

CHAPTER II

REVIEW OF RELATED LITERATURE

The review of related literature is aimed at giving a brief discussion on what is related to the focuses of this study. In this chapter the writer tries to give clear explanation of theoretical framework which is covering of teaching writing (a), types of writing in Junior High School (b), recount text (c), advance organizer of writing (d), and previous research (e).

A. Teaching Writing

In this unit the writer tries to give clear explanation of teaching writing which is covering the nature of writing, the writing process and teaching writing.

1. The Nature Of Writing

Teacher judgment has always played an important role in the assessment of writing. Teachers ask student to write on any number of topics and then assess the substantive information contained in the message, the clarity of the message conveyed, and the mechanics of writing (spelling, capitalization, and punctuation). (Malley and Pearce : 1996 : 136)

Writing involves communicating a message with a sign or symbol on a page (Spratt, 2005:26). It need to make series of words or sentences in writing

process to communicate in the written language. Writing is one of the important skills that has to be developed by students because it is very important for the academic context, business and the relationship with others in the world. In the academic context, students need to develop this skill.

Writing is productive skills, it is one of the four language skills, reading, listening, speaking, and writing. Writing is focused on how to produce language rather than receive. Therefore, writing has several steps to do. Oshima & Hogue (1997:2) state that writing is a progressive activity which is open with the result of thinking what the writer going to say. After finished writing a text, the writer should read the draft of writing and make corrections.

Writing needs some processes of thinking. It means that students need to gather ideas to write a good story or text. Spratt (2005:27) describe that the nature of writing has a number of stages such as brainstorming, making notes, planning, writing a draft, editing, producing another draft, and proof-reading or editing again. Those stages can help the students in writing process. In addition, Brown (2001:335) states that “ *The one major theme n pedagogical research on writing is the nature of the composing process of writing.*”

2. The Writing Process

The writing process as a private activity may be broadly seen as comprising four main stages: planning, drafting, revising and editing. The stages are neither sequential nor orderly. In fact, as research has suggested, ‘many good writers employ a recursive, non-linear approach-writing of draft

may be interrupted by more planning, and revision may lead to reformulation, with a great deal of recycling to earlier stages' (Krashen, 1986:17)

The term process writing has been bandied about for quite a while in ESL classrooms. It is no more than a *writing process approach* to teaching writing. The idea behind it is not really to dissociate writing entirely from the written product and to merely lead students. The following are stages of process writing:

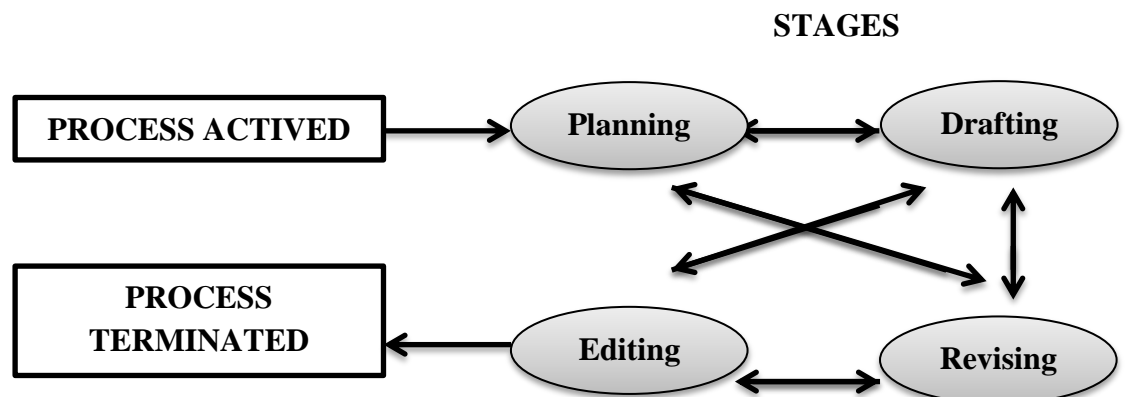


Figure 1 The Writing Process (Adapted from Richards and Renandya , 2002:325)

Through the various stages of the writing process but 'to construct process-oriented writing instruction that will affect performance' (Freedman, Dyson, Flower, & Chafe, 1984:13). To have an effective performance-oriented teaching program would mean that we need to systematically teach students problem-solving skills connected with the writing process that will enable them to realize specific goals at each stage of the composing process. Thus; process

writing in the classroom may be construed as a program of instruction which provides students with a series of planned learning experiences to help them understand the nature of writing at every point.

Process writing as a classroom activity incorporates the four basic writing stages-planning, drafting (writing), revising (redrafting) and editing-and there other stages externally imposed on students by the teacher, namely, responding (sharing), evaluating and post-writing. Process writing in the classroom is highly structured as it necessitates the orderly teaching of process skills, and thus it may not, at least initially, give way to a free variation of writing stages cited earlier. Teachers often plan appropriate classroom activities that support the learning of specific writing skills at every stage. The planned learning experiences for students may be described as follows.

a. Planning (Pre-writing)

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 a blank page toward generating tentative ideas and gathering information for writing. The following activities provide the learning experiences for students at this stage :

1) Group Brainstorming

Group members spew out ideas about the topic. Spontaneity is important here, there are no right or wrong answer. Students may cover familiar ground first and then move off to more abstract or wild territories.

2) Clustering

Students form words related to a stimulus supplied by the teacher. The words are circled and then linked by lines to show discernible clusters. Clustering is a simple yet powerful strategy: “Its visual character seems to stimulate the flow of association...and is particularly good for students who know what they want to say but just can’t say it” (Proett & Gill, 1986:6)

3) Rapid Free Writing

Within a limited time of 1 or 2 minutes, individual students freely and quickly write down single words and phrases about a topic. The time limit keeps the writers’ mind ticking and thinking fast. Rapid free writing is done when group brainstorming is not possible or because the personal nature of a certain topic requires a different strategy.

4) WH-Questions

Students generate *who*, *why*, *where*, *when*, and *how* questions about a topic. More such questions can be asked of answers to the first string of *wh*-questions, and so on. In addition, ideas for writing can be elicited from multimedia sources (e.g., printed material, videos, films), as well as from direct interviews, talks, survey, and questionnaires. Students will be more motivated to write when given a variety of means for gathering information during pre-writing.

b. Drafting

Once sufficient ideas are gathered at the planning stage, the first attempt at writing that is drafting. At the drafting stage, the writers are focused on the fluency of writing and are not preoccupied with grammatical accuracy or the neatness of the draft. One dimension of good writing is the writer's ability to visualize an audience. Although writing in the classroom is almost always for the teacher, the students may also be encouraged to write for different audiences, among whom are peers, other classmates, pen-friends and family members. A conscious sense of audience can dictate a certain style to be used. Students should also have in mind a central idea that they want to communicate to the audience in order to give direction to their writing.

Depending on the genre of writing (narrative, expository, or argumentative), an introduction to the subject of writing may be a *starting statement* to arrest the readers' attention, a *short summary* of the rest of the writing, an *apt quotation*, a *provocative question*, a *general statement*, an *analogy*, a *statement of purpose*, and so on. Such a strategy may provide the lead at the drafting stage. Once a start is made, the writing task is simplified 'as the writers let go and disappear into the act of writing'. (D'Aoust, 1986:7)

c. Responding

Responding to student writing by the teacher (or by peers) has a central role to play in the successful implementation of process writing.

Responding intervenes between drafting and revising. It is the teacher's *quick initial reaction* to students' draft. Response can be oral or in writing, after the students have produced the first draft and just before they proceed to revise. The failure of many writing programs in schools today may be ascribed to the fact that responding is done in the final stage when the teacher simultaneously *responds* and *evaluates*, and even *edits* students' finished texts, thus giving students the impression that nothing more needs to be done.

Text-specific responses in the form of helpful suggestions and questions rather than 'rubber-stamped' comments (such as 'organization is OK', 'ideas are too vague' etc.) by the teacher will help students rediscover meanings and facilitate the revision of initial drafts. Such responses may be provided in the margin, between sentence lines or at the end of students' text. Peer responding can be effectively carried out by having students respond to each other's texts in small groups or in pairs, with the aid of the checklist in Table 1 (adapted from Reinking & Hart, 1991:214).

d. Revising

When students revise, they review their texts on the basis of the feedback given in the responding stage. They reexamine what was written to see how effectively they have communicated their meanings to the reader. Revising is not merely checking for language errors (i.e., editing). It is done

to improve global content and the organization of ideas so that the write's intent is made clearer to the reader.

Table 2.1 Peer Responding Checklist

<p>When responding to your peer's draft, ask yourself these questions:</p> <ol style="list-style-type: none"> a. What is the greatest strength of this composition? b. What is its greatest weakness? c. What is the central idea of this composition? d. Which are the ideas which need more elaboration? e. Where should more details or examples be added? Why? f. What are some of the questions that the writer has not answered? g. At which point does this composition fail to hold the reader's interest? Why? h. Where is he organization confusing? i. Where is the writing unclear or vague?

Source: Reinking & Hart (1991:214)

To ensure that rewriting does not mean recopying, Beck (1986:49) suggests that the teacher collect and keep the students' draft and ask them for rewrites. 'when the students are forced to act without their original draft, they become more familiar with their purposes and their unique messages. The writers move more ably within their topics, and their writing develops tones of confidence and authority'.

Another activity for revising may have the students working in pairs to read aloud each other's draft before they revise. As students listen intently to their own writing, they are brought to a more conscious level of rethinking and reseeing what they have written. Meanings which are vague become more apparent when the writes actually hear their own texts read out to them. Revision often becomes more voluntary and motivating. An

alternative to this would be to have individual students read their own texts into a tape recorder and take a dictation of their own writing later. Students can replay the tape as often as necessary and activate the pause button at points where they need to make productive revision of their texts.

e. Editing

At this stage, students are engaged in tidying up their texts as they prepare the final draft for evaluation by the teacher. They edit their own or their peer's work for grammar, spelling, punctuation, diction, sentence and accuracy of supportive textual material such as quotations, example, and the like. Formal editing is deferred till this phase in order that its application not disrupt the free flow of ideas during the drafting and revising stages.

A simple checklist might be issued to students to alert them to some of the common surface errors found in students' writing. For instance:

- a) Have you used your verbs in the correct tense?
- b) Are the verb forms correct?
- c) Have you checked for subject-verb agreement?
- d) Have you used the correct prepositions?
- e) Have you left out the articles where they are required?
- f) Have you used all your pronouns correctly?
- g) Is your choice of adjectives and adverbs appropriate?
- h) Have you written in complete sentences?

The students are, however, not always expected to know where and how to correct every error, but editing to the best of their ability should be

done as a matter, the prior to submitting their work for evaluation each time. Editing within process writing is meaningful because students can see the connection between such an exercise and their own writing in that correction is not done for its own sake but as part of the process of making communication as clear and unambiguous as possible to an audience.

f. Evaluating

Very often, teachers pleading lack of time have compressed responding, editing, and evaluating all into one. This would, in effect, deprive students of that vital link between drafting and revision that is responding which often makes a big difference to the kind of writing that will eventually be produced.

In evaluating student writing, the scoring may be analytical (i.e., based on specific aspects of writing ability) or holistic (i.e., based on a global interpretation of the effectiveness of that piece of writing). In order to be effective, the criteria for evaluation should be made known to students in advance. They should include overall interpretation of the task, sense of audience, relevance, development and organization of ideas, format or layout, grammar and structure, spelling and punctuation, range and appropriateness of vocabulary, and clarity of communication. Depending on the purpose of evaluation, a numerical score or grade may be assigned. Students may be encouraged to evaluate their own and each other's texts once they have been properly taught how to do it. In this way, they are made to be more responsible for their own writing.

g. Post-writing

Post-writing constitutes any classroom activity that the teacher and students can do with the completed pieces of writing. This includes publishing, sharing, reading aloud, transforming texts for stage performances, or merely displaying texts on notice-boards. The post-writing stage is a platform for recognizing students' work as important and worth while. It may be used as a motivation for writing as well as to hedge against students finding excuses for not writing. Students must be made to feel that they are writing for a very real purpose.

3. Teaching Writing

The target of teaching English in Junior High School students are able to solve the problems in terms of spoken and written language. Based on the Standard of Competency and Basic Competency of Curriculum the capability to communicate is the capability to produce oral and written text in four skills. (School-Based Curriculum, 2006).

There are several purposes of learning English at Junior High School. These are the purposes of learning English at Junior High School according to Depdiknas (2006):

- a) Developing the communication competence in the form of oral and written texts to achieve the functional literacy level.
- b) Having senses about the importance of English to increase the nation competitive ability in the goal society.

- c) Developing the students' understanding about the relationship between language and culture.

In addition, there are scopes of learning English at Junior High School such as:

- a. Discourse competence, I is the ability to understand or create oral or written texts based on the basic language skills.
- b. The ability to create and understand various short functional texts, monolog, and essays in the form of procedure, descriptive, recount, and report.
- c. Supporting competence which is linguistics competence, socio cultural competence and discourse forming competence.

Based on the explanations above, the researcher decided to focus on one scope which is teaching writing of a recount text related to standard of competence and basic competence based on the Ministry of Education for grade VIII students.

In teaching English, teacher must understand how to teach the four skills to the students. It is very important to teach those skills in the English class especially *Teaching English as a Foreign Language (TEFL)*. In this case, teacher have to know how to teach writing.

Harmer (1998:79) states that there are several reasons why teacher should teach writing. The reasons are reinforcement, language development, learning style, and writing as a skill. Moreover, the several reasons will be presented as follows:

a. Reinforcement

The visual demonstration of language construction is invaluable and it is used as an aid to committing the new language to memory. Students usually find the visual demonstration is useful to write sentences. It is useful to write sentences using new language shortly after they have studied it.

b. Language development

It seems that the actual process of writing helps the students to learn. The mental activity in order to construct proper written texts is all part of the on going learning experience.

c. Learning style

Writing is appropriate for such learners. It is a reflective activity instead of the rush and bother of interpersonal face-to-face communication. Because students expected that producing language in a slower way is invaluable.

d. Writing as a skill

The important reason for teaching writing is that it is a basic language skill. It seems as important as speaking, listening, reading. In this case, students need to know how to write letters, how to put written reports together, how to reply to advertisement.

From the explanation which is delivered by Harmer (1998:79), it can be seen that those reasons give instructions to the teacher as their job to teach

writing. However, Harmer still states that there are several strategies for teacher to consider (1) The way to get the students to plan. (2) The way to encourage the students to draft, reflect and revise. (3) The way to respond to the students' writing.

According to Brown (2000 : 346-350), Trends in teaching of writing in ESL and other foreign languages have, not surprisingly, coincided with those of the teaching of other skills, especially listening and speaking. You will recall from earlier chapters that as communicative language teaching gathered momentum in the 1980s, teachers learned more and more about how to teach fluency, not just accuracy, how to use authentic texts and contexts in the classroom, how to focus on the purposes of linguistics communication, and how to capitalize on learners' intrinsic motives to learn. Those same trends and the principles that undergirded them also applied to advances in the teaching of writing in second language contexts.

Over the past few decades of research on teaching writing to second language learners, a number of issues have appeared, some of which remain controversial in spite of reams of data on second language writing. Here is a brief look at some of approaches of student writing :

(a) Composing vs. writing

A simplistic view of writing would assume that written language is simply the graphic representation of spoken language, and that written performance is much like oral performance, the only difference lying in graphic instead of auditory signals. Fortunately, no one holds this view

today. The process of writing requires an entirely different set of competencies and is fundamentally different from speaking. The permanence and distance of writing, coupled with its unique rhetorical conventions, indeed make writing as different from speaking as swimming is from walking.

One major theme in pedagogical research on writing is the nature of the composing process of writing. Written products are often the result of thinking, drafting, and revising procedures that require specialized skills that not every speaker develops naturally. The upshot of the compositional nature of writing has produced writing pedagogy that focuses students on how to generate ideas, how to organize them coherently, how to use discourse markers and rhetorical conventions to put them cohesively into a written text, how to revise text for clearer meaning, how to edit text for appropriate grammar, and how to produce a final product.

(b) Process vs. product

Recognition of the compositional nature of writing has changed the face of writing classes. A half a century ago, writing teachers were mostly concerned with the final product of writing: the essay, the report, the story, and what that product should “look” like. Compositions were supposed to (a) meet certain standards of prescribed English rhetorical style, (b) reflect accurate grammar, and (c) be organized in conformity with what the audience would consider to be conventional. A good deal of attention was placed on “model” compositions that students would emulate and on how

well a student's final product measured up against a list of criteria that included content, organization, vocabulary use, grammatical use, and mechanical considerations such as spelling and punctuations.

There is nothing inherently wrong with attention to any of the above criteria. They are still the concern of writing teachers. But in due course of time, we became better attuned to the advantage given to learners when they were seen as creators of language, when they were allowed to focus on content and message, and when their own individual intrinsic motives were put at the center of learning. We began to develop what is now termed the process approach to writing instruction. Process approaches do most of the following (adapted from Shih 1986) :

- a. Focus on the process of writing that leads to the final written product;
- b. Help student writers to understand their own composing process;
- c. Help them to build repertoires of strategies for prewriting, drafting, and rewriting;
- d. Give students time to write and rewrite;
- e. Place central importance on the process of revision;
- f. Let students discover what they want to say as they write;
- g. Give students feedback throughout the composing process (not just on the final product) as they attempt to bring their expression closer and closer to intention;
- h. Encourage feedback from both the instructor and peers;

- i. Include individual conferences between teacher and student during the process of compositions.

Perhaps you can personally appreciate what it means to be asked to write something, say a letter to an editor, an article for a newsletter, a paper for a course you're taking, and to allow the very process of putting ideas down on paper to transform thoughts into words, to sharpen your main ideas, to give them structure and coherent organization. As your first draft goes through perhaps several steps of revision, your thesis and developing ideas more and more resemble something that you would consider a final product. If you have done this, you have used your own process approach to writing.

You may also know firsthand what it is like to try to come up with a "perfect" final product without the above process. You may have experienced "writer's cramp" (mental blocks) that severely hampered any progress. You may have felt a certain level of anxiety building within you as you felt the pressure to write an in class essay that would be judged by the teacher, graded, and returned with no chance for your future revision. The process approach is an attempt to take advantage of the nature of the written code (unlike conversation, it can be planned and given an unlimited number of revisions before its "release") to give students a chance to think as they write. Another way of putting it is that writing is indeed a thinking process.

Peter (1973: 14-16) stated that writing is a two-step process. First, we can figure out our meaning, then we put it into language: figure out what we want to say; don't start writing till we do; make a plan; use an outline; begin writing only afterward. Central to this model is the idea of keeping control. This idea of writing is backwards. That's why it causes so much trouble. Instead of a two-step transaction of meaning-into-language, think of writing as an organic, developmental process in which we start writing at the very beginning before we know our meaning at all and encourage our words gradually to change and evolve.

The current emphasis on process writing must of course be seen in the perspective of a balance between process and product. As in most language-teaching approaches, it is quite possible for you to go to an extreme in emphasizing process to the extent that the final product diminishes in importance. Try not to let this happen, the product is, after all, the ultimate goal; it is the reason that we go through the process of prewriting, drafting, revising, and editing. Without that final product firmly in view, we could quite simply drown ourselves in a sea of revisions. Process is not the end; it is the means to the end.

(c) Contrastive rhetoric

Learners of English bring with them certain predispositions, which come from their native languages, about how to organize their writing. If English writers get "straight" around the point, then Chinese speaker who is learning English will encounter some difficulty in learning to write English

discourse. According to Matsuda (1997:45) in recent years new research studies have appeared that tackle the issue of contrastive rhetoric. Connor (1996:36) also said that a theory of contrastive rhetoric is influenced by more than first language patterns; factors such as linguistics relativity, theory of rhetoric, text linguistics, discourse types and genres, literacy, and translation all contribute toward a comprehensive theory of contrastive rhetoric. One important conclusion from this renewed wave of research is the significance of valuing students' native-language-related rhetorical traditions, and of guiding them through a process of understanding those schemata while not attempting to eradicate them. That self-understanding on the part of students may then lend itself to a more effective appreciation and use of English rhetorical conventions.

(d) Differences between L1 and L2 writing

In the earliest days of the 1970s, research on second language writing was strongly influenced by previous research on native language writing. Assumptions were made that the composing processes in both instances were similar if not identical; even in research of the last decade, L2 writing teachers "have been advised to adopt practices from L1 writing." (Silva 1993:657). But it is imperative for teachers to understand that there are in fact many differences between the two, as Silva (1993:657) so clearly demonstrated in a comprehensive survey of L2 writing. Silva found that L2 writers did less planning, and that they were less fluent (used fewer words), less accurate (made more errors), and less effective in starting goals and

organizing material. Differences in using appropriate grammatical and rhetorical conventions and lexical variety were also found, among other features. Some pedagogical implications of these questions are that (a) it is important to determine appropriate approaches to writing instruction for L2 writers in different contexts, (b) writing teachers need to be equipped to deal effectively with the sociocultural and linguistics differences of L2 students, and (c) the assessment of L2 writing may need to take into account the fundamental differences between most L1 and L2 writing.

(e) Authenticity

Another issue in the teaching of writing surrounds the questions of how much our classroom writing is “real” writing. In school, writing is a way of life. Without some ability to express yourself in writing, you don’t pass the course. Across the age levels from elementary school through university graduate courses, we write in order to succeed in mastering the subject matter. In English for Academic Purposes (EAP), writing ranges from short phrases (as in fill-in-the-blank test), to brief paragraphs (as in essay questions exercises and test), to brief reports of many different kinds, to a full-length research paper. In vocational-technical English (where students are studying English in connection with a trade or occupation), students need to fill out forms, write simple messages, write certain conventional reports (for example, bid on a contract, an inspection report), and at the most “creative” end of the continuum, write a brief business letter. In adult education and survival English classes, filling out simple

forms and questionnaires may be as sophisticated as students' need get. This leaves EAP as the major consumer of writing techniques, especially writing techniques that concern themselves with the composing process: development of ideas, argument, logic, cause and effect, etc.

Another way to look at the authenticity issue in classroom writing is to distinguish between real writing and display writing. Real writing, as explained by Ann Raimes (1998:30), is writing when the reader doesn't know the answer and genuinely wants information. In many academic/school contexts, however, if the instructor is the sole reader, writing is primarily for the display of student's knowledge. Written exercises, short answer essays, and other writing in test situations are instances of display writing.

(f) The role of the teacher

The gradual recognition of writing as a process of thinking and composing was a natural by product of CLT. With its emphasis on learner-centered instruction, student-student negotiation, and strategies-based instruction that values-the variability of learners' pathways to success, CLT is an appropriate locus for process writing. As students are encouraged (in writing) to develop their own ideas, offer their own critical analysis, and find their own "voice", the role of teacher must be one of facilitator and coach, not an authoritative director and arbiter.

This facilitative role of the writing teacher has inspired research on the role of the teacher as a responder to student's writing. As a facilitator,

the teacher offers guidance in helping students to engage in the thinking process of composing but, in a spirit of respect for student opinion, must not impose his or her own thoughts on student writing. However, as Reid (1994:273) pointed out, our penchant for laissez-faire approaches to commenting on student writing may have gone too far. “Instead of entering the conversation of composing and drafting, instead of helping students negotiate between their interest and purposes and the experiences and intentions of their academic readers, many teachers have retreated into a hands-off approach to student writing.” Short of “appropriating” student text, we can offer useful feedback that respects students’ values and beliefs. Ferris (1997: 315) offered useful guidelines for making teacher commentary more effective. For example, Ferris found that when teachers (a) requested specific information and (b) made summary comments on grammar, more substantive student revisions ensued than when teachers (a) posed questions and (b) made positive comments.

These six categories comprise just a few of the many intriguing current questions in teaching writing. By acquainting yourself with the issues of composing vs. writing, process vs. product, contrastive rhetoric, L1 vs. L2 writing differences, authenticity, and the role of teacher commentary in writing, you will begin to gain an appreciation of some of the challenges of becoming an effective writing teacher.

B. Types of Writing in Junior High School

Based on *Badan Standar Nasional Pendidikan (BSNP)* (2006:117-125) English is a tool to communicate orally and in writing. The researcher will discuss about types of writing in Junior High School based on *BSNP*. The explanation is presented below:

Table 2.2 Standard Competence and Basic Competence of Junior High School

Class	Standard Competence	Basic Competence
VII / 1	<p>Menulis</p> <p>4. Mengungkapkan pikiran dan pengalaman dalam buku harian dan surat pribadi</p> <p>8. Mengekspresikan pikiran, perasaan, dan pengalaman melalui pantun dan dongeng.</p>	<p>4.1 Menulis buku harian atau pengalaman pribadi dengan memperhatikan cara pengungkapan dan bahasa yang baik dan benar</p> <p>4.2 Menulis surat pribadi dengan memperhatikan komposisi, isi dan bahasa</p> <p>4.3 Menulis teks pengumuman dengan bahasa yang efektif, baik dan benar.</p> <p>8.1 Menulis pantun yang sesuai dengan syarat pantun</p> <p>8.2 Menulis kembali dengan bahasa sendiri dongeng yang pernah dibaca atau didengar.</p>
VII / 2	<p>12. Mengungkapkan berbagai informasi dalam bentuk narasi dan pesan singkat.</p> <p>16. Mengungkapkan keindahan alam dan pengalaman melalui kegiatan menulis kreatif puisi.</p>	<p>12.1 Mengubah teks wawancara menjadi narasi dengan memperhatikan cara penulisan kalimat langsung dan tak langsung</p> <p>12.2 Menulis pesan singkat sesuai dengan isi menggunakan kalimat efektif dan bahasa yang santun</p> <p>16.1 Menulis kreatif puisi berkenaan dengan keindahan alam</p> <p>16.2 Menulis kreatif puisi berkenaan dengan peristiwa yang pernah dialami</p>
VIII / 1	<p>4. Mengungkapkan informasi dalam bentuk laporan, surat dinas, dan petunjuk</p>	<p>4.1 Menulis laporan dengan menggunakan bahasa yang baik dan benar</p>

	<p>8. Mengungkapkan pikiran dan perasaan melalui kegiatan menulis kreatif naskah drama</p>	<p>4.2 Menulis surat dinas berkenaan dengan kegiatan sekolah dengan sistematika yang tepat dan bahasa baku</p> <p>4.3 Menulis petunjuk melakukan sesuatu dengan urutan yang tepat dan menggunakan bahasa yang efektif</p> <p>8.1 Menulis kreatif naskah drama satu babak dengan memperhatikan keaslian ide</p> <p>8.2 Menulis kreatif naskah drama satu babak dengan memperhatikan kaidah penulisan naskah drama</p>
VIII/ 2	<p>12. Mengungkapkan informasi dalam bentuk rangkuman, teks berita, slogan/poster</p> <p>16. Mengungkapkan pikiran, dan perasaan dalam puisi bebas</p>	<p>12.1 Menulis rangkuman isi buku ilmu pengetahuan populer</p> <p>12.2 Menulis teks berita secara singkat, padat, dan jelas</p> <p>12.3 Menulis slogan/poster untuk berbagai keperluan dengan pilihan kata dan kalimat yang bervariasi serta persuasive</p> <p>16.1 Menulis puisi bebas dengan menggunakan pilihan kata yang sesuai</p> <p>16.2 Menulis puisi bebas dengan memperhatikan unsur persajakan</p>
IX / 1	<p>4. Mengungkapkan ragam wacana tulis dengan membaca intensif dan membaca memindai</p> <p>8. Mengungkapkan kembali pikiran, perasaan, dan pengalaman dalam cerita pendek.</p>	<p>4.1 Menulis iklan baris dengan bahasa yang singkat, padat, dan jelas</p> <p>4.2 Meresensi buku pengetahuan</p> <p>4.3 Menyunting karangan dengan berpedoman pada ketepatan ejaan, tanda baca, pilihan kata, keefektifan kalimat, keterpaduan paragraph, dan kebulatan wacana.</p> <p>8.1 Menulis kembali dengan kalimat sendiri cerita pendek yang pernah dibaca</p> <p>8.2 Menulis cerita pendek bertolak dari peristiwa yang pernah dialami</p>
IX / 2	<p>12. Mengungkapkan pikiran, perasaan, dan informasi dalam bentuk karya ilmiah sederhana, teks pidato, surat pembaca</p> <p>16. Menulis naskah drama</p>	<p>12.1 Menulis karya ilmiah sederhana dengan menggunakan berbagai sumber</p> <p>12.2 Menulis teks pidato/ceramah/khotbah dengan sistematika dan bahasa yang</p>

		<i>efektif</i> 12.3 Menulis surat pembaca tentang lingkungan sekolah 16.1 Menulis naskah drama berdasarkan cerpen yang sudah dibaca 16.2 Menulis naskah drama berdasarkan peristiwa nyata
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The scope of subjects in English in Junior High School include:

1. Capability of discourse, the ability to understand and/ or produce spoken text and/ or write are realized in the four skills of language, listening, speaking, reading and writing in an integrated to reach the level of literacy functional.
2. The ability to understand and create a variety of functional text short and monologue and the essay form procedure, descriptive, recount, narrative, and report. Gradation of teaching materials appear in the use of vocabulary, grammar, and steps rhetoric.
3. Supporting competence, linguistics competence (grammar), sociocultural competence (her use expressions and acts of acceptable language in various contexts communication), competence strategy (solve problems that arise in the process communication with various ways to keep communication takes place), and forming discourse competence (using a forming tool discourse).

C. Recount Text

Recount text is a text that retells the past even. Its purpose is to provide description and when it occurred with sequence of events. There are

some features of a recount. Anderson and Anderson (1997:29) describes the generic structure of a recount text. The explanation is presented below:

a) Constructing a recount

A recount text has three main sections. The first is orientation. It consists of what, where and when the story are happened. The second is sequence of events. It retells the events in the order in which they happened. The last is reorientation, it consists of a conclusion.

b) Grammatical features of a recount

A recount usually includes the following grammatical features:

- 1) Proper nouns to identify those involved in the text.
- 2) Descriptive words to give details about who, what, when, where, and how.
- 3) The use of the past tense to retell the events.
- 4) Words that show the order of the events.

Anderson & Anderson (1998: 24) also state that the example of recount texts include:

- a) Eyewitness accounts
- b) Newspaper reports
- c) Letters
- d) Conversations
- e) Television interviews
- f) Speeches

Table 2.3 Example of a Recount Text

<i>Structure</i>	As it Happened	<i>Language Features</i>
Introduction that provides an orientation	One very spooky encounter with a UFO (an unidentified flying object) occurred in May 1974 involving a couple driving from Zimbabwe to South Africa.	Use of proper noun to show where and when
Sequence of events that reconstruct the past in the order in which events occurred	<p>As they carefully drove throughout the night they saw a flashing blue-white light that was going on and off in a slow, steady rhythm. Shortly after noticing this, the car was covered in a bright circle of light.</p> <p>Inside the car it suddenly became very cold. The couple wrapped themselves in thick blankets and turned on the heater but they still shivered.</p> <p>Then their car began to act very strangely. Suddenly the headlights went off, the brakes failed, the steering wheel locked and the fuel gauge showed empty. Next the car began speeding up and raced along the road at 190 kilometers an hour. To one side of the car, the UFO continued to follow.</p> <p>The driver and his passenger lost consciousness. When they awoke they were near the small town of Fort Victoria. The car's odometer showed that only 12 kilometers had been travelled, yet the distance from where they first saw the UFO to Fort Victoria was 290 kilometers.</p>	Use of the past tense
Concluding comment	Although the couple's description of what happened contained plenty of details, many people find it hard to believe that UFOs do exist.	

D. Advance Organizer of Writing

In this unit the writer will discuss about definition of advance organizer (1), type of advance organizer (2), guidelines for constructing an advance

organizer (3), procedures that facilitate the use of an advance organizer (4), the roles of teachers and students in using an advance organizer (5), and teaching writing by using outlining (6).

1) Definition of Advance Organizer

Advance Organizer are a model for helping students organize information by connecting it to a larger cognitive structure that reflects the organization of the discipline itself. Developed by David Ausubel, Advance Organizers were a “ practical implication of his theory of meaningful verbal learning” (Kirkman & Shaw, 1997:3). Teachers consider the hierarchy of a subject as they plan lessons and prepare an advance organizer that outlines or introduces the more abstract or generalized structure of the subject (for example, what distinguishes a plant from an animal). The information presented in the lessons that follow is connected to this cognitive structure.

The Advance Organizer model does not have prescribed stages or procedures. As discussed by Kirkman and Shaw (1997:5), “The specific construction of advance organizers will depend on subject matter, learners, and the desired learning outcome. However, some guidelines for the construction and use of advance organizers can be discussed. In addition, the researcher consider the roles of teachers and students as they use advance organizers.

Although some have suggested that an operational definition of advance organizers does not exist, other seem more comfortable with the way that Ausubel (as cited in Kirkman & Shaw, 1997:3) defined them:

Appropriately relevant and inclusive introductory materials. . .introduced in advance of learning. . . and presented at a higher level of abstraction, generality, and inclusiveness than the information presented after it. The organizer serves to provide ideational scaffolding for the stable incorporation and retention of the more detailed and differentiated materials that follow. Thus, advance organizers are not the same as summaries or overviews, which comprise text at the same level of abstraction as the material to be learned, but rather are designed to bridge the gap between what the learner already knows and what he needs to know before he can successfully learn the task at hand.

In some respects, Ausubel has defined advance organizers by saying what they are not: “ summaries or overviews.” An advance organizer servers as an introduction that is “presented at a higher level of abstraction, generality, and inclusiveness than the information presented after it.” In summary, an advance organizer may best be defined by what it does. It allows students to develop an understanding of the structure behind a subject or content area-the hierarchy. It introduces students to that structure at a general, abstract, and inclusive level. In short, it is a versatile instrument for helping students understand and recall information by seeing how it fits with the larger structure of the subject.

Ausubel’s definition of advance organizers does not include strict operational guidelines for constructing them (Kenny, 1993:7). According to McEneaney (1990:86) , Ausubel did not always follow his own definition strictly when constructing advance organizers for his own research into their efficacy. Perhaps the key is flexibility and consideration of the learners and the content.

2) Types of Advance Organizers

According to Kirkman and Shaw (1997:4), there are two categories of advance organizers: expository and comparative. “Expository organizers function to provide the learner a conceptual framework for unfamiliar material, and comparative organizers are used when the knowledge to be acquired is relatively familiar to the learner”. Familiarity with the new material is key to determining which type of organizer you will want to use.

An advance organizer, whether expository or comparative, can take many forms. Ms. Wolters used a text-based advance organizer with a short discussion. In case, teacher uses a visual advance organizer. Given his students’ reading abilities, he wants to ensure that all his students can participate fully, so the use of enlarged photographs and discussion is sensible. Others have developed advance organizers that are strictly oral, and some have made use of videos and computer programs. When Ausubel developed the Advance Organizer model in the 1960s, many of the technologies that are currently available had not yet even been conceived. The range of formats for constructing your advance organizer is wide and adaptable.

3) Guidelines for Constructing an Advance Organizer

Constructing an advance organizer is the task of the teacher. The teacher determines the structure of the discipline, content, or subject to be mastered and then develops the organizer. Some guidelines proposed for this

process may be helpful. Kenny (1993:8) cites characteristics or guidelines proposed by Mayer (1979:371) when Mayer reinterpreted Ausubel's theory.

Table 2.4 Advance Organizer Guidelines

- | |
|---|
| <ol style="list-style-type: none"> 1. Short set of verbal or visual information. 2. Presented prior to learning a larger body of to be-learned information. 3. Containing no specific content from the to-be-learned information. 4. Providing a means of generating the logical relationships among the elements in the to-be-learned information. 5. Influencing the learner's encoding process. |
|---|

Source: Mayer, 1979, as cited in Kenny, 1993, p.3.

There is a case study of high school was done by Ms. Wolters in Michigan Department of Education. She has recently become concerned about two things she has heard from her colleagues. Some of her colleagues have said they feel a great deal of pressure to teach large amounts of scientific information to prepare students for the state-mandated testing. More important, they have said that when taking quizzes and tests, students just don't seem able to understand and recall the information taught. Ms. Wolters learned that these teachers have been preparing lists of vocabulary terms for students to memorize and then testing them on the terms. Students have had difficulty applying the terms and recalling their meanings.

Ms. Wolters decided to try to resolve the concerns her colleagues had expressed by making use of an advance organizer for the next segment of her

Earth sciences course for tenth-grade students. She had recently become familiar with the structure and use of advance organizers and believed they would help her students understand and retain necessary information by connecting it to the larger structure of the content. When constructing an advance organizer, keep the content short. Because the organizer serves to introduce and frame the information that is to follow, it need not be lengthy. The advance organizer text Ms. Wolters constructed was only a few paragraphs long. Its use and the conversation that followed were completed in a short time.

The advance organizer should not include any of the specific information that will be presented later. This is in keeping with the idea that the organizer itself should deal with the subject or content at a more abstract and general level. Ms. Wolters never mentioned recycling or the other specific concepts she intended to present either in the text her organizer or in the introductory discussion.

Finally, the advance organizer should be designed to allow learners to see the logical relationships between the structure of the discipline or subject and the information to be presented later. Such a design will also enhance opportunities for learners to both understand and recall the details presented later.

4) Procedures that facilitate the use of an Advance Organizer

Some specific procedures may help your students use an advance organizer in an efficient and productive way.

a. Read a text-based advance organizer orally to your students

Some researchers (Rinehart, Barksdale-Ladd, & Welker, 1991:321) found that the teacher's reading the text and discussing it with students improved students' recall of information.

b. Add visual to your advance organizer

Visuals can include drawings or photographs, or pictures by themselves can serve as the organizer. Researcher Chun and Plass (1996:503) had success with videos as advance organizers.

c. Use concept maps or other forms of graphic organizers as advance organizers

Concept maps and graphic organizers are variations of advance organizers (Story, 1998:261). Often used throughout a unit of study, they can be designed by the teacher for use as an advance organizer. Willerman and Mac Harg (1991:705) found that the use of a concept map in this way had significant and positive results for their learners.

Based on the explanation before, outlining technique including in advance organizer. Outlining is defined as "a high level skill which involves identifying relationship between concepts and arranging those concepts in an order which demonstrated the superordinate nature of the concepts involved"

(Anderson, 1990:3). On the effect of outlining, Bianco and McCormick (1989:8) point out five functions:

- a. It has learners focus on important points
 - b. It improves familiarity with structure of material
 - c. It helps retention
 - d. It produces alternative materials to supplemental material, and
 - e. It encourages learners to participate in learning.
- d. Teach the advance organizer and remind students to use it often.

Students must understand the purpose of the advance organizer. Once this is understood, it is most effectively used if students are reminded to connect their new learning to it. As stated by one group of researchers (Groller, Kender, & Honeyman, 1991:473), “Students need to be taught how to use, monitor, and evaluate their use of advance organizers in order to use these to their advantage’.

5) Roles of Teachers and Students in Using an Advance Organizer

The general roles of teachers and their students are clear in both the construction and introduction of an advance organizer. Initially the teacher is at the center in both of these activities (Downing, 1994:6). The teacher alone constructs the advance organizer because the teacher has the necessary understanding of the discipline. The teacher is also able to determine the prior knowledge of the learners (Jackman & Swan, 1994:34). However, students do have an important role when the advance organizer is being introduced.

Although some teachers may elect to limit student participation in the presentation of the advance organizer, others do not (Downing, 1994:6). Indeed, students were active participants, sharing ideas and understanding.

6) Teaching Writing by Using Outlining

In this unit, the researcher will discuss about definition of outlining, the function of outlining, the structure of essay outline, and procedure using outlining.

(a) Definition of outlining

According to Zemach and Rumisek (2003: 63) an outline is a list of the information you will put in your essay. An outline begins with the essay's thesis statement, shows the organization of the essay, tells what ideas you will discuss and shows which ideas will come first, second and so on, ends with the essay's conclusion. Oshima and Hogue (1997: 126) also stated that outlining is an important step in the writing process because it helps you organize your ideas. It is even more important to make an outline when you are planning an essay because you have many more ideas and details to organize.

(b) The function of outlining

Outlining have some function in writing process. Writing an outline before you write an essay will show you what to write before you actually begin writing, an outline also help make your essay well organized and

clearly focused, and outline keep you from forgetting any important points (Zemach and Rumisek, 2003: 63).

(c) The structure of essay outline

In Table 2.5, we learned how to make detailed outlines for an essay. An outline for an essay looks like this:

Table 2.5 Essay Outline

I.	Thesis statement
II.	Topic sentence A. Main supporting sentence 1. Supporting detail 2. Supporting detail B. Main supporting sentence 1. Supporting detail 2. Supporting detail 3. Supporting detail C. Main supporting sentence Supporting detail (Concluding sentence)
III.	Topic sentence A. Main supporting sentence Supporting detail B. Main supporting sentence 1. Supporting detail 2. Supporting detail C. Main supporting sentence Supporting detail (Concluding sentence)
IV.	Topic sentence A. Supporting detail B. Supporting detail C. Supporting detail D. Supporting detail (Concluding sentence)
V.	Concluding sentence (s) Final thoughts

Source : Ozhima and Hogue (1997:127)

(d) The topic sentence

The topic sentence is usually the first or second sentence in a paragraph. It introduces a new idea. It presents the topic and explains what the writer will say about the topic. This explanation is called controlling idea. A topic sentence must not be a simple fact or a specific detail. The controlling idea must say something about the topic that can then be supported, developed, or demonstrated in the supporting sentences. The controlling idea must also not be too general, or the topic. Example : My friend had a terribly dangerous job. “My friend” is topic and “ had a terribly dangerous job” is controlling idea (Savage and Shaifie, 2007:6).

(e) Supporting sentence

According to Savage and Shaifie (2007:8) supporting sentences add information about the topic and the controlling idea. Supporting sentences can include definitions, explanations, and examples.

(f) The concluding sentence

The concluding or final sentence of a paragraph usually reminds the reader of the topic and controlling idea of the paragraph. The concluding sentence restates the main idea.

(g) Procedure in teaching writing by using outlining

1. The teacher motivates the students and conveys the learning material that has been prepared by the teacher (writing focus on recount text).
2. The teacher explains about outlining technique.

3. Each of students is given a simple quiz to make an outlining based on the teacher's topic choices.
4. After the student understood about how to make an outlining, they should make an outline then they develop it into paragraph.
5. Each of students chose one topic.
6. The topic are (a) My Holiday, (b) Unforgettable Experience, (c) Going to Somewhere, (d) My Adolescence.
7. The students make an outlining based on their topic.
8. The students write a short recount text consisting three paragraph : orientation, event, orientation based on their outlining.
9. Each paragraph is 8 until 12 sentences or more.
10. In the last session, teacher and student discuss together about outlining technique in teaching writing and make a conclusion from the material given clearly.

E. Previous Research

There is relevant previous research to prove the originality of this research. Here, the researcher summarizes some previous research which can be the guidelines for the researcher in conducting the new one, and explaining the way this study is different from the previous ones. The following explanations are the highlights of some previous studies related teaching writing of recount text.

First, the research done by Widya Ningsih (2013) had a title “The Effectiveness of Using Diary in Teaching Recount Text toward Writing Achievement The Second Grade Students at MTs Ma’arif Tulungagung”. This research had purpose to find whether diary effective to make student active in teaching writing. Here, the writer conducted a different research that using outlining as a technique to find whether outlining effective in teaching writing of recount text. After getting the data, this research find out that by using diary as one of media in teaching writing surely shows the real effectiveness and also motivate the students to write.

The research also done by Endah Sulistiani (2014) had a title “ The Effectiveness of Using Mind Mapping Technique on Student Achievement of Reading Narrative Text in The Second Grader Student of MTs Negeri Bandung on Academic Year 2013/2014”. This research used one group pretest and post-test and the research design was pre-experimental. In this case, the researcher also uses pre-experimental design and uses one group pretest and post-test. After getting the data, this research find out that mind mapping technique is effective to teach reading for Junior High School. So, teachers can apply this technique to teach reading, to make student become more creative. It also different with this research, the researcher used outlining technique in writing skill that focused on recount text. Outlining technique is belonging to pre-writing activity that state the topic and elaborate on the writer’s statement by adding supporting details, such as facts, descriptions, or illustrations.

In this research, the researcher uses pre-experimental research design with quantitative approach. The researcher also wants to use outlining as technique in teaching writing, whether this technique is effective or not in teaching writing that focus on recount text at eight grade students in MTs Negeri Ngantru.