Facilitating Novice Writers with Creative Writing Workshop in Poetry Writing Classroom
(Indonesian EFL Context)

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Abstract

The increasing usage of creative writing strategy in a poetry writing classroom can nevertheless answer the question which has been empirically explored throughout the decade; Can second language learner write a poem in their non-native tongue? This study aimed to answer whether the creative writing strategy can facilitate novice writers who are the third year of English Department undergraduate students to be able to write an English poem. The strategies cover written prompts dealing with their personal experience and memory. After conducting two series of creative writing workshop, the result conveys that second language novice writers demonstrate the ability to communicate their personal experience dealing with their significant others. Repetition of words and grammatical error exist, yet most writers can produce longer poems with complexities. Also by providing the novice writers with written prompts, students find themselves more enthusiastic and eager to write.

I. Introduction

It is both a rewarding and arduous experience to compose poetry in a language that someone didn't grow up with. In poetry classes, Based on the observation of the study, it is found that the fear of student is still struggling with the thought that they were incapable of taking full care of their English as the target language. The creative process became limited by a lack of vocabulary and grammatical errors

Nevertheless the situation deteriorated as the teachers became the root of the problem. Teachers themselves also fear of poetry, lose faith and stop teaching poetry (Vala etall 2012).The ambiguous methodology and wrong way of teaching leads students to another confusion; poetry is difficult for them. In sensitive teachers attitude and inadequate teaching practices make it impossible for the students to obtain knowledge on how to write poetry in their second language.

Arshavskaya (2015) said that a teacher should be careful and strive not to interrupt the initial effect of the poem on the students, not to deprive poems of their energy. Teachers may attempt to pick text that fits the age of the students. When challenged at a young age to consider other types of poetry, they would see reading poetry as a challenge instead of enjoying it, and therefore becoming entrenched for years to come.

As a second language learner, students often feel that they are not familiar with the sense of writing poetry in a second language. During researcher's teaching period, some student's response to poetry writing classes by asking question that showed feeling of discomfort for them.?", "How can the reader recognize you through your poem if you do not write your lyric in your language?" "? How can you compose an English poem if you can't feel and express your inner subjective feeling unless you've written it in your native

language? And final question which was hard to answer, "Can we write a good poem in English in the state that we are only a learner.

In the context of undergraduate class, poetry writing has been blended with the core curriculum of today's academic setting. English poetry writing has been introduced in the poetry appreciation class. Thus student are given opportunities to learn both as a reader and as a writer. Still, the thought of writing in a second language hinders their creativity.

Some work has been carried out to excavate some tool to create a better atmosphere for the students to write poetry in English. And the Creative writing approach was used as the successful methods to overcome the vagueness and unwillingness of students to learn how to compose poetry. Arskhaya (2015) conveys that second-language (L2) writing teachers have long been involved in giving L2 writers additional language practice opportunities. By engaging in the additional writing practice, several research studies have revealed the benefits L2 students receive. She further claimed that by proposing these powerful writing approaches to students to write poetry in their second language, the student's commitment to writing poetry would boost. And there has been only a few studies on creative writing techniques in the context of Indonesia's EFL.

Thus, this paper explores the role of creative writing workshop applied in the undergraduate class setting of Indonesian education context in order to facilitate students to be able to response and to write poetry in English poetry classroom.

II. Review of Literature

2.1 Second Language Poetry and Creative Writing

According to Kazeem (2020) Language is an integral part of culture, a reflection of many features of a given culture. Thus, like culture itself, language is a learned behavior, which can be enhanced through direct or indirect contact. The question around the features of second language poetry lies at the heart of this research. What is defined by the term "second language poetry"? Hanauer (2010) in his research about exploring second language poetry has formulated some characteristics of second language poetry. Giving new meaning to what has been experienced or will be experienced in a way that is more than habitual, may make us realize that this is what the poet or novelist is meant to be in certain parts of which we have not yet fully understood (Srinarwati, 2018). By investigating the poetry of adult second language learners in his class over the years, Hanauer defines second language poetry as a short text that describes subjective experiences in a self-reflective and emotional manner (p. 51). He further states that it is a short text that uses simple, high-frequency vocabulary. Hanauer offers the following example of a second language poem:

The average length of poetry written by second language writer is 5 lines (Hanauer, 2010). The latter definition would seem to explain writing skill for the intermediate level of a second language learner. But the researcher assume advanced language learners can write a more complex poem rather than use simple and high-frequency vocabulary. According to Kristyanawati (2019) Writing is critical to students' success in school and beyond. Writing about material presented in classes or enhancing students 'learning and teaching writing improving students' reading skills.

However, it is agreed that second language poetry is valued as describing a personal experience in a self-reflective and emotional manner (Hanauer 2010). In addition, Hall (2003) convinces us that literature offers learners the opportunity to consider and discuss a foreign language issue of greater moment or profundity (Death, life, love etc.). In line with

Hall's statement, it is emphasized that there is always a pressure for someone to write about topics of interest and for the language learner it is much easier for them to express themselves in a second language when they talk about things they like or know about.

Similarly, Yan (2014) states that essentially, creative writing activities enable L2 learners to experience a sense of empowerment in their L2 linguistic and/or literary identities, through the self-recounted creative writing experience. In light of these theories, this research answers the questions of activating memory and personal experience that would guide and trigger student's enthusiasm and engagement in writing poetry.

Cogherty (2011) explains that the providing of examples from both students and the teacher was a key factor for those interested in bringing creative writing into their EFL or ESL courses in order to make the function of creative writing open and understandable to those students under the instruction of the study. And if a teacher decides to incorporate creative writing, he or she should be able to compose and open to sharing the creative work that follows with students. Furthermore, Lida (2015) strongly points out that L2 writers can effectively convey their experiences relating to traumatic events through poetry, but at the level of advanced capacity. Poetry becomes a form of expression, as Cohen emphasizes that poetry is just the evidence of life (2007).

III. Research Methods

This research employs qualitative method which involve art-based inquiry and pedagogical intervention for the instruction of language learners in classroom-based research. Creative writing pedagogy that excavate student's enthusiasm and the quality of their second language would be the focus of this research. The research focuses on the poetry writing practice and process which produces knowledge in the area of second language writing pedagogy.

Hanauer (2010) and Disney (2014) are the two current proponents of second language poetry writing who work mainly on creative writing pedagogy. Their theories offer a useful account of how the writing of second language poetry in applied linguistics is becoming an increasingly important field. In his book, Poetry as Research, Hanauer develops a research method to investigate how poetry writing can be used as an approach to addressing issues in poetry written by second language learner (p. 3). Further he states:

Broadly, the aim here is to investigate the characteristics of poetry writing by using a range of methodologies and then use the insights derived from the knowledge acquired to develop an approach to using poetry writing as an integral part of a qualitative, arts-based, research method. I do not assume that this is the only way to conduct arts-based investigations; but this may be valuable as it provides an informed basis upon which poetry writing can be used for research and validates the usage of arts-based inquiries within a qualitative framework for a variety of disciplines, researchers and research questions (3).

Hanauer combines art-based inquiry and qualitative frameworks by relying on the data in his classroom instructions to discover the quality and characteristics of second language poetry writing. Unlike the frameworks offered by Hanauer (2010), this research explores how the process of creative writing strategies become source full energy for students to write poetry in their second language

Similarly, Yan (2014) states that, ultimately through the self-recounted creative writing experience, creative writing activities enable L2 learners to feel a sense of control in their L2 linguistic and/or literary identities. While Geok Lim (2015) underlines the robustness of providing empirical studies that show the contribution of creative writing to the effective learning of written English.

Perry, in his doctoral thesis entitled Water's Edge, (Barrett and Bolt 2010) affirms that in the act of creative writing, personal confidence gained through creative writing processes that further consider the power of writing to bring about change in the self and wider community of the writer (p.45). It is what the researcher discusses writing in a second language as another important element of learning, as a way of acquiring personal empowerment.

IV. Discussion

Two workshops in a series have been conducted in three classes of undergraduate level. Creative writing workshop is purposed to improve student's engagement in poetry writing classroom. The prompted questions served to dig their personal experience is evident to increase student's engagement when writing poetry. Memory, life history and autobiographical exploration interest students more than any other kind of poetry because it is easier to talk about own-self rather than other topics in a second language. This genre also enables the students to explore diverse emotional experiences of their life.

4.1 Participants

The participant includes 67 undergraduate students (30 female participants and 20 male participants) in their twenties enrolled in poetry appreciation course offered at a northern Sumatera university during Semester 2018. The students came from diverse regions in the province. The creative writing assignments constituted a required part of the beginner -level ESL writing course content. However, this article utilizes the writing excerpts of students who agreed to participate in the research. To protect research participants' privacy, the participants' names are not disclosed.

4.2 Two Workshops in a Series

Hanauer in his book Poetry as Research, Exploring Second Language Poetry Writing (2010), confirms that there are three kinds of critical conditions for meaningful writings to take place:
1. The personal motivation to write triggered by the promise of self-discovery
2. Activating memory and autobiographical exploration
3. Experimenting with writing language itself, often through direction (p. 85-86).

The implication of the theory mentioned indicates that there are no way students can talk freely except that they are talking about themselves. In the two series of creative writing workshop, some ideas are listed and arrange. Students are given prompted question, activating their personal memory before coming into the writing process. Table I illustrate the questions clustered around students' personal memories and experience

a. Workshop 1
(Places, Story ad Memory)

The first workshop is the departing point of the research. Doubt and hesitance colour student's journey when writing their first English poem in poetry classroom. Some of participants admitted that it was not their first writing but most of them confessed that it was their first work workshop of second language poetry writing. In the first workshop, researchers initiated to construct few questions dealing with places story memory. The activation of student memory toward one place aimed at digging their personal experience which is memorable because places has story and memory. The prompted questions in the first workshop are listed in the following table;

Have you been to a top of mountain? Have you been to a beautiful beach Have you been to a dark forest	What kind of memory you have in those places? Is it memorable, frightening, sad or happy?

The simple prompted questions were functioned to activate students 'memory. They start to think of one place and write one lines and followed by the other lines. During the workshop, songs are played and researchers found it useful as a guidance for students to develop their ideas and feelings about the places. The following are steps conducted after giving the students some prompted questions:

Instruction
1. Mention place which is memorable or traumatic
2. Play one famous Song (New York New work)
3. Add some adjectives that express your feelings
4. Add some Subjects, person in your memory of places (I, You, she, he)

Instruction:
1. Remember The memorable places (line 1)
2. Listen to the song and pick one sentence/ phrase in the song (line 2)
3. Add two/three feelings (line 3)
4. Add subject to your draft (line 4)

In the first workshop, students work well with the development of lines story, they produce four lines poem without complexity in terms of literary aspect, but then their first poems showed their ability to express their personal feeling toward the places, the story and their memory about their significant others.

Sibayak Mountain
Such a quiet place
No sound that I hear
Except the sound of crickets
I want to wake up
And see the beauty at the earth from there.

The poem was written by female student during workshop 1. He wrote about his memory when he was on the top of Sibayak Mountain. These five lines poem uses audio imagery through the words sounds (quiet and sounds of cricket). This male student followed the model instructed in the workshop. He borrowed one lines from the New York New York sound and ended the lines by adding one visual imagery which is unexpected to occur in their first writing experience of writing poetry in a second language.

b. Workshop II (Using Imageries to Dig Memory)
Workshop 2 gives chance for students to develop their feeling and senses in their poetry writing. This time researchers created prompted questions dealing with one precious moment in their life that explored their five senses (Touch, sense, see, hear, smell) as it is seen in the following table;

1. PROMPTED QUESTIONS	2. DIGGING PERSONAL EXPERIENCE
• What are the view, you spotted thus morning? • What are the fragrance you smell this morning? • What the sounds you heard this morning.	. What memories are brought by the feel of rain? What memories are brought by the sound of coffee? What memories are brought by the sight of the autumn leaves.

The phrases and some expression like aroma of coffee, smell of grass after the rain, autumn leaves were effective to guide students to develop their writing. The imageries poems were drafted during the second workshop, students develop themselves linguistically and improve the mechanics of English grammar in their second workshop; yet grammatical mistakes are another obvious inaccuracy. But the poems show ability to create their sense of literariness. In the second workshop, some students could perform their ability to write imageries in five senses and surprisingly, they can come up with figurative language.

A poem written by female participant is evident to refer to student's performance dealing with figurative language and imageries:

Eye
Full of loneliness this garden bloom
I pick the death to see the life
The air tastes like a joy but I doom
So I craft my smile with a knife

How are you? What is your name?
Which place you have to go?
Do you walk on the street of fame?
Does your voice still echo?

The poem was written after the second workshop. One question is directed to the participant dealing with their sadness and traumatic experience in their life. The poem above is written in two stanzas with the average of 4 lines per stanzas, and 6 words per line. These order are typically similar with other poems written during the creative workshop session. This female participant has practiced writing English poem almost several times and already paid attention to the linguistic and literary features she read in English poetry written by first language writer. However, she made mistakes in term of language accuracy and grammar. It is probably true; the errors may be defined as inability, yet the linguistic features she perform has drawn the concept of increasing enthusiasm and engaging of writing poetry in her second language.

Another work from male participant reveals the effectiveness of creative writing workshop exploring their senses of viewing imaginary things. When asking students to pictures their dream of living in the cold autumn season, students responded it by writing a short poem with the linguistic features.

The wind whispers in the forest I am in
The undergrowth crosses my feet
This autumn I just been
Shedding the leaves along with the heat
Of my long lonely hustling life.

V. Conclusion

This study combines and applies the expressive, creative, and critical pedagogy approaches to writing poetry in undergraduate writing course. The unique contributions of this research are that the workshop were proven effective to help review and renew the existing L2 poetry writing workshop curricula for undergraduate level. It seems that the more students improve in the class, the more enthusiastic they compose poems in a more complex language features and avoid the traditional form of grammatical correctness and "making sense".

125 poetry written by undergraduate students are arranged in the conventional form of one -two stanzas, making 6-10 lines of poetry per poem. These two- three stanzas poem seems to reflect their limitation of the experiment to write a longer and more innovative poem. Despite the traditional form, the collection of poems reflect the student's ability to begin playing with senses and figurative language. The prompted questions exploring their sense and feeling results in student's engagement to try playing with languages. The used of imageries and figurative language fight the assumption that second language writers are unable to play with literary features. It is contrast with what Fecteu in Hanauer (2010) assumes that advanced second language learners who read English literature are "inconsistent" in their ability to define and use literary concepts.

To sum up, writing poetry in a second language can turn into meaningful experience for a second language learner when memory and personal history are involved. Foreignness, oddity and inaccuracy are the challenges researchers identify within the practice of writing workshop But then again, the writing practice of a language learner is hindered by the complex processes of learning and knowing.

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