.7 The Factors Influencing Writing Ability

According to Burckart (2004:1), there are kinds of factors that make someone afraid of writing:

- 1) She or he has poor graph-motor skills
- 2) She or he has poor expressive skills

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- 3) She or he cannot seems to organizer their thought
- 4) They are affraid of spelling word correctly
- 5) They have troubles with syntax
- 6) They have trouble retrieving vocabulary word

Furthermore, Quintero (2008) study pointed out that problems with grammar, punctuations, lexical choice and the like have negative impact on the content and the general understanding of a text. In addition, this study indicated that writing was a complicated skill to develop since it implied the use of mental processes rather than only using the structures of language. For instance, the author established that those difficulties could be solved by motivating the students, by giving them the opportunity to write about the topics of their particular interest, and also by giving them the appropriate feedback of their work.

In addition, Larios et al, (2008) conducted a study in which the foreign language writer's strategic allocation of time to writing processes was anlyzed. They found that the process of writing formulation took up the largest percentage of composition time for participants, and also that writing processes were differentially distributed depending on the writer's proficiency level.

In conclusion, there are numerous factors influencing the students writing ability. It can be from their own factors or called by internal factors or their surrounding factors or called by external factors.

II.3 Creative Thinking



Hak Cipta Diindungi Undang-Undang

II.3.1 Nature of Creativity

Creativity is believed important for people in dealing with matters encountered in daily life. A number of new inventions have been produced through creativity. However, before discussing more about the importance of creativity, this session tries to uncover as well as definition in the light of several experts.

Carter and Russel (2003 : 147) asserts, “Creativity refers to mental process that lead to solution, ideas, concepts, artistic expression, theories, or products that are unique and novel. The creativity is important in life because there are a number of benefit that can be obtained through the implementation of creativity, that is, novel and unique things comprising solutions, ideas, concepts, artistic expression, theories or products. For instance, a creativity is employed by English teachers in the classroom, the teachers may have a new insight related to a new way that facilitates the learning and teaching process.

Likewise, Lau (2011 : 215) points out that creativity is not only associated with scientific discoveries or works of art, and therefore is relates to scientists and artists, but the terms creativity also refers to faculty that is needed to solve problems encountered in workplace or daily life; besides, he also states that better results of certain tasks can be obtained if creativity is employed.

Creativity is a complex construct and is most commonly expressed through a broad range of intelligences including linguistic, musical, mathematical, spatial, kinesthetic, interpersonal, and perhaps even intrapersonal (Gardner, 1985). In a classic study of creativity, Taylor (1959) proposed the existence of five

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typologies for creativity. These were expressive, productive, inventive, innovative, and emergentive.

Expressive creativity is the type of spontaneous creativity often seen in children and is exemplified in drawings and play. Scientists and artists illustrate productive creativity. An element of spontaneous production remains, yet is characterized by the need to create rather than being restricted by the need to express. The third classification is inventive creativity that may be described as a problem solving or a creation to improve an existing technology. An example would be an engine invented to make farm tractors more fuel-efficient. Innovative creativity deals with the capacity to improve or reinvent an existing organism or object through the utilization of conceptualization skills. An example is the recent movement to reinvent government, in which the existing governmental structure was redefined through reconceptualization. The final type of creative skill is emergentive. It is a new creation opening an entirely new paradigm. An example is the interventions of chemical fertilizers, insecticides, and hybrid seeds that helped to launch the Green Revolution. Emergentive creativity is a discovery that opens an explosion of ideas in a synergetic fashion (Taylor, 1959).

In an operationally problem-oriented definition, Torrance (1966) defined creativity as: A process of becoming sensitive to a problem, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypothesis about these deficiencies; testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results.

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as the person who creates is unaware of similar prior creations by others, it qualifies under our definition as creative. (This definition will work for the purposes of this book to help teachers and parents and students think more creatively but don't try to use it at the patent office!)

This aspect of the definition doesn't necessarily reflect what scientists may consider creative; indeed, one theory argues that creativity is entirely dependent on the context. In other words, if a novel or piece of art isn't thought to be creative now, then it isn't. If it's thought to be creative one hundred years from now, then it *would* become creative at that time. Although this concept may be reassuring to people who feel like they are unappreciated and misunderstood artists, it's not terribly helpful for trying to improve your own creativity.

Creativity refers to anything someone does in a way that is original to the creator and that is appropriate to the purpose or goal of the creator. This means that whatever it is that someone creates, it has to *work*. If a child playing the string game "Cat's Cradle" invents a new way to finger one of the "cradles," it's creative if it works — not if it ends up in a knot. Imagine if you were to hire a company to build a patio for you, and they built it out of rotten salami. Is it different? Absolutely. But simply being original isn't enough. A solution, idea, or painting has to work, and figuring out how well it works depends on one's purpose in creating. This point may seem obvious, but it has often been ignored by psychologists and educators, who have tended to celebrate (and to give high creativity scores to) anything unusual. Sometimes just being different or even



weird is fine, in and of itself, but weirdness that *works* is wonderful (and more deserving, we think, of the adjective “creative”!).

Of course, sometimes things “work” in ways we didn’t intend, at least consciously. And sometimes our goals change as we go. We don’t think we can generally know if a creative idea came as the result of conscious thought, unconscious thought, or serendipity, but we’re willing to give credit to the creators of good ideas, even if their creations or their usefulness are somewhat unexpected. Similarly, we don’t think there’s reason to quibble if someone creates something other than what they set out to create because their goals changed along the way. In *Shakespeare in Love*, we see William Shakespeare working on a new play called *Romeo and Ethel the Pirate’s Daughter*, to be filled with swashbuckling adventure. The final product turned out quite different — but still creative. If the creation is meaningful to the creator, then it fits our notion of “appropriate to the purpose or goal of the creator.”

This should provide at least a general idea of what we mean when we use the word “creativity.” There are many other legitimate ways to think about creativity, of course, such as equating “creativity” with “creative genius,” or counting as creative that which is merely unusual, as we just discussed. We don’t want to suggest that other definitions are wrong; words can have many different but equally valid definitions. But we want to be clear up front about what we mean when we use the word “creative.”

Because divergent production skills were hypothesized to be important in creative thinking, divergent thinking and creativity gradually became



synonymous, and divergent thinking tests came to be called simply creativity tests. Something important is lost, however, when divergent thinking and creativity are confounded. Divergent thinking leads to *potentially* creative ideas, but there's much more to creativity than being unusual or original, as we will see. Indeed, imagine for a moment we ask you to solve a mathematical proof — to demonstrate, let's say, the transitive property — and you write down, “The rain in Spain stays mainly on the plain.” Is this unusual? Unquestionably. Is this original? Absolutely. But perhaps a better conception of creativity would also incorporate the concept of whether it addresses the question being asked.

The components of divergent thinking

Divergent thinking has four components, each of which is typically scored separately on a creativity test:

Fluency refers to the number of different ideas one can produce.

Flexibility refers to the variety among the ideas one produces.

Originality refers to how unusual are the ideas one produces.

Elaboration refers to richness of detail in the ideas one produces.

Having each component contribute to the total score seems reasonable enough, assuming the theory is correct. (More on that later.) But the scoring procedure is actually rigged, unavoidably, in favor of

fluency, so that what matters most is simply the number of responses in your list.



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Let us explain.

Scoring fluency

In scoring fluency, there is no check on the appropriateness of the ideas listed. In response to the question about how to stay cool on a hot day, “Standing in front of an air conditioner,” “Watching a scary movie that makes you shiver,” and “Wearing egg cartons for shoes” each would score one fluency point. It doesn’t matter that of these three ideas, one is totally banal and another makes no sense. “Wearing egg cartons for shoes” would neither keep you cool nor be a very useful way to use egg cartons, but it would score one fluency point for either of the two questions (ways to stay cool and ways to use egg cartons). Scoring fluency also ignores the difference between appropriate but banal ideas (“Standing in front of an air conditioner”) and more imaginative ideas (“Watching a scary movie that makes you shiver”). It simply makes a raw count of the number of items in the list. So here’s the trick to scoring high on the fluency scale: Write as fast as you can, write as many things as you can, and don’t worry if what you’re writing really makes any sense. According to the systems for scoring these tests, as long as the ideas are in some marginal way related to the topic, it doesn’t matter if they really make any sense. If you’re asked to think of different possible uses for a brick, feel free to say “for meatloaf,” “to prevent tooth decay,” or “as a buffalo.” It all counts.

Scoring flexibility, originality, and elaboration

But what about flexibility, originality, and elaboration? Scoring these involves fairly complex procedures, but one thing is true of all three: The more

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ideas you have in your list, the higher your score is likely to be. For example, under originality, the basic scoring idea is to give points to each idea on the list based on the frequency of that idea on the lists of other people who have taken the test. But simply by having many ideas on your list even not very unusual ones your score goes up. This is justified theoretically by the notion that a greater *quantity* of ideas should lead to more high *quality* ideas, and there's some truth to that idea. The more ideas one has, the more likely one will have an original, or even a truly creative, idea. Indeed, in real life, according to much research, the best novelists (i.e., the ones who win the most prizes) also tend to be the ones who have written the most novels. The scientists who have the most impact on the field are the ones who produce the most. But the fact of the matter is that scores on flexibility, originality and elaboration scales correlate so highly with fluency scores that several experts have argued against bothering with the more complicated scoring procedures. It's much easier, and about as accurate, simply to count the number of responses (the fluency score) and let it go at that.

II.3.2 Assisting Techniques to Get Creativity

Creativity is really helpful and useful in daily life. However, it is not an easy craft that can obtain. A number of experts have tried to figure out the ways to reach creativity. This section aims to discuss several ways that can be helpful to reach creativity.

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Shirvely (2011 : 10) points out that language arts, creative thinking ability can be facilitated through a number of ways associated with the FFOE (Fluency, Flexibility, Originality, and Elaboration) model advocated by Guilford as follows:

- a. Fluency or ability in which lots of ideas which loosen up the creative wheels is generated. It is facilitated through make a list of word choice options, or alternatives.
- b. Flexibility or the ability through which question or topic can be viewed from a different angle. It is facilitated through retelling tales from a different character's point of view, debating or advocating from a position that is disagrees, or make a guess of the key word behind a set of images or items.
- c. Originality or the ability through which unique or unusual products as well as unexpected ideas are produced. It is facilitated through visualizing poem or text about any controversial or problematic topic, such as racism, pollution, or cruelty to animals.
- d. Elaboration or the ability in which details, filling the gaps, embellishing, and completing a creative idea are involved. It is facilitated through creating a pass-along story or paragraph based on the list of words given, or giving figures of speech for a passage given.

Moreover, Mohanan (2002 : 141) advocates some ideas aids or stimulus that are used to gain creativity summarized as follows:

a. Observation

Through observing things or problems encountered, people can find out the solutions of the problems, and even when they have done a good thing,

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through observation they might think of a new way to get the better thing that the good thing obtained.

b. Listening

This is an activity in which people engage with speakers. This activity can help them obtain the ideas that they do not know or have beforehand. In this case, after they have listened to and obtained the ideas, it had better to jot them. Jotting is considered useful because it can make them observe and write down the gist of ideas that come into their mind.

c. Taking Notes

This is the subsequent activity after observation and listening. It is the same as jotting in which every idea coming into the mind is recorded.

To sum up, creativity is not an easy matter to obtain. It can be obtained through a number of techniques. The techniques employed may vary due to the condition or problems encountered.

II.3.3 Cycles of Creativity

To think creatively, there are a number of stages or cycles that must be followed by a creative thinker. This section aims to uncover the cycles of creativity based on the expert in details. Then Lau (2011 : 218) reveals his explanation related to the four stages or cycles of creativity as follows:

a. Preparation

This stage is started with the process of gathering information about the problem encountered. This is conducted through a number of ways, such as

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going to the library, searching the web, talking to people, or collecting the data or other items. Then, after information have been collected, these are kept in some places that may easily accessed, such as a not book, a box, or a computer. This stage constitutes merely collecting things that might be relevant without too much have some filters or analyses. This is not an easy for people because many of them may feel impatient while they do not have adequate knowledge so that sometimes they meet some failure. Therefore, broadening mind and thinking about all possible sources that might help in doing tasks should be considered in this stage.

b. Exploration

This stage covers a number of activities comprising classifying the materials, recognizing them, looking at the different perspectives, and trying to make connections of the ideas and drawing the conclusions. The aim of this stage is to create and find new and useful ideas. To succeed in the stage, a lot of concentration, analysis, patience as well as avoiding distraction and devoting the attention fully to the task are required.

c. Incubation

This stage constitutes the time on which people get some rest and put aside their task, relax, and forget for a while what they get doing, and just wait the answer. In this case, a period of inactivity after intensive thinking may be believed to promote creativity. It is believed that this stage gives a chance for

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the unconscious mind work on the problem. In this case, it can be considered that the answers of the problems are found because break time assist people see the problem with a fresh eye.

d. Verification

It is a stage in which people have found the answers or ideas related to the problems; they recheck their work and see whether the answers or ideas can be improved further. It is done to avoid some mistakes that lead to the failure.

In conclusion, to obtain some creative works, people are required to follow a number of stages comprising preparation, exploration, incubation and verification. Furthermore, one thing that can be drawn for all the stages or cycles of creativity above is that one stage to other stages are connected.

II.3.4 Assessing Creative Thinking Skill

Educators and researchers have defined creativity in more than two hundred definitions, which were classified into three main categories; creativity as a person, creativity as a process, and creativity as a product. Apart from the categories, Torrance (1990) stated that fluency, flexibility and originality, are the main dimensions of creativity. Based on the aforementioned creativity dimensions, Torrance and Guilford developed a test of creativity. Torrance Test of Creative thinking (TTCT) is a test which measures the creativity of the individuals in writing (Torrance,1990).TTCT measures the fluency, the flexibility and the originality of a creative product and they are as follow:



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- a. Fluency refers to the number of different ideas one can produce, which implies (a) word Fluency; (b) associational fluency; (c) expressional fluency; (d) ideational fluency.
- b. Flexibility refers to the variety of ideas one produces, which implies: (a) spontaneous flexibility; (b) adaptive flexibility.
- c. Originality refers to how unusual are the ideas one produces including remote associations.

To sum up, creative thinking can be tested by using Torrance Test of Creative thinking (TTCT) which measures the creativity of the individuals in writing and speaking including fluency, the flexibility and the originality

II.4 Related Studies

Related studies require some previous researches conducted by other researchers in which they are relevant to this research itself. Besides, the related studies have to analyze what the point that focuses on, inform the design, find the conclusion of the previous researches, as follows:

Syamsul Khoir (2015), conducted a research entitled “*the relationship between students’ creative thinking and their writing recount text skill*”. This study was conducted by using correlational Research. There were two classes which consisted of 18 students from XI IPA and 22 from XI IPS. Then, 26 students were taken as sample of this study by determined through a purposive sampling technique. The class was taught by using interview sheet and observation sheet. The quantitative data were collected by giving essay based on

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the available topic, question and answer verbally, and multiple choice associated with analogy. The result of the research showed that the mean of the second cycle (77.29%) was higher than the mean of the first cycle (72.71%) and pre test (67.14%). Based on the observation sheet, interview sheet, questionnaire sheet and diary notes, the students were more active and enthusiastic during the teaching and learning process in the second cycle than in the first cycle.

The similarities with this research were both reseraches used writing as variable Y and Creative Thinking as variable X, and the research design. While, the differences were about location, population, and other Y variable, speaking ability. Syamsul used two variables on his research, which were Creative Thinking as variable X and Writing Recount Test Skill as variable Y. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing Abilities as Y variables.

Bashayer Raghian Albalawi (2014) conducted a research entitled “*Effectiveness of Teaching English Subject Using Drama on the Development of Students’ Creative Thinking*”. This study was conducted by using experiment Research. He tried to find out whether there was a significant different between control and experiment classes. The sample population of the study comprised two randomly selected first year intermediate classes of the 33 intermediate female school in Tabuk. One class of 24 students had been assigned to be a control group. The other class of 23 students had been assigned to be an experimental group. Data analysis revealed that there was no statistically significant difference in the mean grades of control and

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experimental groups. According to the pre creative thinking test, the mean score of experimental group was 54.40 and the mean score of the mean scores of the experimental group was 52.36 (i.e.) there were no statistically significant differences between the creative thinking of the control group (those who studied using the traditional method of teaching) and the creative thinking of the experimental group (those who studied using drama) according to the pre-creative thinking test because the p-value is more than 0.05. That means the two groups had the same level of creativity and be ready to start the experiment class. Results also revealed that there are statistically significant differences between the creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the post-creative thinking test because the p-value is less than 0.05 and this insure the effectiveness of teaching English using drama on the students creative thinking.

The similarity with this research was using Creative Thinking. While, the differences are about the research design, location, population, and the variables. Bashayer used two variables on his research, which were Drama as X variable and Creative thinking as Y variable. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing abilities as Y variables.

Muhammad Nadeem Anwar et al (2012) conducted a research entitled “*Relationship of Creative Thinking with the Academic Achievement of*



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Secondary School Students. The intent of this study was to investigate whether there was a significant relationship between creative thinking and academic achievement of secondary school students. The sample of this study covered 256 students who has passed the Secondary School Examination from Broad of Intermediate and Secondary Education, in Gujranwala city. The instruments used were Torrance Test of Creative Thinking (TTCT) and documentation of students' result on school examination. The study reached a conclusion that There was no statistically significant difference in students' creative thinking abilities due to the level of academic achievement .There was no statistically differences in students' creative thinking abilities and the level of academic achievement due to gender. There was no statistically differences in students' creative thinking abilities and the level of academic achievement due to residential area.

The similarity with this research was using Creative Thinking as X variable. While, the differences were about the location, population, research design, and other Y variables. Anwar et al used two variables on their research, which were Creative Thinking X variable and Academic Achievement as Y variable. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing abilities as Y variables.

Ugur Sak and Ozge Oz (2009) conducted a research entitled "*The effectiveness of the Creative Reversal Act (CREACT) on students' creative thinking*". A research study using one-group pretest–posttest design was

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carried out on the effectiveness of the Creative Reversal Act (CREACT) on creative thinking. Comparison of pretest and posttest scores showed that the use of the CREAT improved students' creative performance significantly on the poem and story tasks, but had a low effect on their creative performance on the paradoxes task. Results show that the CREAT has potential as a new teaching technique for creative thinking. This research has numerous differences such as X and Y variables. Moreover, it used one-group pretest–posttest design.

The similarity with this research was using creative thinking. While, the differences were about location, population, and variables. Ugur Sak and Ozge Oz used two variables on his research, which were Creative Reversal Act (CREACT) as variable X and creative thinking as variable Y. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing Abilities as Y variables.

Priya Kumari, Lata Pujar, and Shobha Naganur (2014) conducted a research entitled “*Creative Thinking Ability among High School Children*”. A sample of the study comprised of 300 high school children in the age group of 13-16 year from five urban high school of Dharwad taluk. Creative thinking scale developed by mehdi (1989) and creative thinking check list developed by AICRIP-CD Dharwad center (2010) were used to assess the creative thinking ability of children. The result of the study revealed that majority of children showed high level of creative thinking ability and none of them belonged to low category of creative thinking ability. There was no influence

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of type of school, age and gender on creative thinking ability of children. The result of the present study showed no significant influence of age, gender and type of school on creative thinking ability of children. Creativity is an independent phenomenon, which is not related with any occupation or availability of material things. It is an innate potential and can developed through Positive reinforcement & motivation in children.

The similarity with this research was using Creative Thinking. While, the differences were about location, population, research design and variables. Priya Kumari used four variables on her research, which were age, gender, and type of school as X variables and creative thinking as Y variable. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing Abilities as Y variables.

Reza Vahdani Sanavi and Samaneh Tarighat (2014) conducted a research entitled “*Creative Thinking and Speaking Proficiency: A Mixed-method Study*.” It was an experimental research. The present study was intended to investigate the impact of teaching critical thinking skills on the speaking proficiency of Iranian EFL learners in Tehran, how this impact is explained and the participants’ attitudes towards explicit critical-thinking content. To achieve this goal, two groups of female Iranian intermediate EFL learners were compared on their speaking performance, with one group having been trained in critical thinking explicitly and the other as the control group. Both groups were tested prior to and after the training of the experimental group was performed. A mixed-method approach was employed in the analysis of the

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data. In the quantitative analysis, a quasi-experimental method was adopted to investigate the impact of teaching critical thinking skills on the speaking proficiency of the experimental group in comparison with the control group. The results indicated that teaching critical thinking explicitly has a significantly positive impact on the speaking proficiency of female Iranian adult intermediate EFL learners. Through the qualitative approach, the participants' attitudes towards their training in critical thinking were studied during in-depth interviews. The results are described in detail. Accordingly, explicit instruction of critical thinking in the English class can make a deeper impression of the language taught.

The similarity with this research was using Creative Thinking as X variable and Speaking as Y variable. While, the differences were about location, population, research design and other Y variable. Reza Vahdani Sanavi and Samaneh Tarighat used two variables on their research. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing Abilities as Y variables.

Zairil Azmir Zaiyadi, Effendi Abdullah & Siti Hawa Muhamad (2015) conducted a research entitled "*Creative Thinking in Academic Essay Writing*". It was an experimental research. Independent sample t-test was used in this research. As the result, at the pre-test stage, there was no significant difference between the experimental group and control group for thought organization ($p=.239$) and idea generation ($p=.417$). There was no difference between the groups for point elaboration ($p=1.000$). At the post-stage group, there was no

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significant difference between the groups for thought organization ($p=.382$) and point elaboration ($p=.376$). However, there was a significant difference between the groups for idea generation ($p=.003$). This study sought to find out the effectiveness of using creative thinking in academic essay writing, particularly through the use of CoRT 1 program. The findings suggest a positive connection between the use of creative writing tool and academic essay writing.

The similarity with this research was using Creative Thinking on students' writing ability. While, the differences were about location, population, research design and parts of Creative thinking for X variable. Zairil Azmir Zaiyadi, Effendi Abdullah & Siti Hawa Muhamad used Thought Organization, Idea Geberation and Point Elaboration as Parts of X variable of Creative Thinking in their research. While, this research had the only three variables which were Creative Thinking as X variable, and Speaking and Writing ability as Y variables.

Luqman M.Rababah, Abdul Halim Bin Mohamed, Malek T. Jdaitawi and Nour Z. Bani Melhem (2013)) conducted a research entitled "*The Level of Creativity in English Writing among Jordanian Secondary School Students*". It was a correlational study. Therefore, the ANOVA was performed to test if different department groups performed differently on the creativity test. The results also indicated that many students lack fluency. The findings revealed that 85% of respondents are in the moderate level, 5% fall into the low level and only 10% fall into the high level of creativity.

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The similarity with this research was using Creative Thinking on students' writing ability. While, the differences were about location, population, and research design. While, this research had the only three variables which were Creative Thinking as X variable, and Speaking and Writing ability as Y variables.

Amber Yayin Wang (2012) conducted a research entitled "*Exploring the relationship of creative thinking to reading and writing*". It was a correlational study. Therefore, the ANOVA was performed to test if different department groups performed differently on the creativity test. The results indicate significant differences. The four department groups performed significantly different on the overall creative performance (level of creativity index: $F = 6.124, p < 0.001$). As for each component of creative ability, the differences were also obvious while the most prominent difference appeared in elaboration ($F=6.535, p<0.001$). In the significant correlations between creativity and reading and writing that are identified in this study, the ability of elaboration constantly emerges as the most prominent and constant connection. Even the ANOVA, the most distinct difference in creative performance among the four department groups is the ability of elaboration. Originality and flexibility seem to be less differentiated among the four groups. The above findings suggest that habitual reading and writing have a significant and positive relationship with the ability of elaboration. In the results of reading literacy.

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The similarity with this research was using Creative Thinking on students' writing ability. While, the differences were about location, population and another Y variable. Amber Yayin Wang used reading in her research. While, this research had the only three variables which were Creative Thinking as X variable, and Speaking and Writing ability as Y variables.

Michelle Vyncke (2012) conducted a research entitled "*the concept and practice of critical thinking in academic writing: an investigation of international students' perceptions and writing experiences*". It was a correlational study. The participants were interviewed individually using a semi-structured protocol. The interviews were conducted during July 2012, after the end of the academic year, meaning that the students had written and received back 5 assignments to reflect on. The findings from this small-scale study of just three students in one particular context cannot be compared or generalized. The findings do however raise questions for further research, on a larger scale. First, how heterogeneous are the views and experiences of the students? Would students in different disciplines have the same understandings of critical thinking? A second question relates to the selection of students. If L1 students from an anglophone background were also interviewed, which differences or similarities compared with international students would emerge? Finally, how is critical thinking understood and developed in the context of other disciplines? To get a fuller picture of this key concept, studying specific academic contexts can begin to address how

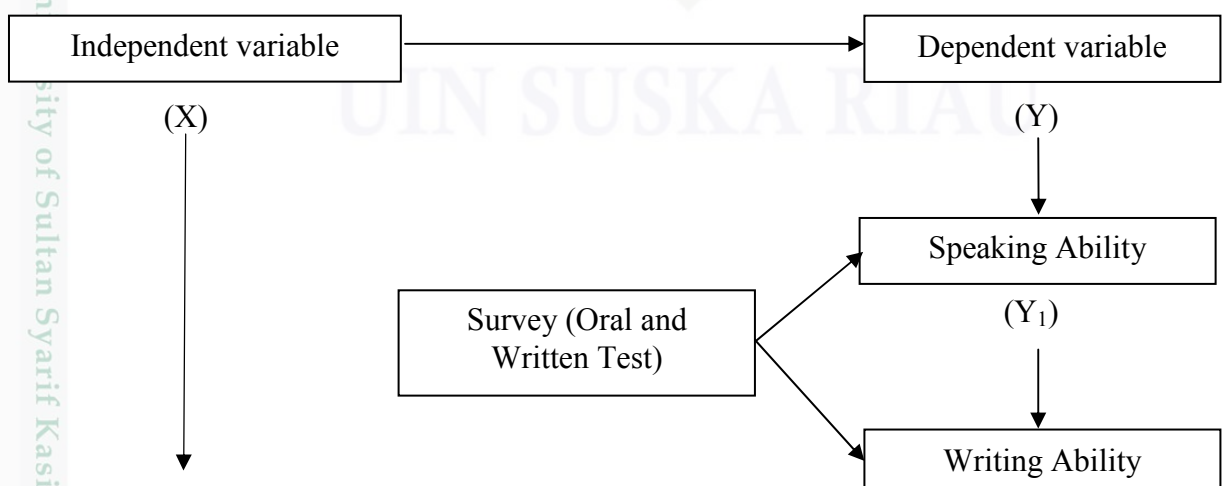
students in different disciplines conceptualize and develop their critical thinking abilities.

The similarity with this research was using Creative Thinking on students' writing ability which is Creative Thinking is similar with Critical Thinking. While, the differences were about location, population and another Y variable. Michelle Vyncke used two variables in her research. While, this research had three variables which were Creative Thinking as X variable, and Speaking and Writing ability as Y variables.

II.5 The Operational Concept and Indicators

In order to avoid misunderstanding about this study, it is necessary to explain the variables used in this study. They are creative thinking as an independent variable or X variable and students' speaking ability as the first dependent variable or variable Y_1 and students' writing ability as the second dependent variable or variable Y_2 as presented in the following diagram:

The Conceptual Framework



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Creative Thinking

(Y₂)

The theoretical concepts explained above are still general and abstract. They need to be described operationally by particular words or indicators, so that they can be measured empirically. To operate the investigation on the variable, the writer worked based on the following indicators:

a. The indicators of variable X or Independent variable (Creative Thinking) are:

- 1) Students are able to use their creativities to consider to work better in solving problems encountered.
- 2) Students are able to give a lot of responses.
- 3) Students are able to create many possible differences.
- 4) Students are able to create or give unique ideas than others.
- 5) Students are able to elaborate the responses given.
- 6) Students are able to develop their metaphorical thinking or analogy

b. The indicators of variable Y₁ or dependent variable (speaking ability) are:

- 1) The students are able to speak English in describing picture or text
- 2) The students are able to speak English in describing by using correct grammar.
- 3) The students are able to speak English in describing picture or text by using efficient vocabularies.
- 4) The students are able to speak English in describing picture or text fluently.

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- 5) The students are able to speak English in describing pictures or text with the right pronunciation.
 - 6) The students are able to speak English in describing pictures or text with the right expression.
- c. The indicators of variable Y_2 or dependent variable (writing ability in recount text) are:
- 1) The students are able to make sentences with the correct grammar.
 - 2) The students are able to arrange the sentences in each paragraph correctly.
 - 3) The students are able to make recount paragraph that contains: content, organization, vocabulary, language use and mechanic.
 - 4) The students are able to identify generic structures of recount text correctly.

II.6 The Assumption

In this research, by considering a lot of explanation and related studies about students' creative thinking stated above, it could be assumed that the better students' creative thinking, the better students' speaking and writing abilities at MTs Al-Fajar Pekanbaru.

II.7 The Hypothesis

- H_{a1} : There was a significant relationship of creative thinking with students' speaking ability at MTs Al-Fajar Pekanbaru
- H_{a2} : There was a significant relationship of creative thinking with students' writing ability at MTs Al-Fajar Pekanbaru

H_{a3} : There was a significant influence of creative thinking with students' speaking and writing abilities at MTs Al-Fajar Pekanbaru

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