

## CHAPTER VI

### DISCUSSION OF INTERVIEW DATA

#### 6.1 Introduction

In this section, it explores the information gathered from interviews with students, as discussed in Chapter 3. Before this, Chapter 4 scrutinized data derived from participant observational field notes and responses to open-ended questionnaires. Chapter 5 presented the outcomes of the analysis performed on students' written works. The interviews aimed to gain insights into participants' experiences by implementing the Process Genre Approach to improve creative writing and narrative skills. This reinforced the conclusions drawn from classroom observations and the analysis of students' written texts.

A semi-structured interview involving six participants was conducted using the Indonesian language. The objective was to afford students a feeling of independence, ease, and flexibility while minimizing potential challenges and the risk of misunderstandings in exchanging questions and responses. The findings from interview was used to support the findings from classroom observations. Thus, the following are the discussion of the interview. Indonesian culture places a strong emphasis on politeness and respect. Since the interviews were conducted in the Indonesian language, participants may be more inclined to provide socially acceptable responses rather than expressing personal opinions that could be perceived as impolite or disrespectful. Interviewers should be aware of this tendency and create an environment encouraging honest and open communication.

#### 6.2 Discussion of data from the Interview

The interviews were vital to evaluating the teaching program, focusing on two main categories. Specifically, the research delved into students' evaluations of the teaching program, emphasizing creative writing and narratives. Furthermore, students are offered suggestions for enhancing the teaching program. A set of 19 interview questions was utilized to identify the primary subjects of interest, particularly the teaching and learning processes within the framework of the

Process-Genre Approach. These questions focused on the broader implementation of the Process-Genre Approach, examining the instructional materials and teaching stages linked to this method, all aimed to improve students' writing skills. Additionally, the lecturer sought students' input to gather suggestions for improving future learning experiences. More specifically, students were asked to offer the lecturer suitable and trustworthy sources that match their learning needs (Patton, 2002 cited in Sugiyono, 2012). The information gathered from these interviews underwent comprehensive examination and analysis within the subsections related to the research themes outlined in Chapter 2.

The interviews were conducted successfully after the conclusion of the instructional program and involved a selected group of six students. The interviewees included an equal representation of male and female students, with three individuals of each gender. The students referred to as Fauzan, Yoris, and Magdalena (pseudonyms have been used to protect their identities) were the participants in question. Fauzan represented the high-achieving students, Yoris represented those with middle academic performance, and Magdalena represented the low-achieving students. Texts 4.1, 4.2, 4.3, 4.4, 4.5, and 4.6 were analyzed based on the evaluation criteria specified in Chapter 5.

### **6.2.1 Students' Perception of the Teaching Program**

Perceptions encompass details about a particular object within a framework (Lewis, 2001). The details regarding the teaching program were collected explicitly from participating students. This data was acquired through interview sessions conducted during the study's evaluation process. There are nine interview questions on the student's views on the teaching program. The interview primarily focused on two crucial aspects of this research: creative writing and narrative. This section delves into the students' opinions about the teaching program, transitioning from a general summary to specific features within the scope of this study.

Information gathered from the interview can be categorized into various themes, including a favorable assessment of the teaching program, difficulties encountered in creative writing and narrative activities, challenges and resolutions related to group work, the significance of creative writing skills, the influence of

the teaching program on proficiency, peer feedback and the recursive writing process, the preparation stage and students' perspectives, the modeling and reinforcing stage and students' perspectives, the planning stage and students' perceptions, the joint constructing stage and students' perspectives, the independent constructing stages and students' perceptions, and the revising stages and students' perceptions. The subsequent details provide an elucidation of these themes.

### **6.2.2 Positive Evaluation of the Teaching Program**

To begin with, students commonly gave favorable assessments of the teaching program. Fauzan, the subject of the study, conveyed that the teaching program was beneficial for him, especially in the context of his future story-writing undertakings. Fauzan additionally noted that the teaching program aided him in transitioning from informal writing, such as creative writing, to narrative writing, which involves incorporating diverse language elements. This observation implies that students recognize the importance of creative writing in their learning experiences.

Moreover, the interview shifted its focus to more specific issues. In creative writing, students convey the importance they attribute to it, considering it an essential element for enriching their learning experiences. This principle applies to the Narrative genre as well. The students deepened their comprehension of the Narrative, demonstrating a comprehensive understanding through successfully developing a definition. An example of Lina's perspective is exemplified below.

From my perspective, Narrative pertains to how we present our concepts and imaginative thoughts after my engagement in this teaching program.

Introducing the teaching program improved students' understanding, fostering a greater recognition of the importance of creative writing and narrative components in their learning. This corresponds to the idea of written communication, allowing students to create within a specific structure, like a creative writing environment. As a result, students cultivate the skills to creatively articulate their ideas and concepts, using a range of creative writing methods.

### **6.2.3 Challenges in Creative Writing and Narrative Activities**

Nevertheless, the students felt that participating in creative writing and narrative activities posed notable difficulties. As an example, the perception of Elias is depicted below.

The initial experience presented challenges due to the necessity to alter thinking pattern and employ imaginative reasons. Additionally, I am aware of a guideline in the field of creative writing that encourages the use of movements, such as substituting "can't" with "cannot."

The student understands the diverse aspects and procedures involved in creative writing, which he considers crucial for attaining high grades, especially in completing his studies. This observation indicates that students, especially those unfamiliar with creative writing and narrative, initially faced difficulties translating their theoretical knowledge into practical situations.

### **6.2.4 Group Work Challenges and Solutions**

The results discussed in Chapter 4 offered a glimpse into students' difficulties when participating in group work for the first time. In particular, it was noted that students expressed a desire to communicate their ideas effectively, frequently attempting to present them in a more favorable light than those of their peers. The additional disadvantage of group work is that its effectiveness depends on other group members' knowledge and understanding of the assignment.

Moreover, group work can be more impactful when its members have a strong understanding of the schematic structure and linguistic elements of a narrative text, along with a familiarity with the topic to be discussed (Emilia, 2012). In practice, students across various levels of learning outcomes, encompassing low, mid, and high achievers, indicated a requirement for explicit instruction, especially when faced with unfamiliar concepts or tasks, before they could undertake independent work (Feez, 2002).

In order to address this matter, the lecturer directs the group work, helping students collaborate efficiently to achieve a common goal. Chapter 2 of GBA and

Narrative introduces the idea of explicit teaching or direct instruction to support students in applying their knowledge with the guidance of the lecturer until they can perform independently (Emilia, 2012; Swartz & McGuiness, 2014).

### **6.2.5 The Importance of Creative Writing Skills**

Proficiency in creative writing plays a pivotal role in shaping the excellence and impact of a creative writing work or narrative. Students view creative writing skills as essential for their creative endeavors, believing that such skills can elevate their creative accomplishments. The subsequent examples showcase Maria's perspective on this matter.

Creative writing abilities play a significant role in fostering the development of fluency, flexibility, accuracy, originality, and elaboration within creative writing.

The students acquired essential creative writing abilities, including fluency, flexibility, accuracy, originality, and elaboration, which were crucial in leading them in their creative writing and narrative activities.

Creative writing skills are a significant factor influencing the quality and effectiveness of a creative writing piece or narrative.

The students develop essential skills in creative writing, such as expressing themselves fluently, thinking flexibly, maintaining accuracy, demonstrating originality, and elaborating on their ideas. These skills were instrumental in guiding them through various creative writing and narrative tasks. The development of students' creative writing abilities in this research was enhanced by applying texts they had read (see Chapter 4, Sections 4.3 and 4.4) and the teaching and learning activities integrated into the teaching program (see Chapter 4, Section 4.3). An example of Lina's perception is depicted here.

While participating in the teaching program, I acquired creative writing skills encompassing originality, elaboration, and clarity.

The students perceive creative writing skills as crucial for their creative writing practice, which, in effect, can enhance their creative achievements.

In the Independent constructing stage, from the creativity perspective, I learned elaboration, adding my own ideas.

The noted observation aligns with the conclusions outlined in Chapters 4, suggesting that students developed competence in creative writing skills through a combination of the texts they studied and the teaching-learning activities that

promoted the enhancement of fluency, flexibility, accuracy, elaboration, clarity, and originality in their written works.

The students were surveyed about their participation in creative writing activities throughout their courses. Their comments lacked specificity, as they asserted using creative writing skills in multiple academic disciplines. Nevertheless, the arguments must align with the teaching program's impact. Fauzan provided the sole comprehensive depiction of employing creative writing methods across various thematic areas, as exemplified below.

I focused on developing my creative writing abilities, particularly on developing fluency and elaboration in spoken communication. Additionally, I dedicated time to cultivating flexibility in the context of reading.

Fauzan's perspective is linked to his skills in creative writing within the realm of learning and reading, emphasizing the development of flexibility. The teaching program improves students' existing comprehension of creative writing and narrative. Achieving this goal involves incorporating the Process Genre Approach (PGA) outlined in Chapter 4, Section 4.3 of the teaching program. The lecturer can successfully execute this teaching program by addressing the student's creative writing and narrative needs. This can be accomplished by applying the outlined lesson plan and teaching materials, as discussed in Chapter 4, Section 4.2.

### **6.2.6 Impacts of Teaching Program on Proficiency**

The students believed the teaching program could improve their creative writing and narrative skills. This belief stems from the program providing them with a structured method for learning creative writing and narrative techniques specifically tailored to the creative writing context. Moreover, the students conveyed an improvement in their skills within the creative writing genre, including aspects like grammar. For example, the perception of Maria and Frumento can be described as follows:

The instructional session with the lecturer focused on acquiring the skills necessary for producing high-quality creative writing. Precisely, the emphasis was placed on the correct application of spelling conventions, the development of spelling, fluency, and effective elaboration techniques. (Maria)

Maria's portrayal of the teaching session underscores a focused and valuable method for cultivating the necessary skills to create high-quality creative writing. The lecturer's focus on spelling conventions indicates recognizing the fundamental significance of language mechanics.

This meticulous focus on details implies a commitment to ensuring that writers not only unleash their creativity but do so with accuracy and clear expression. By emphasizing spelling conventions, those involved in the session will likely establish a solid basis for successful communication, a pivotal element in any well-crafted piece of writing.

Moreover, the emphasis on enhancing spelling, fluency, and professional elaboration methods indicates a comprehensive strategy for nurturing writers with diverse skills. The instructional session acknowledges the interdependence of spelling, fluency, and elaboration, recognizing their interconnected roles in crafting engaging narratives. This comprehensive approach involves recognizing that creative writing encompasses more than just inspiration and ideas; it also involves the technical skills needed to communicate those ideas professionally. Maria's concise summary suggests a teaching session that fosters creativity and equips participants with the essential tools and methods to articulate their imaginative thoughts clearly and compellingly.

The lecturer consistently engages in the process of reviewing and making revisions to our assignments. The lecturer in the creative writing course offered feedback to enhance our comprehension of the desired qualities for producing a well-crafted creative writing piece, particularly concerning language utilization and other relevant aspects. (Frumento)

The lecturer's effort to enhance students' assignments is apparent in this passage. The lecturer's effort to regularly assess and refine assignments demonstrates a proactive stance in promoting academic development. Through active participation in the feedback cycle, the lecturer assesses the student's work and enhances their growth by offering constructive criticism and guidance. This continuous process ensures that students may improve their abilities and understand the complexities of producing a compelling creative writing piece.

Additionally, the lecturer's stress on providing feedback to improve understanding of essential aspects of creative writing is remarkable. Through an all-encompassing teaching approach that concentrates on language usage and other

pertinent elements, the lecturer helps students comprehend the theoretical fundamentals of creative writing and provides them with practical tools to implement in their personal work. The feedback is a valuable tool, directing students to gain a more profound understanding of the complexities of creating a finely crafted piece of creative writing. In essence, this excerpt hugs the light of a teaching method that is both evaluative and supportive, cultivating a vibrant learning atmosphere within the creative writing course.

These findings suggest that the students' proficiency improved after introducing the teaching program. Furthermore, they confirmed the outcomes outlined in Chapter 4, specifically Sections 4.3 and 4.4, illustrating that the writing generated by students in the program exceeded the quality of their initial diagnostic texts. These distinctions are evident in their written composition's genre, linguistic elements, and grammar.

### **6.2.7 Peer Feedback and Recursive Writing Process**

Peer feedback is crucial in a recursive writing process, providing students with increased responsibility and autonomy. Students can improve their writing skills by interacting with their peers within a social context (Hyland & Hyland, 2006). Explicit teaching was provided to the students regarding tackling creative writing and narrative challenges. The findings obtained from the observational notes during participant observation, the student's answers in Chapter 4, Section 4.2.3 of the background questionnaire, and the examination of diagnostic texts in Chapter 4, Section 4.2 all point to a notable requirement for focused explicit teaching in creative writing and narrative abilities. Ann and Heri provided explanations of explicit teaching and group work activities.

The lecturer offered helpful feedback on my piece of creative writing, and after making revisions, I was required to resubmit it for further evaluation and comments. (Lina)

The explanation suggests that the main emphasis in explicit teaching was offering feedback on the student's written assignments, specifically in the areas of creative writing and narrative. Following this, students were guided to work in groups to enhance their skills in generating inventive ideas. Additionally, the structure of each group was comprised of three students. These groups were created



by combining one student who had low academic achievement with two students who had mid-academic achievement or by partnering one student with mid-academic achievement with one student who had good academic achievement. The initiative's objective was to improve the exchange of information and experience from high-performing and middle students to others with lower academic achievements. In addition to explicit teaching and group work tasks, Vladimir has recognized the implementation of different strategies as an element of the effort.

In addition to providing instruction, the lecturer offered comprehensible feedback.

Vladimir's perspective suggests that the researcher took on the role of a lecturer, providing clear and understandable comments. This viewpoint supports the findings from Chapter 4, where the researcher utilized various techniques, including analogy, to enhance students' understanding of the feedback (Martin & Cuadrado Esclapez, 2013). Moreover, the development of student's creative writing skills and narrative abilities was facilitated during the teaching stages by applying explicit teaching and group work activities, in line with the suggestions of the Process Genre Approach (PGA) and Narrative Theory, as outlined in Chapter 2.

### **6.2.8 Preparation and Students Perceptions**

The research employed the PGA teaching stages, which included the following elements: preparation, modeling and reinforcement, planning, joint constructing, independent constructing, and revision.

The crucial phase of the initial teaching stage plays a vital role in providing students with comprehensive materials and support for their creative writing and narrative activities (Chapter 4). Fauzan recognizes the importance of these teaching stages, as depicted in the following manner.

Preparation is an essential stage in which students acquire knowledge about the genre before beginning the writing process. During this stage, an outline is constructed, followed by the organization of orientation, complication, and their following elaboration. When conducting an orientation, students typically rely on their thoughts and perspectives. In further explication of the orientation, it is necessary to actively pursue potential participants, determine an appropriate location and time, and rephrase these elements to align with our conceptual framework. Additionally, the usage of conjunctions allows for the cohesive integration of our concepts. (Fauzan)

Elias outlines the successive stages of PGA teaching, where students progressively develop their understanding of a particular topic. Afterward, the students articulate their ideas. The procedure of composing a text begins with initially conceptualizing the structure of thoughts, then arranging and elaborating on them. More participants were added to enhance assistance during the orientation process. The assessment indicated that the students utilized linguistic elements and cohesive strategies to include elaboration in their writing pieces effectively.

In addition, regarding this specific phase, a participant, Naomi, stated that the activities carried out during the Preparation stage were of utmost importance in improving their comprehension of the genre and the writing process.

It has been seen that narrative compositions are more expansive than a single stage in the field of narrative text, which I first learned about at the start of my academic path. Since then, new information has shown that there are several writing processes involved in making a story text, similar to those used on Google or the Internet.

The statement mentioned above emphasizes the importance of the preparation stage in establishing a foundation for students' understanding of the genre before commencing the writing process. This aligns with Emilia's (2012) assertion that students can only effectively write about a topic if they possess adequate knowledge.

### **6.2.9 Modeling and Reinforcing Stages and Students Perceptions**

Regarding the Modeling and Reinforcing stage, students generally concurred with the extensive emphasis on the narrative text's schematic structure and linguistic aspects. All students conveyed positive reactions to this stage, as reported by Nurul.

In the Modelling stage, we know what the structure is, then, specify the passive sentence ; then in the next stage (Planning ) we are practicing what we already know from the previous stage.

Furthermore, other students mentioned that this phase assisted them in writing accurate narrative texts, as exemplified by Nona and Nina.

The most helpful stage is the Modelling stage about structures and the time when changing active sentences into passive one. (Nona)

In the first meeting, the structure of the Narrative text, continue to determine the present tenses, link the subject and verb, as well as the passive voice. Modelling is really helpful because it makes it clearer how to write the correct Narrative text. (Nina).

Based on the earlier responses, it can be inferred that explicit teaching on the social function, schematic structure, and linguistic aspects of narrative text facilitated their comprehension of the genre (Emilia, 2010). Through explicit teaching, participants recognized that this approach helped them discern the social function by examining the schematic structure and linguistic features, aligning with Derewianka's (2004) and Emilia's (2012) recommendations. It is also aligns with Gibbons (2002), who argues that explicit teaching aims to enhance students' participation in learning, build their self-confidence in text composition, and show the varied contexts in which language is employed.

Moreover, the student's ability to comprehend and apply the schematic structure and linguistic elements of narrative text is evident in the analysis of the text (see section 4.4) and the observational field notes. This is demonstrated by their active participation in class, attention to the material, and successful completion of tasks. Both data indicate a correlation, highlighting the essential role of the Modeling and Reinforcing stage in assisting students in writing narrative texts.

Concerning text analysis, particularly in the final texts, every student has applied the knowledge they acquired. They wrote a narrative text with distinct paragraphs, resulting in an improved composition in terms of linguistic features. As for interview data, following their engagement in the teaching program employing the Process Genre Approach, all students successfully identified the narrative text's schematic structure and linguistic features. It indicated that the researcher, playing the role of the lecturer, effectively completed this stage. Three out of six students mentioned they had never been exposed to a Narrative text, while one commented that he had some exposure to this genre but needed more in-depth understanding.

In addition, different perspectives exist about the Modeling and Reinforcing stages.

Modelling of how we think and generating ideas for our creative writing. Also, applying creative writing skills to judge our skills for our creative writing as well. (Arabella).

During the modeling phase, the researcher incorporated creative writing and narrative elements using model texts. These allowed the students to recognize various aspects of creative writing and narrative. Subsequently, the students could develop their writing skills collaboratively in groups, as outlined in Chapter 4.

The sequence started with the modeling phase, followed by the Planning and Joint Constructing stages, to enable students to apply their knowledge from the previous phase and practice their abilities in the context of creative writing—the teaching resources and tools used during the Planning stage. Reading and writing worksheets and analyses of schematic organization and linguistic aspects act as guiding components for students when they participate in writing during the Joint Constructing stages (Emilia, 2012).

#### **6.2.10 Planning Stage and Students Perceptions**

The subsequent stage involves Planning. As stated by the interviewees, the Planning stage allowed them to apply the knowledge gained in the previous stage, as highlighted by Nuri. Furthermore, Anur and Nina confirmed with the observation above that this stage facilitated their work completion by enabling them to analyze and identify text errors. It shows that this platform provided them with multiple meaningful activities to become familiar with narrative texts' schematic structure and linguistic features.

In conclusion, the interview revealed that the students benefited from the activities and learning resources utilized throughout the Planning stage. These included reading and writing worksheets and evaluations of schematic structure and linguistic features. Emilia (2012) supports the notion that activities might help students in writing during the Joint Constructing stages. In addition, Zhang (2018) suggests that to enhance students' proficiency in using a specific genre for communication purposes, the lecturer should guide them to analyze the model text regarding language level and social context. This includes examining aspects such as vocabulary, sentence structure, overall discourse, the relationship between speakers, and the mode of communication.

Moreover, during the joint constructing stage, the students could collectively create their written work for the first time under the guidance of the researcher. Vladimir and Lina each interpreted this as follows:

Joint construction provided opportunity to think together in groups, to share ideas then to use ideas as a topic that will be written (Vladimir).

The description of the Joint Constructing viewed from creative writing was we in groups exchange ideas and we respected each other ideas and in narrative, we were required to construct our ideas about a myth, legend and experiences (Lina).

### 6.2.11 Joint Constructing Stage and Students Perceptions

During the Joint Constructing stage, the students were given explicit guidance while working in groups to create a text. They were specifically directed to focus on creative writing and narrative elements, as described in Chapter 4. The group work was promoted during the phase of the joint construction stage due to the enormous class size, serving as a means to foster students' creativity.

Furthermore, throughout this phase, it was noted that most students regarded this stage as advantageous for them. During this phase, the students began to collectively produce a written composition with the support and direction of the lecturer (Derewianka, 2004; Yan, 2005). The students asserted that collaborating in groups was advantageous as it provided them with partners to exchange points of view. Hafsa provided a comment:

Then, when collaborating with friends to make topics, make a mind map, because there are friends to help make ideas and there are friends to discuss.

Furthermore, Nina expressed her opinion that her peers played a significant role in enhancing her task comprehension.

And making mind map became easier when compiling the text. When working together with groups, I understand more because there are Hafsa and Nurul, so it can be discussed like this part should be this, so it is faster when making the mind map.

The findings of the interview mentioned above correlate with the research conducted by Emilia (2012), Pujiyanto et al., (2014), Rizkiyah (2017), and (Hoa, 2022) all of whom similarly concluded that working in groups is essential for students to engage in meaningful discussions about their tasks, guided by more knowledgeable peers or lecturers.

In addition, Nina stated that she learned how to engage in group writing exercises because she was previously only familiar with the content.

And when making the mind map and a Narrative text because previously all I knew was the material but had not practiced yet, so now I know how the practice is and how to do it.

The above remarks indicated that the Joint Constructing stage facilitated the students' knowledge acquisition and proficiency in composing a Narrative text. Additionally, the Process Genre Approach provided them with advantages at this stage. Mind-mapping allowed them to outline the raw information before composing

a complete text, ensuring that the concepts were well-structured (Yan, 2005; Lee et al., 2009).

However, the joint construction stage did not lack difficulties. In Chapter 4, it was initially observed that the students encountered challenges in producing coherent, logical, and relevant writing. The researcher provided feedback on the problem and expected the students to make revisions. The students required clear direction that would plainly and directly demonstrate the construction of a creative writing piece.

### **6.2.12 Independent Constructing and Students Perceptions**

The next step entailed the independent construction stage, during which the students autonomously created their own texts. Primarily dependent rather than completely autonomous. The specific instruction was still utilized as the students encountered numerous challenges in their creative writing efforts (see Chapter 4). At this point, the students have the opportunity to independently expand their understanding of a topic, as outlined in Chapter 4. The guidance was declining. Lina and Fauzan have different perspectives on the independent constructing stage. Lina's and Fauzan's perception regarding the independent constructing stage respectively are as follows:

In the independent construction stage, I gained experience with elaboration by incorporating my ideas, which was a creative learning experience. By employing narrative construction, I can refine my thoughts by using important schematic structures and constructing a concept related to a topical myth, legend, or experience (Lina).

First of all, the benefit of the independent constructing stage is I could get a description of how a creative writing like, I mean I have to revise and revise again my writing properly through the procedures that have been determined by the lecturer. Then, the illustration was we constructing a creative writing about a myth./legend/experience. In this session, the lecturer divided the sessions, first and second independent constructing stages. In the second independent constructing stage we got limited comments from the lecturer as the lecturer reduced his role as commentator. Then, in the first construction stage, we asked many things to the lecturer, then we got feedback from our friends as well by exchanging our creative writing. In the second independent construction stage, I was selected as a reviewer of my friends' creative writing. Then, I gave my opinion about rules in creative writing, I saw my own writing still had mistakes in terms of relevance of the myth/legend/experience with the topic and some of my friends were still confused in creative writing, specifically in distinguishing between writing an outline and in paragraphs. (Fauzan)

As a result of enhancing their knowledge, skills, and creativity necessary for the creative practices, the students performed admirably during the independent

constructing stage. This may indicate that they will be expected to evaluate the writing of their peers during the following independent construction phase.

The reviewers were chosen on an assessment of their learning performance and the level of quality of the texts they generated during the independent creation stage. The reviewers were subsequently tasked with assessing the writings of many students in different groups to ensure they would perform at their highest level when surrounded by diverse peers. This provides further evidence in support of the outcomes of the independent constructing stage, which are detailed in Section 4.4 of Chapter 4. It indicates that the students' creative writing and narrative abilities, as well as their knowledge and abilities, have been enhanced.

However, this phase also faced a challenge: many students needed clarification when delivering feedback on their peers' work. They were, nevertheless, unable to effectively convey their weaknesses. It was inappropriate to maintain students in a state of uncertainty. Thus, in the lecturer's capacity, the researcher directed the students as they provided peer feedback (see Chapter 5).

At this stage, most student perspectives indicate that the teaching program primarily facilitates the growth of students' narrative and creative writing abilities. This fits the results presented in Chapters 4. Using PGA teaching stages, including preparation, modeling and reinforcing, planning, joint constructing, independent constructing, and revision, facilitated the students' investigation of various aspects, including plot, character, setting, fluency, flexibility, clarity, accuracy, originality, and elaboration. Furthermore, these stages assisted the students in comprehending the schematic structure and linguistic characteristics of a narrative text, which can serve as indicators of their information-organizing abilities and the different parts of a narrative. The lecturer modeled the fundamental principles of creative writing, which include concepts and meaning, grammatical usage, meaning construction, topic selection, imaginative output, evaluation and revision, themes, queries and arguments, and expert readers. This creative activity aims to enhance the student's creative writing practice.

### **6.2.13 Revising Stage and Students Perceptions**

In the final phase, Revising, students examined and corrected their texts for writing errors. They provided encouraging responses up to this point. Mirna and Hafsa acknowledged that feedback provided them with opportunities to increase their understanding of grammar and refine the sentence structure of their Narrative texts.

It helps in arranging the text, how the incorrect conjunction must be changed for example. So, I can write properly as it should be. At this stage, I was also assisted with writing or spelling because there were still many mistakes. (Mirna)

It is definitely helping, because we understand better that this cannot be combined with this (subject-verb agreement). There were also some sentences that did not have a subject and went straight to the verb. Then, sentences that did not have a subject and went straight to the verb. Then, I also learnt how to write citations, what the correct reference looks like (Hafsa).

It was evident from the previous statement that the writing process is essential for assisting students in identifying errors by adding or subtracting information (Jefiza, 2016).

Furthermore, the other students demonstrated that improving their narrative writing skills could enhance and cultivate their understanding of the text's linguistic features. They also verified that their understanding of grammar, including subject-verb agreement, conjunctions, punctuation, and adjective clauses, was enhanced due to the lecturer's feedback. Their noticeable delight was evident on this stage, as exemplified by Naomi and Nina.

Happy because we can also know from the results of the correction, whether or not our writing is correct (Nina.)

It is very helpful because I am not very good at English and because I did not know how to write a good sentence before, I also learned new things at this stage (Naomi.).

Based on the students' comments, it was confirmed that they possessed an understanding of contextual learning. This was demonstrated as they could grasp the functioning of grammar within a given context, mainly through textual materials. Emilia, (2008) shows that learning language through text enables students to understand the text as a complete entity, including its schematic structure and linguistic features, to achieve the genre's social purposes. The reason for this is that the process genre approach integrates the principles of the genre-based approach.

In addition, the students' texts were improved through explicit teaching, teamwork, and a recursive creative writing process that involved feedback from



their teachers and peers. The subsequent section will examine the suggestions put forward by the students to enhance the teaching program.

### **6.3 Students' Suggestion for the Betterment of the Teaching Program**

One important aspect of the students' suggestion is worth noting. The focus relates to the teaching strategies. In the preceding part, the researcher discussed different strategies implemented in the teaching program. The teaching approach employed was explicit, which involved offering explicit guidance, facilitating group work, and encouraging peer feedback. This approach enhanced learning in large class settings (Shamim et al., 2007). Additionally, using the analogy, which involves using easily accessible language to provide guidance, was also effective (Martin & Cuadrado Esclapez, 2013). These strategies were essential in facilitating student success in achieving the objectives of the teaching program. However, the researcher should focus on various issues. This information is provided by Lina and Frumento, as indicated below.

Suggestion for the teaching program are making the teaching not monotonous and having more variations in the teaching to make the learning not stressful or boring. (Lina).

In the future, the revision should be done properly and the students should be provided with more inputs in learning how to do a good revision as we do not really understand how to do one. It is expected that the lecturer can be better in presenting the materials and giving understanding to the students. (Frumento)

In the preceding section, the students asserted that the teaching program had the potential to enhance their skills, abilities, and creativity in the domains of creative writing and narrative. However, in the teaching program, students continuously engage in the same activity without any variations, which may contribute to a stressful and monotonous class atmosphere. This is because the program includes several reading and writing exercises that can fatigue the students.

Therefore, in future research, teaching programs should incorporate captivating teaching and learning activities that effectively captivate students to explore creative writing despite the inherent potential for stress associated with this activity. Furthermore, the lecturer must possess the ability to provide the students with all the necessary tools and resources to facilitate effective review.

The primary focus of the suggestion is to provide effective teaching strategies. The lecturer should possess the ability to offer effective teaching programs. The strategies encompass meeting their creative writing and narrative requirements, as specified in Chapter 2, Section 2.2 and 2.3 and effectively managing the learning processes over the whole teaching program. By addressing this issue, it is possible to foster an improved learning environment in the classroom.

Up to this point, the discussions have focused on the students' perspectives and suggestions gathered from the interviews.

#### **6.4 Summary of Discussion of the Interview**

The analysis of the interviews indicates that the teaching program is advantageous for the students being interviewed. It can assist interviewees in enhancing their skills, abilities, and narrative in creative writing. The interviewees asserted that creative writing activities required utilizing critical elements of creativity, including fluency, flexibility, accuracy, originality, and elaboration. These findings complement the conclusions discussed in Chapter 5.

Using PGA teaching stages, such as preparation, joint and independent constructing, and modeling, facilitated the exploration of ideas, grammatical usage, meaning construction, topic, imagination, themes, queries, and arguments. These stages also aid in understanding a narrative text's schematic structure and linguistic features, which in turn enhances the student's ability to communicate their ideas fluently, flexibly, and accurately. Additionally, attention was given to the text's authenticity and the fundamental principles of creative writing. The lecturer utilized narrative activity to cultivate the student's creativity in creative writing, focusing on exploring ideas, grammatical usage, meaning construction, topic, imagination, ideas, themes, queries, and arguments. In addition, the students' texts were improved through explicit technology, group work activities, and a recursive creative writing process involving feedback from the lecturer and peers. These activities can help students enhance their knowledge, skills, and creativity narrative abilities, as Chapter 4 explain. Nevertheless, these options were considered inadequate as the participants could not perceive any differences that might stimulate their attention. As a recommendation for future research, the lecturer

should offer engaging teaching and classroom activities that can effectively include students in learning creative writing despite the potentially stressful nature of this activity. Furthermore, it is significant that the lecturer can provide the students with all the necessary tools and resources to facilitate effective review.

This investigation explores creativity related to the characteristics commonly associated with skilled creative writing, including fluency, flexibility, accuracy, elaboration, and originality. The study selected 30 second-year students from a private University in Ende. During the second semester, 11 meetings were held to introduce students to narrative, creative writing, and the Process Genre Approach. Following that, the stages of SFL teaching were put into practice. Data were collected through participant observation field notes, transcripts of student interviews, and documentation of their written work. The data analysis utilized thematic analysis, with the students' texts being examined using Systemic Functional Linguistics (SFL). The analyzed data was triangulated. The results suggest that the Process Genre Approach enhances the growth of imaginative writing in narrative texts when combined with teaching stages, explicit guidance, group collaboration, and a recursive academic writing process involving feedback from the lecturer and peers. Group work played an essential part in achieving a common goal of generating innovative narrative texts. This is further confirmed by assessing students' texts using (Rose & Martin, 2012; Diab, 2019; and Emilia's 2016) evaluation criteria, revealing significant progress in creative and narrative writing. Students exhibited mastery of the organizational framework of a narrative genre and its language features, together with skills in creative writing such as fluency, flexibility, clarity, originality, and elaboration, indicating successful narrative practice.

This study focuses on implementing the Process genre Approach (PGA) to enhance students' creative writing skills in narrative texts. The study follows the teaching stages of PGA proposed by Yan (2005), which include Preparation, Modeling and Reinforcing, Planning, Joint Construction, Independent Construction, and Revising. Each step demonstrates creativity. This research is characterized by its novelty.

The exciting result of this study is that creativity is present at every stage and in every assessed text. During the Preparation stage, the lecturer encourages students to identify myths and legends from different places, as these are extremely popular among students. The students were intensely excited, answering in together, causing the lecturer to ask them to respond separately. The students fluently mentioned *Ine Rie*, *Watu Jara*, *Wongge*, *Iya* dan *Meja*, *Manulondo*, *Ebo Gogo*, *Watu Tedon*, *The Origin of Childbearing Stones*, and *Lake of Rana Mese* spontaneously. Subsequently, the lecturer revealed to the students that they would write myths and legends based on their locations during the Joint Constructing stage. Several students acknowledged their familiarity with these stories but highlighted the necessity of understanding how they may be adapted into narrative texts, emphasizing the significance of fluency. The observations highlight the students' active participation, enthusiasm, and ability to produce ideas on myths and legends, demonstrating their engagement in learning.

The answers above demonstrate the students' proficiency in generating numerous ideas by drawing from various myths and legends from different places in Flores (Diab, 2019).

During the Planning stage, one of the tasks involves teaching students to list words related to *Ine Pare (Dewi Padi)*, a mythical character from Ende. The outcomes of this practice showed various reactions, with certain students delivering precise responses while others provided incorrect answers. This demonstrates that the student's responses above demonstrate their capacity for originality as an aspect of creativity, where they can develop a truly unique or surprising idea by arranging words into an *Ine Pare* story (Diab, 2019).

In addition, various activities include organizing the scrambled paragraphs related to *Ine Pare*. This task made it apparent that students required further guidance in organizing scrambled words and sentences into a coherent text. Based on this task, it was evident that students required further guidance in organizing scrambled words and sentences into a coherent narrative. Nevertheless, other students were attempting to organize them accurately. The students observed and recorded challenging vocabulary from the story, referring to both a dictionary and the lecturer for clarification. Subsequently, they employ suitable and exact lexical

selections. Diab (2019) demonstrates that students possess professional skills in creative writing.

Three prominent groups arise throughout the Joint Constructing stage, each creating three textual headings focused on legends and myths. The titles are "*Komodo of Historical Legend*," "*The Origin of Ine Rie and Ebu Lobo*," and "*Childbearing*." After the lecturer explained the study's goal and gave assignments about myths and legends, the students were observed to establish the correct order based on the structure of a narrative text. Overall, students engaged in discussions and explorations of the vocabulary and phrases encountered in the text. The lecturer effectively interacted with, managed, and supported the group in understanding specific language and phrases while explaining the schematic structure of a narrative text. Throughout this discussion, the lecturer consistently highlighted the importance of collaborative and active student collaboration.

The previous answers demonstrate their ability for flexibility, which is an essential aspect of creativity. It allows them to cultivate their ability to generate ideas in unique ways. In addition, the three titles, "*Komodo of Historical Legend*," "*The Origin of Ine Rie and Ebu Lobo*," and "*Childbearing*," created by students, demonstrate their capacity to cultivate the generation of ideas through imaginative perspectives in writing (Diab, 2019).

The lecturer instructed the students to create a narrative by following the schematic structure that Joyce and Feez (2004) and Derewianka (2004) described. In addition, they presented narrative guidelines, following the suggestions of Emilia (2012) and Joyce and Feez (2012), to assist students in constructing their narrative writings.

During the joint writing stage, several students discussed with both their peers and the lecturer regarding specific target vocabulary and expressions in English that they wished to include in their narrative text. These findings suggest that students require a more excellent range of vocabulary and phrases in the English language. Students demonstrate proficiency in accuracy abilities at this stage by employing suitable and exact word selection. They can enhance their writing by avoiding grammar, structure, punctuation, and capitalization errors.

The lecturer also monitored the groups and asked about any difficulties they encountered. Throughout this activity, all the students participated actively and attentively. The students additionally wrote their responses on the board for collective examination and discussion by the class. The following activity was the joint composition of the text by students. Each group produced a narrative text.

During this phase, students have an opportunity to enhance their ability to generate ideas in many ways. This relates to a specific aspect of creative writing abilities: flexibility (Diab, 2019). In addition, their writings regarding *the Komodo of Historical Legend, The Origin of Ine Rie and Ebu Lobo, and Childbearing* demonstrate their ability to generate distinctive and surprising ideas, displaying their uniqueness and creativity. In addition, the students must create a brief narrative that includes an appropriate title, an opening paragraph, a central theme, and a concluding paragraph (Diab, 2019).

The stage following joint construction is referred to as independent construction. This stage is characterized by the students independently generating their written composition (Derewianka, 2004; Emilia, 2010, 2012; Thai, 2009). The stages were conducted over two sessions. The practices exhibited were similar to Joint Construction. The difference is that the students compose their texts independently.

At this stage, the lecturer's guidance was gradually reduced as students became competent in creating a narrative text. The lecturer encouraged students to complete their own written work before obtaining feedback from their peers or teachers (Thai, 2009). The students learned the skill of writing under the instruction of the lecturer. Furthermore, at this stage, students generate creative ideas from many perspectives. Additionally, they construct a concise narrative with an appropriate title (opening paragraph, topic of the narrative, and concluding paragraph). Originality is a fundamental component of creative writing skills. In addition, this activity was appropriated to one of the principle of GBA as cited in Emilia (2012, p. 37), that is “the students learnt under the guidance of the teacher in apprenticeship.” The students composed their texts using models and other materials. They were granted permission to refer to literature and dictionaries, asked for guidance from peers and lecturers, and received comments. Furthermore, the

students can review and modify their writing several times throughout the writing process.

Following several drafting processes, the students obtained a document that required revision and editing during the Revising stage. They revised their writing in response to the lecturer's feedback during a one-on-one conference. Based on the recorded observations in the field notes, it was determined that all students displayed either minor or major errors. Consequently, the students improved their written work regarding ideas, schematic structure, linguistic features, and grammatical errors with their teacher's revision and discussion (Hyland, 2003). Emilia (2012) also argues that the teacher's feedback is essential in providing students with specific and complete input.

Regarding this topic, there are divergent viewpoints among students, with some indicating satisfaction with the lecturer's feedback while others are dissatisfied. Provided below are selected passages from their respective viewpoints.

I feel confused and not confident because of the many grammatical errors in my writing. (Magdalena).

I am delighted because the revision helped me correct the grammar and diction I used to write a decent text. (Elias).

While there were some differing views, all students acknowledged that this technique made an essential difference in developing excellent narrative work and improved their understanding of language. Furthermore, many students believe that this stage makes a significant impact, as demonstrated in the following student text:

The revising stage was extraordinary because it was the umpteenth time my writing had been revised. At first, I felt bored with being constantly revised by friends and lecturers. However, I am satisfied, and my writing has become perfect before being submitted to the WhatsApp group. (Lina)

The previous responses demonstrate the students' proficiency in developing ideas by drawing from various myths and stories from different locations in Flores (Diab, 2019). Moreover, within this specific section, students can improve their capacity to develop ideas in different ways. This relates to a specific aspect of creative writing abilities precisely, that is flexibility (Diab, 2019).

This study focuses on implementing the Process Genre Approach (PGA) to enhance students' creative writing skills in narrative texts. It applies the teaching

stages of PGA proposed by Yan (2005), which include Preparation, Modeling and Reinforcing, Planning, Joint Constructing, Independent Constructing, and Revising. Every individual step demonstrates creativity. This research is characterized by its originality. The study demonstrates the advantages of using the Process Genre Approach in teaching students to create narrative texts. The teacher's interview highlights the advantages of using the process genre approach in teaching narrative writing. This technique enables students to systematically compose a text while also providing them with a comprehensive understanding of the specific genre. Furthermore, the students' questionnaire reveals numerous advantages of employing the process genre approach in teaching narrative text composition, including enhanced simplicity in composing texts and the ability to produce detailed texts. The latest discovery indicates two challenges: firstly, students' inadequate knowledge of grammar, and secondly, their insufficient grasp of vocabulary.

Carvajal (2021) analyzes the effect of the Process-Genre Approach in Creative writing. The study involved a group of 25 English learners at the pre-intermediate level from the Open Modality of the Languages Center at Universidad Técnica de Ambato. The findings derived from applying the Process-genre approach in Creative writing revealed that involvement in creating fictional narrative stories enhanced learners' imaginative abilities. In the sequential phases of narrative writing, including exposition, conflict, rising action, climax, falling action, and resolution, learners are encouraged to employ different writing strategies for organizing their story ideas and producing a more cohesive narrative progression. According to the writer, this study suggests that PGA learners attain creativity through stages where they are supported to write narratives.

Nevertheless, these studies must demonstrate the students' creativity in terms of fluency, flexibility, accuracy, elaboration, and originality. This study was designed as an addition to the studies conducted by Al Azhar and Maolida (2019) and Carvajal (2021). The use of PGA can enhance the help provided in teaching Creative Writing. This research aims to find a relationship between the Process Genre Approach and its use in enhancing students' creative writing skills in narrative text.



The study provides two distinct advantages, specifically practical and theoretical. Research assists in improving the current understanding of creative writing to enhance the development of creative writing skills. Creative writing can be described as the process of doing free and unconstrained writing. Creative writing is a form of writing that encompasses the writer's imaginative and innovative abilities (Manara, 2015). Creative writing is a course that explores the writer's artistic expression and its connection to their personal experiences. Creative writing is a form of artistic expression, with the writer assisting as the artist. However, the writer needs to establish a connection between their work and real-life experiences (Mokhtari, 2015). Creative writing empowers students to select and use their strategy and topic when writing. This course promotes independent and imaginative thinking to generate a written outcome. Creative writing enables individuals to use their imaginative abilities (Mokhtari, 2015). According to (Harshini (2020), Creative Writing improves language skills in various areas, such as grammar, vocabulary, phonetics, and discourse. This course provides students with the opportunity to improve their language proficiency. Therefore, it is essential to foster the development of Creative Writing.

Furthermore, GBA's practical use is enhanced when combined with other elements. In addition, the process method and genre approach are mutually beneficial. The Process approach is a dynamic methodology that was implemented in the mid-1970s. Process writing focuses on combining the writing process and the writer's creation. In order to produce high-quality writing, learners must adhere to four fundamental stages: planning, drafting, revising, and editing.

By using this cycle technique, writers can effectively alternate between different stages to enhance their writing. According to Badger and White (2000) cited in Neupane (2017), this strategy allows students to write in different stages. However, it must consider social and environmental variations when producing different texts. Furthermore, they consider it essential to provide learners with a professional example for analyzing its framework, an aspect absent in this approach.

The genre approach developed in popularity during the 1980s. The genre-based approach emphasizes the study of different writing styles and text structures closely linked to social purposes (Badger & White, 2000). To create a written piece in a specific genre, the writer must employ precise language, adhere to a specific structure, and utilize grammatical forms that effectively convey the intended meaning to the target reader. According to (Elashri & Ibrahim, 2013), students need access to numerous examples of a specific genre to enhance their proficiency in writing that genre. Beginners are advised to follow this strategy since the structure employed in each phase reduces the student's emotional filter. Furthermore, the teacher's engagement during the initial stages of the process guides students toward a more substantial writing process.

The Process-genre approach is another significant method used in foreign language classes. Teaching writing in foreign language environments is considered a varied perspective, which is derived from the inclusion of product, process, and genre approaches. Students are presented with written materials that allow for the analysis of language usage. Furthermore, the information enables students to understand the communication goals of this novel genre. Furthermore, the written materials effectively demonstrate to readers the systematic organization and progression of ideas. Badger and White (2000) conducted a study.

The Process-genre approach was first introduced by Badger and White (2000) at the University of Stirling in Britain. Writing in this approach requires a deep understanding of language and contextual information. Additionally, it emphasizes the sequential steps involved in the writing process, namely, planning, drafting, and publishing. In order to create significant writing, the writer must carefully examine the purpose of it, the target audience, and various elements of the social contexts that it encompasses.