

CHAPTER I

INTRODUCTION

1.1. Background of Research

Sometimes people get the idea and thinking from the familiar objects around them. Sometimes they get ideas from imagined experiences; it is like a story of Franz Kafka when he wrote *the Metamorphosis*. However, the time may be compelled to write by an inner need: the urge to express yourself. Imaginative writing-including stories and poem-may be the medium you choose to express emotions and ideas that demand an outlet.

How do you begin to express the thought through your mind? Good writing ideas sometimes come in a flash. However, usually the harder you try to be creative; the faster inspiration seems to flee. Writing, especially imaginative writing is hard work. It requires an uncanny combination of persistence, discipline, flexibility, and fantasy.

A few decades ago, writing was mostly concerned with the final product of writing: essay, the report, the story, and what that product should “look” like. Composition 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” competitions 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 punctuation.

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 become 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

Peter Elbow (1973:14-16) expressed this concept eloquently in his essay of two decades ago (he was a person well before his time!):

The common sense, conventional understanding of writing is as follows. Writing is a two-steps process. First you figure out your meaning, then you put it into language...figure out what you want to say; don't start writing till you do; make a plan; use an outline; begin writing only afterward. Central to this model is the idea of keeping control, keeping things in hand. Don't let things wander into a mess.

The new emphasis on process writing, however, must be seen in the perspective of a balance between process and product. As in most language teaching approaches, it is quite possible for you 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 of writing 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 of writing 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.

In almost all of the following activities, writing is not practiced in isolation; rather, skills are practiced in an interdependent fashion. For example, a

transcribing activity, such as diction or not taking, will involve listening and reading comprehension. Although activity samples are chosen to illustrate how writing can be used to *support* the learning of formal aspects of the new language, there is some concern as well for structuring these tasks so that students can begin to write in discourse-length frames for communicative purposes. Thus there is a planned overlap in these early writing activities between form and function so that the gap between skill-getting and skill-using can be bridged more effectively as student's writing skills progress.

There are several important points of communicative competence as Canal and Swain (1908a) point out, there was some disagreement in the literature of the 1970s about whether the notion of communicative competence included grammatical competence as one of its components:

...it is common to find the term "communicative competence" used to refer exclusively to knowledge or capability relating to the rules of language use and the term grammatical (or linguistic) competence" used to refer to the rules of grammar....it is equally common to find these terms used in the manner in which Hymes (1972) and Campbell and Wales (1970) use them... (p. 5).

Munby (1978) contends that the term "communicative competence" should include the notion grammatical competence. Failure to include it in the definition might lead one to conclude: (1) that grammatical competence and communicative competence need to be developed separately, usually with attention given first to grammar; and (2) "that grammatical competence is not an essential component of communicative competence" (Canal and Swain 1980a,

p.5). Canal and Swain agree that grammatical competence is important element in any theoretical framework of communicative competence:

Just as Hymes (1972) was able to say that there are rules of grammar that would be useless without rules of language use, so we feel that there are rules of language use that would be useless without rules of grammar (p.5).

The object of this case is the third of 8 State junior High School Ujung Berung-Bandung. Imaginative writing must be comprehended by the student with the good grammar and imaginative writing. **“Grammatical Errors in Imaginative Writing Through pictures”** is submitted.

1.2. Statement of Research Question

The case would like to analyze several affairs and the purpose of the research is mainly related to the study, namely:

- a. What kinds of grammatical errors in Imaginative Writing product made by students?

1.3. The purpose of Research

- a. To know the kinds of grammatical errors in Imaginative Writing product made by students.

1.4. Frame of Thinking

The psycholinguist Eric Lenneberg (1967) once noted, in a discussion of “species specific” human behavior that human beings universally learn to walk

and to talk but that swimming and writing are culturally specific, learned behavior. We learn to swim if there is a body of water available and usually only if someone teaches us. We learn to write if we are members of a literate society and usually only if someone teaches us.

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):

1. Focus on the process of writing that leads to the final written product.
2. Help student writers to understand their own composing process.
3. Help them to build repertoires of strategies for prewriting, drafting, and rewriting.
4. Give students time to write and rewrite.
5. Place central importance on the process of revision.
6. Let students discover what they want to say as they write.
7. Give students feedback throughout the composing process (not just on the final product) to consider as they attempt to bring their expression closer and closer to intention.
8. Encourage feedback both from the instructor and peers.
9. Include individual conferences between teacher and student during the process of composition.

Starting point for writing is what is inspiration? It is the power of exiting the mind or emotions. Inspiration is also a breathing in, a drawing of air into the lungs. Experiences are to the writer what oxygen is to the body. “Breathe in” the

art and quotations below. Explore any thoughts that come to mind about your own inspiring experiences, either in a story or a poem.

Here is the activity of writing especially in imaginative writing generated in your writing. All of activities are explained by table, namely:

No	Guidelines	Explanation
1	Prewriting	<ul style="list-style-type: none"> • Develop your idea. The beginning of a story should present a conflict or problem. • Focus your setting. Decide on a time and place for your story. • Know your main character or characters.
2	Drafting	<ul style="list-style-type: none"> • Create a strong beginning, focusing immediately on the action. • Develop your setting using details that appeal to the sense. • Give your characters dialogue or things to do that reveal their personalities.
3	Revising	<ul style="list-style-type: none"> • Look for ways to tell your story more effectively. For instance: rearrange events to move the plot more quickly or make a character's speech more natural. Try to polish and perfect your story rather than just correct the punctuation and spelling.

4	Proofreading and Presenting	<ul style="list-style-type: none"> • Read carefully for errors in grammar, punctuation, and spelling. Pay special attention to punctuation in dialogue.
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Figure 1.1

In English grammar, there are several aspects that influenced the sentence. Two of them are parts of speech and tenses. The study grammar, usage, and mechanics can have many benefits, depending on how you approach it. Firstly, it is about parts of speech.

A word is not a crystal, transparent and unchanged; it is the skin of a living thought and may vary greatly in color and content according to the circumstances and time in which it is used.

Oliver Wendell Holmes, Jr.

Words can change the meaning of function. It depends on when and where they are used. It can indicate how words function in specific environment. These labels are called part of speech. The parts of speech are one of grammar in writing. Here is the review of parts of speech because parts of speech are divided into nine important points.

McDougal (1989:509) states that there are nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections as the basic elements of English.

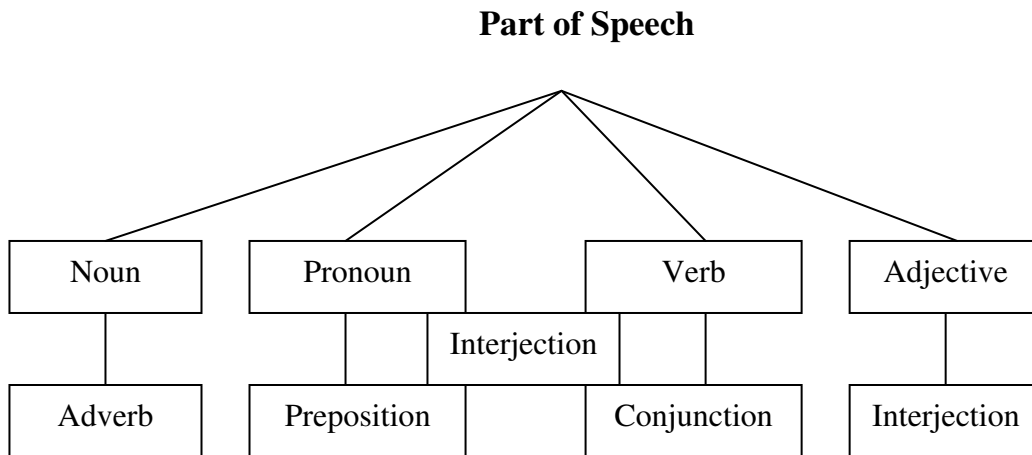


Figure 1.2.

Secondly, tenses influence grammatical of sentences. Indonesian sentence doesn't change the form of verb. The time will influence the situation of act. It can influence the sentence. The changing of sentence form is caused by different changing time. This is called by tenses.

According to Djuharie (2004:13) English tenses are divided into three types of time. They are present, past and future. In each based rules we can look at of aspect how that event continuing in progress, perfect or perfect progressive and when tense is combined with mood will formed future in past area. There are sixteen tenses in English language. Namely:

Time					
	Simple	Present	Past	Future	Past Future
A S P E C T S	✓ Progressive	✓ Present	✓ Past Simple	✓ Future	✓ Past Future
	✓ Perfect	Simple	✓ Past	Simple	Simple
	✓ Perfect/	✓ Present	Continuous	✓ Future	✓ Past Future
	Progressive	Continuous	✓ Past perfect	Continuous	Continuous
	Continuous	✓ Present	✓ Past Perfect	✓ Future	✓ Past Future
		Perfect	Continuous	Perfect	Perfect
		✓ Present		✓ Future	✓ Past Future
		Perfect		Perfect	Perfect
	Continuous		Continuous	Continuous	

Figure 1.3.

From the statement above, this study considers that there are a lot of important points in English grammar. So that, it is impossible if all of English grammar materials are particularly in writing will be analyzed in this study. Therefore, for more comprehending this study, frame of thinking here is in the table form.

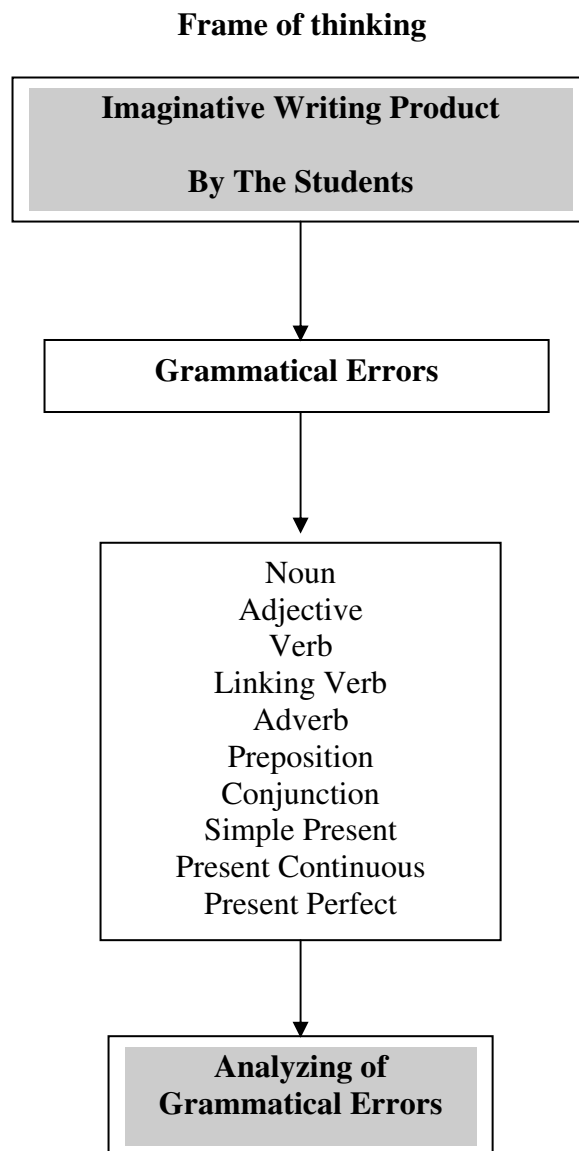


Figure 1.4.

1.5. Limitation of study

This case concerns to explain some important grammatical points that influenced the research. The grammar will be limited by several aspects. One of aspects is part of speech. Noun, verb or linking verb, adjective, preposition, conjunction and adverb are chosen to this case. On the other hand, tenses are limited too. Simple present, present continuous, and present perfect are chosen.

Here is the table for limiting the case of the study at the third grade students of SMPN 8 Ujung Berung Bandung.

PARTS OF SPEECH	TENSES
<ul style="list-style-type: none"> • Verb • Noun • Linking Verb • Adjective • Preposition • Conjunction • Adverb 	<p><u>PRESENT TENSE:</u></p> <ul style="list-style-type: none"> • Simple Present • Present Continuous • Present Perfect

Figure 1.5.

Based on the table above, the limitation of the study is caused by pilot of study. It means that before we do the real research, pilot of study observes first to the students. The purpose of the pilot of study is to know how far the case will be presented in this thesis.

1.6. Methodology of Research

1.6.1 Population and Sample

Fifteen of third grade the students of SMP 8 Ujung Berung Bandung are as the object of this study. They are as purposive sampling. According to Maxwell (1996:70) states that 15 different types of sampling that can be employed in qualitative research, almost all of which are forms of purposeful sampling. Based on the statement fifteen students are as the respondents of the study. When this

study begins, the pictures are inspired to write what they think. The imaginative picture is used to get the data.

1.6.2 Research Method

The research is largely a descriptive and qualitative in nature. Gay (1987: 54) states 'descriptive method is the method of research that involves collecting data in order to test hypothesis or to answer questions concerning the current status of the subject of the study.

According to Margono (2004:39) research is descriptive annalistic. Words, picture, and behavior are not used in the form of accounting, frequency and statistic explanation but analysis of the data uses descriptive explanation.

1.6.3 Technique of Collecting Data

Picture is used when the data will be taken to this research. Picture is as process of imaginative writing when the students make their writing product. There are two important points while the students are writing. Firstly, picture is used when the students want to begin their writing of imaginative writing. They see the picture to elaborate their ideas. Secondly, the students begin to write their understanding the picture into essay form. They make several paragraphs to express their imaginative writing based on the picture.

1.6.4 Data Analysis

Tarigan (1995) in his book entitled “*Pengajaran Analisis Kesalahan Berbahasa*” is used by the study to analyze the data. The steps of analysis the data are Identification, Classification, Correction and Explanation. The analyses are being used when the grammatical errors have been found. On the other hand, the next analysis is percentage of grammatical errors. Ali (1985:184) states percentage analysis because: (a) calculation percentage is very simple (b) easy of conclusion, (c) give alternative to both of the same is reckoned. This is the formula of percentage analysis.

$$\text{Percentage} = \frac{F}{N} \times 100\%$$

F = the number of frequency which emerge

N = the total of error sentences.