

CHAPTER II

THEORETICAL DESCRIPTION

This chapter deals with those things related to story telling. The discussion starts from English comics, the writing skills, and the advantages of writing skills.

A. Previous Studies

There were some studies those are concerned about experimental study previously. The studies were trying to proof some theories' effect toward a specific population. Those studies are done by Royanti, Endang Rasjimun, and Megawati & Anugerahwati.

Royanti, the objectives of the study was to find out whether there is any significant difference in the improvement of students' mastery in story retelling using comics and without using comics and to identify the effectiveness of English comics as a medium of teaching story retelling.³

Endang Rasjimun, Refer to the experience in conducting the research, the writer offer suggestion to the teacher to improve the students' ability in story retelling in order to get better result. The use of comics should be maintained frequently and recommended to English teachers, especially to teach Senior High School student in order to attract their motivation in learning English to be more fun. The result of the study shows that there are

³ Royanti, 2007, *The Use of English Comics to Improve Students' Ability in Story Retelling*, Pekalongan.

many advantages of the comics in teaching speaking in their case, the students more confidence, interested, increase students communication.⁴

In addition Megawati & Anugerahwati, found that the use of comic strips for composing narrative texts through writing process in the study showed that the students' writing ability improved during the cycles conducted. Besides, the mean scores of each aspect of writing; content, organization, grammar, vocabulary, and mechanics also improved. All of the students of XII-language program can achieve the minimum passing criterion, 70. Furthermore, the students' attitude towards writing activities had improved. They were more confident in writing and felt that the implementation of comic strips was helpful for them in writing a narrative text.⁵

B. The Nature of Media

Media is a tool using by someone to help him/her easy to describing something for other people. According to literal meaning, media is mediator. Teaching media means a tool that is used in teaching. The use of teaching media in learning activity will help the effectiveness in learning process and

⁴ Endang Rasjimun, 2011, *Teaching Speaking of Spoof Using Comics to the Eleventh Year Students at SMA PGRI 3 Tuban in the Academic Year 2010 – 2011*.

⁵ Fika Megawati, & Mirjam Anugerahwati. *Comic Strips: A Study on the Teaching of Writing Narrative Texts*. TEFLIN Journal, 23(2).

transferring the lesson. Beside raised the students' motivation and interest, teaching media also helps the students to raise their comprehension.⁶

1. The Function of Media

In teaching learning process, media is a tool to help the teacher and the students to increase their learning activities. By using media, the teacher can create a conducive situation in learning process and very helpful to motivate the students in their learning activity and it also effective in teaching.

There are some reasons why teaching media could increase students' learning process⁷. The first reason is about the advantage of media in learning process, such as:

- a) Teaching process will be more interesting. So, the students' motivation could be increase.
- b) The materials clearly in meaning. So, students can understand and master the purpose of teaching better.
- c) The teaching method will be more varied, not only verbal communication by the teacher. So, the students do not feel bore and the teacher do not spend his energy more.
- d) Students will do more learning activity, because not only listen the teacher's explanation but also other activity like observe, make something, demonstration, etc.

⁶ Rodhatul Jennah, *Media Pembelajaran*, Banjarmasin: Antasari Press, 2009, p. 18.

⁷ Nana Sudjana, Ahmad Rivai, *Media Pengajaran*. Bandung: Sinar Baru Algensindo, 2002. p. 2.

The second reasons is about how the level of student thinking. Level of human thinking is follow the developments of human begin from the concrete to the abstract, from the simple thinking to the complex. By teaching media make the abstract thing to be concrete and make the complex thing to be simple.

2. The Use of Media

According to Kemp and Dayton, stated the positive impact of media:

- a) The delivery of lesson more full pledge.
- b) Learning can be more interesting.
- c) Learning becomes more interactive.
- d) Learning time can be shortened.
- e) The quality of learning outcomes can be improve.
- f) Learning can be given when and where desired or necessary, and
- g) The students' positive attitude can be improved.

The learner's role may change to be more positive.⁸

C. Definition of Comic Media

According to McCloud, comics are juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer⁹. By definition, a single panel illustrations are not comics instead of cartoons. Comics are an art form using a series of static images in fixed sequence placed side by side. The two most

⁸ Rodhatul Jennah., p. 22.

⁹ Scott McCloud, *Understanding Comics*, America: HarperCollins Publisher. Inc, 1993, p. 9.

common forms of comics are comic strips (as appear in newspaper) and comic books. Comic strips are serial comics that are published in a newspaper. Whereas comic books are collections of stories that have pictures and consist of one or more title and theme. Nana Sudjana defines comics as a kind of cartoon form expressing character and playing a story in sequences of closely related drawing and designed to give fun to the readers. It contains several continued brief and interesting stories, completed with action¹⁰. Based on the definitions above, it can be concluded that comic is an art work which has sequence of characteristics stories, events in picture form which can be humorous, mysterious, adventurous, and etc.

In Understanding Comics as sequential art and comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."

Comics, as sequential art, emphasize the pictorial representation of a narrative. This means comics are not an illustrated version of standard literature, and while some critics argue that they are a hybrid form of art and literature, others contend comics are a new and separate art; an integrated whole, of words and images both, where the pictures do not just depict the story, but are part of the telling. In comics, creators transmit expression through arrangement and juxtaposition of either pictures alone, or words and pictures, to build a narrative.

¹⁰ Nana Sudjana, dan Ahmad Rifai. *Media Pengajaran*. Bandung: Sinar Baru Algensindo, 2002, p. 64.

The narration of a comic is set out through the layout of the images, and while, as in films, there may be many people who work on one work, one vision of the narrative guides the work. Artists can use the layout of images on a page to convey passage of time, build suspense or highlight action.

D. The Principal of Choosing Comic as Learning Media

Strauss and Frost stated in *Instructional Media* that identify nine key factors that should influence media selection:¹¹

1. Institutional resource constraints,
2. Course content appropriateness,
3. Learner characteristics,
4. Professor attitudes and skill levels,
5. Course learning objectives,
6. The learning relationships,
7. Learning location,
8. Time (synchronous versus asynchronous), and
9. Media richness level.

comic is a collection of images that have a storyline and dialogue. A wide variety of comics can be found anywhere, but not all comics can be used in the learning process. As a collection of pictures, the comics should follow

¹¹ Ruis Nuhung and friends. *Instructional Media*. Jakarta:Ministry of National Education. 2009

the principles specified above, in order to be a proper medium for learning. as a medium of learning must have values that can be taken by the student.

E. Narrative Text in the Senior High School Syllabus

1) Standard Competence

Expressing meaning in short functional text and monologue form Recount, Narrative, and a simple procedure in the context of everyday life.

2) Basic Competence

Responding meaning and rhetorical steps essays written text accurately, fluently and acceptable in the context of everyday life and to access knowledge in text form: recount, narrative, and procedure.

3) Indicator

The students are expected to be able to :

- a) Responding the text : Narrative Text
- b) Do the monolog: Narrative Text

F. Advantage and Disadvantage of Comic

Motivating, the most frequently mentioned asset of comics as an educational tool is its ability to motivate students. Comics can be a fantastic motivating power in learning for the students.¹²

Visual. Comics being composed of "pictorial and other images" is a fundamentally visual medium. Pictures and text shoulder the burden of the story together. Emotional connection between the students and characters of a comics story.

Intermediary. Comics can serve as an intermediate step to difficult disciplines and concepts. Many language arts educators have used comics in this manner with tremendous success. Comics lead students towards the discipline of reading, especially those who don't enjoy reading or have a fear of failure.

comics medium can produce benefits as above, if in the determination and its use in accordance with the principles that have been predetermined. with a wide range of benefits, comics can be recommended as a medium in the learning process.

G. Writing Skills

Writing is an extremely complex activity requires the writer to control a wide variety of complex information. Writing considered the most difficult of

¹² Mayer E. Richard, 2002, Educational Psychology Review, P.1

the four basic language skills to master, both the first and for second language writer.¹³

Writing is one of basic language skill in English learning. It is an activity that draw of ideas in article.

There are five-step in writing process. They are prewriting, drafting, revising, editing, publishing and sharing. There are four strategies for generating ideas for writing topics. They are teaching writing prompts, brain walk, list of things, and noticing tours.¹⁴

Teacher writing prompts. Sometimes it is appropriate for the teacher to provide a writing prompt or unfinished sentence. The trick in designing good teacher-direct writing prompts is to make them specific, universal and open-ended.

List of things, Here students designate a page in a writing journal or portfolio where they keep lists of things. These things have the potential to produce stories. Students should be encouraged to add to their list as they think of new things or new writing ideas.

Writing is one of basic language skill in English learning. as a basic language, writing skills has several steps that must be followed in order to produce a good product.

¹³ S. Kathleen Kitao and Namie Saeki, *Process and Social Aspect of Writing: Theory and Classroom Application*, Japan, 1992, p.86

¹⁴ Andrew P. Johnson., *Teaching Reading and Writin*, United States of America : Rowman & Littlefield Education, 2008, p.177-179

H. The Advantages of Writing Skills

Writing has three distinct advantages over speaking. They are :

1. In writing, we can take it back. The spoken word, however, cannot be revised. Writing is a careful, thoughtful way of communicating.
2. Writing forces us to clarify our thoughts. Sometimes, just sitting down and writing whatever is on our mind helps us discovering and organizing what we think.
3. Another advantage is permanence. Ideas present in writing carry far more weight than spoken ideas.¹⁵

In order to produce a good product, a writer must follow the rules and steps of writing predetermined and the author should be able to express his ideas. It can be concluded that many great ideas are never born because the creators won't express the ideas.

I. The Nature of Narrative Text

Narrative text is a kind of text that tells a story. Alice said that narration is story writing; it is a kind of writing which report events in order that they happened.¹⁶ Narrative is conversation or writing with the purpose tells about action or human experience based on the development of time. Then according to Keraf, he states that "Narrative as a story tells or describes

¹⁵ Learning Express, *Writing skills success in twenty minutes a day*, New York, p.viii

¹⁶ Alice Oshima and Ann Hogue, *Introduction to Academic Writing*, p.24.

an action in the past time clearly, so narrative is tried to answer the question: what had happened?”.¹⁷

Narrative is a story in past time, example fiction, fable, etc. it have the element that makes the story more interesting to the reader such as a conflict and conclusion of the story. Narrative text is a text that is very unusual, because narrative texts can develop one's imagination when writing and reading the text.

J. The Type of Narrative Text

There are many types of narrative. They can be imaginary, factual or a combination of both. They may include fairy stories, mysteries, science fiction, romances, horror stories, adventure stories, fables, myths and legends, historical narratives, ballads, slice of life, personal experience.¹⁸

K. The Structure of Stories

There is a fundamental pattern to narrative that children need to internalise in order to create their own stories.¹⁹

Openings: Some possible options for opening a story ‘to grab the reader:

1. Using dialogue,
2. Asking the reader a question
3. Describing some strange behaviour of one of the characters
4. Using a dramatic exclamation

¹⁷Gorys Keraf, *Argumentasi dan Narasi*, Jakarta: PT. Gramadia, 1987, p. 136.

¹⁸Wikipedia, The Free Encyclopedia, *Text Type*, http://en.wikipedia.org/wiki/Text_types, (Online, July, 16th 2013)

¹⁹Education and cultural service, *Lancashire Primary Strategy: Narrative Writing*, p.4

5. Introducing something intriguing

Techniques for introducing characters:

1. Using an interesting name
2. Limiting description to how the character feels
3. Relying on portraying character through action and dialogue
4. Using powerful verbs to show how a character feels and behaves,
5. Giving the thoughts and reactions of other characters
6. Revealing the characters' thoughts and ideas

Build up:

1. Making the characters do something
2. Using detail based on sense impressions
3. Basing settings on known places plus some invented detail
4. Using real or invented names to bring places alive
5. Creating atmosphere, e.g. what is hidden, what is dangerous, what looks unusual, what is out of place
6. Using the weather, time of day and season, as well as place
7. Lulling the reader into a false sense of security that all is well

Dilemma/Problem/Threat:

1. Introducing a problem v Using 'empty' words,
2. Using short sentences to create drama and suspense
3. Strengthening nouns and verbs rather than adjectives and adverbs
4. Employing suspense words such as 'suddenly', 'without warning'
5. Drawing the reader in by asking a question
6. Occasionally breaking a sentence rule by using a fragment to emphasise a point.
7. Varying sentence openings by:
 - a. sometimes starting with an adverb,
 - b. a prepositional phrase,

- c. a subordinate clause,
- 8. Delaying the revealing of the 'monster' by shadows, sounds, etc
- 9. Using ominous sounds, darkness or cold to build tension

Reactions/Events/ Complicating Action:

- 1. Building up on many of the techniques already used in the earlier part of the story
- 2. Varying sentence structures by using longer sentences to get a rhythm going to describe the increasing tension as events unfold
- 3. Using alliteration and short sentences to portray sounds within the action
- 4. Using metaphor and simile to help paint the scene and describe the feelings of the characters
- 5. Introducing further possible complications, using connecting words and phrases such as 'unfortunately...'

Resolution: Techniques for resolving the dilemma:

- 1. Allowing help to arrive in an unexpected form, such as 'It was at that moment that ...'
- 2. Making the character/s do something unexpected
- 3. Showing that the problem/dilemma was only in the characters' minds and not real
- 4. Allowing the character some extra effort to overcome the problem
- 5. Only resolving a part of the dilemma so the characters learn a lesson for the future

Ending: Some possible options for closing a story:

- 1. Making a comment about the resolution
- 2. Using dialogue
- 3. Using a question
- 4. Making a mysterious remark
- 5. Telling the reader to remember or to do something
- 6. Showing how a character has changed

7. Using one word or an exclamation
8. Avoiding clichés such as ‘The End’ or ‘They all lived happily ever after’ unless it is a fabrication of a traditional story
9. Reflecting on the events and perhaps providing a moral
10. Allowing the main character to think aloud
11. Introducing an element of mystery,
12. Looking to the future
13. Revisiting where the story began

The writing structure is one complete narrative text input structure. The structure also features writing techniques for writing. The writing structure can be used as a reference in writing a good narrative text. By following the structure of the writing is good and true, it is expected that the author can produce excellent narrative text.

L. The Three Stages of Story Writing

1. Imitation: listening, joining in and getting to know stories well. Beginning to internalise story structures and sentence patterns. One fundamental way of improving children’s language ability is through reading and re-reading. Re-reading and retelling is crucial, so that children can move through these stages. Listen – to the teacher reading/telling a tale Join in – increasingly saying more and more Imitate – be able to re-read/retell the tale
2. Innovation: taking a story you know well and using it as a basic structure but changing it. Borrowing and adapting story structures and

sentence patterns. At first, innovation might be very simple – re-telling a tale and changing the names of the characters. Later on, the tale could be unpicked to write a whole new story based upon the underlying structure.

3. Invention: making up your own stories, calling upon the store of known tales. Manipulating, adapting, altering and creating story structures and sentence patterns. Invention is hard without the basic tool kit. The writer needs the following building blocks to hand:
 - a. A cast of possible characters;
 - b. Some possible events;
 - c. A few basic patterns;
 - d. The flow of story sentences.

The three stage of story writing can be used as a reference in writing narrative text. so that the writers can bring out a product that is not arbitrary.

M. Metalinguage

According to Kumaravadivelu, metalanguage also known as metalinguistic awareness, refers to one's ability to consider language not just as a means of expressing ideas or communicating with others, but also as an

object of inquiry. It is an individual's ability to match, intuitively, spoken and written utterances with his/her knowledge of a language.²⁰

According to Sebastian and Soboleva in their journal, metalanguage is a language by means of which another language is describe.²¹ According to Nagy and Anderson, metalinguistic awareness is the ability to reflect on and manipulate the structural features of language. Metalinguistic awareness is not typical of normal language use. People usually attend to the message being conveyed rather than to the linguistic elements which convey it.²²

There are non-formal and formal metalanguages. For example, the Russian language used in ordinary grammars of Russian as a means of describing the Russian language is a non-formal metalanguage. Formal metalanguage is an artificial language, defined by deductive rules of construction, and used to describe natural languages. The problem of formal metalanguages for linguistic descriptions is a broad topic which we do not mean to-exhaust. We shall restrict ourselves to clarifying the role of formal metalanguages in constructing generative grammars.

Learning to read, on the other hand, is fundamentally metalinguistic. The child must first of all realize that print represents speech,

²⁰ B. Kumaravadivelu, *Understanding language teaching from method to professional*, New Jersey: Lawrence Erlbaum Associates Publisher, 2006, p.

²¹ Saumjan K. Sebastian and P.A. Soboleva, *Formal language and formal theory as two aspects of generative grammar*, p.1

²² Nagy E. William and Anderson C. Richard, *Metalinguistic awareness and literacy acquisition in different languages*, University of Illinois at Urbana-champaign, 1995, p. 2

and then work out the details of how print represents speech. Understanding the mapping between print and speech in a given writing system requires finding out what linguistic units are represented by the elements of written language -- whether the marks on the page represent phonemes, syllables, morphemes, or something else. To profit from literacy instruction, the child must also be able to make sense of metalinguistic terms such as word, (speech) sound, and syllable.

Some children appear to arrive spontaneously at the metalinguistic insights underlying reading, but many children do not. In the last few decades, a large body of research on children learning to read in alphabetic writing systems has demonstrated the crucial role played by phonemic awareness -- recognition that letters typically map onto phonemes.

Based on the theories above, metalanguage is a language skills are not only used as a way to express ideas and communicate only language skills but also used as object of inquiry. The authors are encouraged to learn about the metalanguage, so that the authors know that language skills not only in the field of communication and the ability to express ideas.

N. Teaching Procedure

In this research, the writer taught the students by using comic media. The media integrated in Narrative text material. The reason of the integration is that comic has a same pattern as narrative text which are orientation, complication, and resolution. By using comic, the students have

had much information to compose or understand a narrative text better than using ordinary picture or without using picture. In relation, the students are expected to learn more about narrative text. Consequently, the student have been eager to know what will happen, what will be the end of the story (as his/her curiosity has been aroused), and will remember the words, expressions, and grammatical forms easily.²³

In the implementation of comic in teaching narrative text, the students asked to write a narrative text according to a comic as their story guide. Before they started to compose, the teacher taught about narrative text by using a different comic. Teacher explained the nature of narrative text with the comic strip as the media. In composing the text, the students allowed to use dictionary to find the difficult word. This implementation repeated several meeting until the post-test is conducted.

²³ Noemi Csabay, "Using Comics Strips in Language Classes", *English Teaching Forum Journal*, (1), 2006, p. 24.

Table 2.1
Learning Techniques

No.	Technique	Description
1.	Elaborative interrogation	Generating an explanation for why an explicitly stated fact or concept is true
2.	Self-explanation	Explaining how new information is related to known information, or explaining steps taken during problem solving
3.	Summarization	Writing summaries (of various lengths) of to-be-learned texts
4.	Highlighting/underlining	Marking potentially important portions of to-be-learned materials while reading
5.	Keyword mnemonic	Using keywords and mental imagery to associate verbal materials
6.	Imagery for text	Attempting to form mental images of text materials while reading or listening
7.	Rereading	Restudying text material again after an initial reading
8.	Practice testing	Self-testing or taking practice tests over to-be-learned material
9.	Distributed practice	Implementing a schedule of practice that spreads out study activities over time
10.	Interleaved practice	Implementing a schedule of practice that mixes different kinds of problems, or a schedule of study that mixes different kinds of material, within a single study session

Table 2.2**The Four Categories of Variables for Generalizability**

No.	Materials	Learning Conditions	Student Characteristics	Criterion Task
1.	Narrative texts	Direct instruction	Interests	Argument development
2.	Vocabulary	Amount of practice (dosage)	Age	Cued recall
3.	Lecture content	Reading vs. listening	Working memory capacity	Recognition
4.	Science definitions	Incidental vs. intentional learning	Verbal ability	Problem solving
5.	Translation equivalents	Open- vs. closed- book practice	Prior domain knowledge	Free recall
6.	Expository texts	Discovery learning	Fluid intelligence	Essay writing
7.	Mathematical concepts	Rereading lags	Motivation	Creation of portfolios
8.	Maps	Kind of practice tests	Prior achievement	Achievement tests