

TEACHING WRITING NARRATIVE BY USING “ROSE IS ROSE COMIC STRIP ON LINE” THROUGH REMEMBER THE DAYS GAME

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ABSTRACT

This article discusses the rose is rose comic strip through Nostalgia Game in teaching speaking. Speaking is an expressive language skill in which the speaker uses the language to communicate. In teaching speaking, the teacher should have a strategy that fulfills the students' interest, so they can enjoy learning. Rose is rose is one of the web comic strips. It is very interesting comic. Since it is published every month. This comic will be very interesting media that can be used in teaching speaking. Moreover, when it is used in teaching through remember the days game. It can be used to make students active in communicating with other students. This strategy will give the students enough opportunity in writing. In other hand, The students can try to retell the story in turn. The activity in this strategy gives the students more opportunity. It is proved in the implementation of this game that the game provides the students with enough preparation. So the students will be ready to write in the process of teaching and learning.

1. INTRODUCTION.

As a professional teachers in the language teaching, especially the teaching of English a foreign language, teachers mostly spend much of time on appropriate teaching methodologist for greater effectiveness in students acquisitions on English, designing and implementing materials, test, and practice Teacher are responsible to educate the students from little or no knowledge to sufficient English speaking environment. Mostly of the teaching method before the past few decades, found the teacher tends to carry out the teaching process in the classroom by applying traditional and monolingual principle ways of teaching with unsatisfactory. This shows that the teachers need enrichment with appropriate ways of teaching atmosphere that is why in teaching English as the second language by applying new and modified fashions in order that the result of the teaching learning process would contribute more input to reach satisfied learning outcome. Whole around the world recently, where the people encourage that English as their target or second language used based on whole interactions and communication holding the dominant role of very aspects of their life. English is most widely used in teaching learning process of broader Educational occasions either formal or informal environment.

It is reasonable that English is programmed as the first foreign or second language in many countries on this earth, furthermore in present global era. That is why experts on language and language teaching range must invent today English teaching and learning environment. According to the 2006 English Curriculum and its supplement, the emphasis of the curriculum is that the students are able to communicate in English by mastering the whole skills.

However, it is not easy to master all the skills; there must be one important skill that covers the whole skills. Based on the statement above writing is the most important skill that should be mastered by students in order to write English fluently. In this case, the students must study hard to master it and the teacher should create a good atmosphere in class. However, it is contrary to the real situation in class.

Writing as a process to get product is influenced by some elements such as vocabularies, grammar, organization, spelling, and punctuation. In the first year of Junior High School, the basic competency that should be achieved in the writing English subject is the students have ability to develop and procedure written simple essays like recount text, narrative text, news items, procedure, and descriptive text. They can use right diction, grammar, punctuation, spelling and organization. Writing is also an effort to spread out opinion and ideas to the other people. According to Byrne (1981:1). writing is the acts of performing symbols (Letter or combination of letter) which are related to the ideas we want pour out. The symbols have to be arranged from a paragraph.

The writing activity is not also far from the improvement of intelligence. Many students are frequently worried about the prospect of writing in English. They are worried about expressing their ideas clearly within the boundaries of correct usage grammar, spelling and pronunciation. They think that everything they write is riddle with errors. These fears hinder them and frequently make their writing process slow and also unsuccessful that is why when the moment of writing has come, they still consider those boundaries. However, the students are really confused to get ideas and to improve their idea. There are so many ways of teaching technique that can be used by the teacher as a variation in giving written assignment for the students; one of the techniques is by using rose is rose comic strip on line through remember the days game. *Rose Is Rose* is a syndicated comic strip, written by Pat Brady since its creation in 1984, and drawn since March 2004 by Don Wimmer. This comic is published every month. The strip revolves around Rose and Jimbo Gumbo, their son Pasquale, and the family cat Peekaboo. Rose and Jimbo are deeply in love

with each other, sometimes exchanging love notes or kissing under the stars, and doting fondly on Pasquale.

The writer uses rose is rose comic strip through remember the days game. This game will make the teaching process will be more interesting.

2. Review of Related Theory

2.1 Teaching Writing

Writing is as one of the four language skills. In acquiring this skill, the students should master the mechanics; vocabulary, spelling and grammar before they aspire to precious of expression, fluency, and style. In line with this statement Harmer (2003: 44) states that writing, like another skill, has its ‘mechanical’ component. These include hand writing, spelling punctuation, and the construction of well-form sentences, paragraph, and texts.

According to Brown (1980) Writing is the act of forming symbols (letter or combination of letter) which are related to the ideas we want to pour out. The symbol has to be arranged, according to certain conventions, to form paragraph. Writing can be said to be an act of forming these symbols, marking mark on flat surface of some kind.

2.2 Definition of Writing

Writing is productive language skill. Writing is not only writing the letter symbols, but also the way the writer organizes their idea into good shape of the writing. The idea must be expressed systematically and the arrangement of process must be consistent with the basic idea. The other purposes are the ideas which are expressed into the written language chronologically and the reader can understand the idea.

Widodo (1977:7) gives the meaning that the writing is someone’s capability to express ideas, though, knowledge, and experiences in writing language clearly, expressively. They can understand by the readers.

In writing, we must concern the things we write to make sure our sentences or paragraph which have good values. It is based on the statement that —writing not only express the idea into a paper in language symbols, but also more thinking process (Sitorus and said, 1997:2). Moreover, Dagher (1976: 1) explained that —writing as thinking process that includes how to raise the ideas and focus to certain ideas relevantly and connect one another. Furthermore, through the revise and fix, arranging writing is as suitable as writers wants.

Keraf (1981:12) in composition terms gives the explanation that writing is an activity in synthetic form that uses the basic language knowledge added the other components, through skill and good knowledge about the object. Keraf also says that the writing is a skill to use the complex language including four components, 1) Know and master language element, 2) has a good thought, 3) has good knowledge about the object, and 4) master arranging mechanic.

Historically, writing was not a transcription of the spoken language but an independent system of communication. Such ancient Egyptian and American Indians, they used pictorial symbol or hieroglyph to communicate and explained their thought to others. Then gradually, all those signs replaced by more abstract forms of writing. Olshtain states via writing, a person can communicate a variety messages to a close or distant, known or unknown reader or readers (2001:21). Hamp-Lyons (1990) in (O'malley and pirezce 2001: 136) states writing is a personal act in which writers takes ideas or prompts and transform them into 'self initiated' topics. The writer draws on background knowledge and complex mental process in developing new insight. To write well, learners need to incorporate the purpose or prompt into their own unique approach in writing.

Through writing, people are able to share ideas, arouse feeling, persuade and convince other people. People are also able to discover and articulate ideas in ways that only writing makes possible. That is why by writing people miles away from us can get information by reading the written message. And now writing is easier by supporting modern technology such as internet, short message service or multi message service through hand phone that people can access and use any time whenever they need.

Writing in addition to being a communicative skill of vital importance, is a skill which enables the learner to plan and rethink to communication process. In other word, it can be said that by writing people can travel over the world without visiting there. The world is in their hand.

2.3 Types of writing performance

Brown (2001:220) states that there are four categories of written performance that capture the range of written production, they are:

1. Imitative

To produce written language, the learner must attain skills in fundamental, basic task of writing letters, words, punctuation, and very brief sentences. At this stage, form is the primary if not exclusive focus, while context and meaning are of secondary concern.

2. Intensive (controlled)

Beyond the fundamentals of imitative writing are skills in producing appropriate vocabulary within a context, collocations and idioms, and correct grammatical features up to length of a sentence. Meaning and context are of some importance in determining correctness and appropriateness, but most assessment tasks are more concerned with focus on form, and are rather strictly controlled by the test design.

3. Responsive

Here, assessment tasks required learners to perform at a limited discourse level, connecting sentences in to a paragraph and creating a logically connected sequence of two or three paragraphs. Tasks respond to pedagogical directives, lists of criteria, outlines, and other guidelines.

4. Extensive

Extensive writing implies successful management of all the processes and strategies of writing for all purposes, up to the length of an essay, a term paper, a major research project report, or even a thesis. Writers focus on achieving a purpose, organizing and developing ideas, demonstrating syntactic and lexical variety, and in many cases, engaging in the process of multiple drafts to achieve a final product. Focus on grammatical form is limited to occasional editing or proofreading.

2.4 History Of Narrative

Comics as an art form established itself in the late 19th and early 20th century, alongside the similar forms of film and animation. The three forms share certain conventions, most noticeably the mixing of words and pictures, and all three owe parts of their conventions to the technological leaps made through the industrial revolution. Though newspapers and magazines first established and popularized comics in the late 1890s, narrative illustration has existed for many centuries.

2.5 Early narratives in art

In Lucas Cranach the Elder's "Adam and Eve" different scenes of the Biblical story are shown in the same painting: on the front, God is admonishing the couple for their sin; in the background to the right are shown the earlier scenes of Eve's creation from Adam's rib and of their being tempted to eat the forbidden fruit; on the left is the later scene of their expulsion from Paradise.

Early precursors of comic as they are known today include Trajan's Column and the work of William Hogarth. Rome's Trajan's Column, dedicated in 113 AD, is an early

surviving example of a narrative told through sequential pictures, while Egyptian hieroglyphs, Greek friezes, medieval tapestries such as the Bayeux Tapestry and illustrated manuscripts also combine sequential images and words to tell a story. Versions of the Bible relying primarily on images rather than text were widely distributed in Europe in order to bring the teachings of Christianity to the illiterate. In medieval paintings, many sequential scenes of the same story (usually a Biblical one) appear simultaneously in the same painting (*see illustration to right*).

However, these works did not travel to the reader; it took the invention of modern printing techniques to bring the form to a wide audience and become a mass medium.

2.6 Narrative

A Narrative Essay tells a story. It has character, setting, and action. The characters, the setting, and the problem of the narrative are usually introduced in the beginning. The problem reaches its high point in the middle. The ending resolves the problem.

The purpose of this type of writing is to recount a personal or fictional experience or to tell a story based on a real or imagined event. In well-written narration, a writer uses insight, creativity, drama, suspense, humor, or fantasy to create a central theme or impression. The details all work together to develop an identifiable story line that is easy to follow and paraphrase.

The narrative approach, more than any other, offers writers a chance to think and write about themselves. We all have experiences lodged in our memories which are worthy of sharing with readers. Yet sometimes they are so fused with other memories that a lot of the time spent in writing narrative is in the prewriting stage.

In this stage, writers first need to select an incident worthy of writing about and, second, to find relevance in that incident. To do this, writers might ask themselves what about the incident provided new insights or awareness. Finally, writers must dredge up details which will make the incident real for readers.

2.7 Principles of Writing Narrative Essays

Once an incident is chosen, the writer should keep three principles in mind. ○ Remember to involve readers in the story. It is much more interesting to actually recreate an incident for readers than to simply tell about it. ○ Find a generalization which the story supports. This is the only way the writer's personal experience will take on meaning for readers. This generalization does not have to encompass humanity as a whole; it can concern the

writer, men, women, or children of various ages and backgrounds. ○ Remember that although the main component of a narrative is the story, details must be carefully selected to support, explain, and enhance the story.

2.8 Conventions of Narrative Essays

In writing your narrative essay, keep the following conventions in mind. ○

Narratives are generally written in the first person, that is, using "I." However, third person ("he," "she," or "it") can also be used.

- Narratives rely on concrete, sensory details to convey their point. These details should create a unified, forceful effect, a dominant impression. More information on sensory details is available.
- Narratives, as stories, should include these story conventions: a plot, including setting and characters; a climax; and an ending.

2.9 The Definition Comics

Scholars disagree on the definition of comics; some claim its printed format is crucial, some emphasize the interdependence of image and text, and others its sequential nature. The term as a reference to the medium has also been disputed. Will Eisner, who established the term sequential art and is considered to have popularized the graphic novel.

Will Eisner (1996) published *Graphic Storytelling*, in which he defined comics as "the printed arrangement of art and balloons in sequence, particularly in comic books." Eisner's earlier, more influential definition from *Comics and Sequential Art* (1985) described the technique and structure of comics as *sequential art*, "the arrangement of pictures or images and words to narrate a story or dramatize an idea."

In *Understanding Comics* Scott McCloud (1993) defined sequential art and comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."^[45] this definition excludes single-panel illustrations such as *The Far Side*, *The Family Circus* and most political cartoons from the category, classifying those as cartoons. By contrast, The Comics Journal's "100 Best Comics of the 20th Century",^[46] included the works of several single-panel cartoonists and a caricaturist, and academic study of comics has included political cartoons.^[47]

R. C. Harvey, in his essay *Comedy at the Juncture of Word and Image*, offered a competing definition in reference to McCloud's: "... comics consist of pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons)

usually contribute to the meaning of the pictures and vice versa."^[48] This, however, ignores the existence of pantomime comics, such as Carl Anderson's *Henry*.^[49]

Most agree that animation, which creates the optical illusion of movement within a static physical frame, is a separate form, though *ImageText*, a peer-reviewed academic journal focusing on comics, accepts submissions relating to animation as well,^[50] and the third annual Conference on Comics at the University of Florida focused on comics and animation.^[51]

Scott McCloud (1993), whose work *Understanding Comics* identified the different styles of art used within comics. While almost all comics art is in some sense abbreviated, and also while every artist who has produced comics work brings their own individual approach to bear, some broader art styles have been identified. Comic strip artists Cliff Sterrett, Frank King and Gus Arriola often used unusual, colorful backgrounds, sometimes veering into abstract art.

The basic styles have been identified as realistic and cartoony, with a huge middle ground for which Fiore (2005) has coined the phrase liberal. Fiore (2005) has also expressed distaste with the terms realistic and cartoony, preferring the terms literal and freestyle, respectively.^[52]

Scott McCloud (1993) has created "The Big Triangle" as a tool for thinking about comics art. He places the realistic representation in the bottom left corner, with iconic representation, or cartoony art, in the bottom right, and a third identifier, abstraction of image, at the apex of the triangle. This allows placement and grouping of artists by triangulation.

- The cartoony style uses comic effects and a variation of line widths for expression. Characters tend to have rounded, simplified anatomy. Noted exponents of this style are Carl Barks and Jeff Smith.
- The realistic style, also referred to as the adventure style is the one developed for use within the adventure strips of the 1930s. They required a less cartoony look, focusing more on realistic anatomy and shapes, and used the illustrations found in pulp magazines as a basis.^[54] This style became the basis of the superhero comic book style, since Joe Shuster and Jerry Siegel originally worked *Superman* up for publication as an adventure strip.

McCloud (1993) also notes that in several traditions, there is a tendency to have the main characters drawn rather simplistic and cartoony, while the backgrounds and environment are depicted realistically. Thus, he argues, the reader easily identifies with the

characters, (as they are similar to one's idea of self), whilst being immersed into a world, that's three-dimensional and textured. Good examples of this phenomenon include Herge's *The Adventures of Tintin* (in his "personal trademark" Ligne claire style), Will Eisner's *Spirit* and Osamu Tezuka's *Buddha*, among many others.

Scott McCloud (1993) states A **comic** (from the Greek *kōmikos* "of or pertaining to comedy" from *kōmos* "revel, komos",^[1] via the Latin *cōmicus*), denotes a hybrid medium having verbal side of its vocabulary tightly tied to its visual side in order to convey narrative or information only, the latter in case of non-fiction comics, seeking synergy by using both visual (non-verbal) and verbal side in interaction. Although some comics are picture-only, pantomime strips, such as *The Little King*, the verbal side usually expand upon the pictures, but sometimes act in counterpoint.^[2] The term derives from the mostly humorous early work in the medium, and came to apply to that form of the medium including those far from comic. The sequential nature of the pictures, and the predominance of pictures over words, distinguishes comics from picture books, although some in comics studies disagree and claim that in fact what differentiates comics from other forms on the continuum from word-only narratives, on one hand, to picture-only narratives, on the other, is social context.^[3]

Comics as a real mass medium started to emerge in the United States in the early 20th century with the newspaper comic strip, where its form began to be standardized (image-driven, speech balloons, etc.), first in Sunday strips and later in daily strips. The combination of words and pictures proved popular and quickly spread throughout the world. Comic strips were soon gathered into cheap booklets and reprint comic books. Original comic books soon followed. Today, comics are found in newspapers, magazines, comic books, graphic novels and on the web. Historically, the form dealt with humorous subject matter, but its scope has expanded to encompass the full range of literary genres. Also see: Comic strip and cartoon. In some circles, comics are still seen as low art, though there are exceptions, such as *Krazy Kat* and *Barnaby*. However, such an elitist "low art/high art" distinction doesn't exist in the French-speaking world (and, to some extent, continental Europe), where the *bandes dessinées* medium as a whole is commonly accepted as "the Ninth Art", is usually dedicated a non-negligible space in bookshops and libraries, and is regularly celebrated in international events such as the Angoulême International Comics Festival. Such distinctions also do not exist in the Japanese manga, the world's largest comics culture. Critical discussions of the form appeared as early as the 1920s, but serious studies were rare until the late 20th century.

Though practitioners may eschew formal traditions, they often use particular forms and conventions to convey narration and speech, or to evoke emotional or sensuous responses. Devices such as speech balloons and boxes are used to indicate dialogue and impart establishing information, while panels, layout, gutters and zip ribbons can help indicate the flow of the story. Comics use of text, ambiguity, symbolism, design, iconography, literary technique, mixed media and stylistic elements of art help build a subtext of meanings. Though **comics** are non-linear structures and can be hard to read sometimes, it is simply presented. However, it depends of the reader's "frame of mind" to read and understand the comic. Different conventions were developed around the globe, from the manga of Japan to the manhua of China and the manhwa of Korea, the comic books of the United States, and the larger hardcover albums in Europe.

2.10 Language

As noted above, two distinct definitions have been used to define comics as an art form: the combination of both word and image; and the placement of images in sequential order. Both definitions are lacking, in that the first excludes any sequence of wordless images; and the second excludes single panel cartoons such as editorial cartoons. The purpose of comics is certainly that of narration, and so that must be an important factor in defining the art form.

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

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

2.11 Comic creation

Comics artists usually sketch a drawing in pencil before going over the drawing in India ink, using either a dip pen or a brush. Artists may also use a light box to create the final image in ink. Some artists, Brian Bolland for example uses computer graphics, with the published work as the first physical appearance of the artwork. By many definitions (including McCloud's, above) the definition of comics extends to digital media such as web comics and the mobile comic.

The nature of the comics work being created determines the number of people who work on its creation, with successful comic strips and comic books being produced through a studio system, in which an artist assembles a team of assistants to help create the work. However, works from independent companies, self-publishers or those of a more personal nature can be produced by a single creator.

Within the comic book industry of the United States, the studio system has come to be the main method of creation. Through its use by the industry, the roles have become heavily codified, and the managing of the studio has become the company's responsibility, with an editor discharging the management duties. The editor assembles a number of creators and oversees the work to publication.

Any number of people can assist in the creation of a comic book in this way, from a plotter, a breakdown artist, a penciller, an inker, a scripter, a letterer and a colorist, with some roles being performed by the same person.

In contrast, a comic strip tends to be the work of a sole creator, usually termed a cartoonist. However, it is not unusual for a cartoonist to employ the studio method, particularly when a strip become successful. Mort Walker employed a studio, while Bill Watterson eschewed the studio method, preferring to create the strip himself. Gag, political and editorial cartoonists tend to work alone as well, though a cartoonist may use assistants.

2.12 Rose Is Rose Comic Strip

Rose Is Rose is a syndicated comic strip, written by Pat Brady since its creation in 1984, and drawn since March 2004 by Don Wimmer. This comic is published every month. The strip revolves around Rose and Jimbo Gumbo, their son Pasquale, and the family cat Peekaboo. Rose and Jimbo are deeply in love with each other, sometimes exchanging love notes or kissing under the stars, and doting fondly on Pasquale.

Rose is Rose is unusual, especially in modern comic strips, in that it has a generally positive and cheerful outlook on life and deals heavily with the emotional states of its characters, especially Rose and Pasquale. Rose and sometimes Jimbo are drawn as little

children to emphasize "inner child" experiences. Rose is sometimes shown leaning against her "let it be" tree when dealing with heavy burdens. The strip also features highly daring "camera angles" and perspectives, often giving the illusion through frames of real motion.

Like *Calvin and Hobbes*, the strip often shows an alternate point of view based on the characters' fantasies. Rose often sees herself as a biker chick when faced with a conflict between selfish desire and social obligations, or when confronted with challenges to her usually mild-mannered personality. On the rare occasions when she and Jimbo are fighting, she usually sees herself locked away as a prisoner in a "dungeon of resentment." Jimbo, who would like his wife to gain weight, sometimes fantasizes about her being plump and round-faced. Pasquale's "dream ship" sequences get much play, as does his relationship with his beloved guardian angel or the bathtub's dreaded drain monster. Even Peekaboo has elaborate fantasies.

From the comic's debut in 1984 until the strip published on 9 August 1991, the character of Pasquale spoke only in a 'phonetic baby talk.' Since then, all of the characters except one have been portrayed as speaking coherent English.

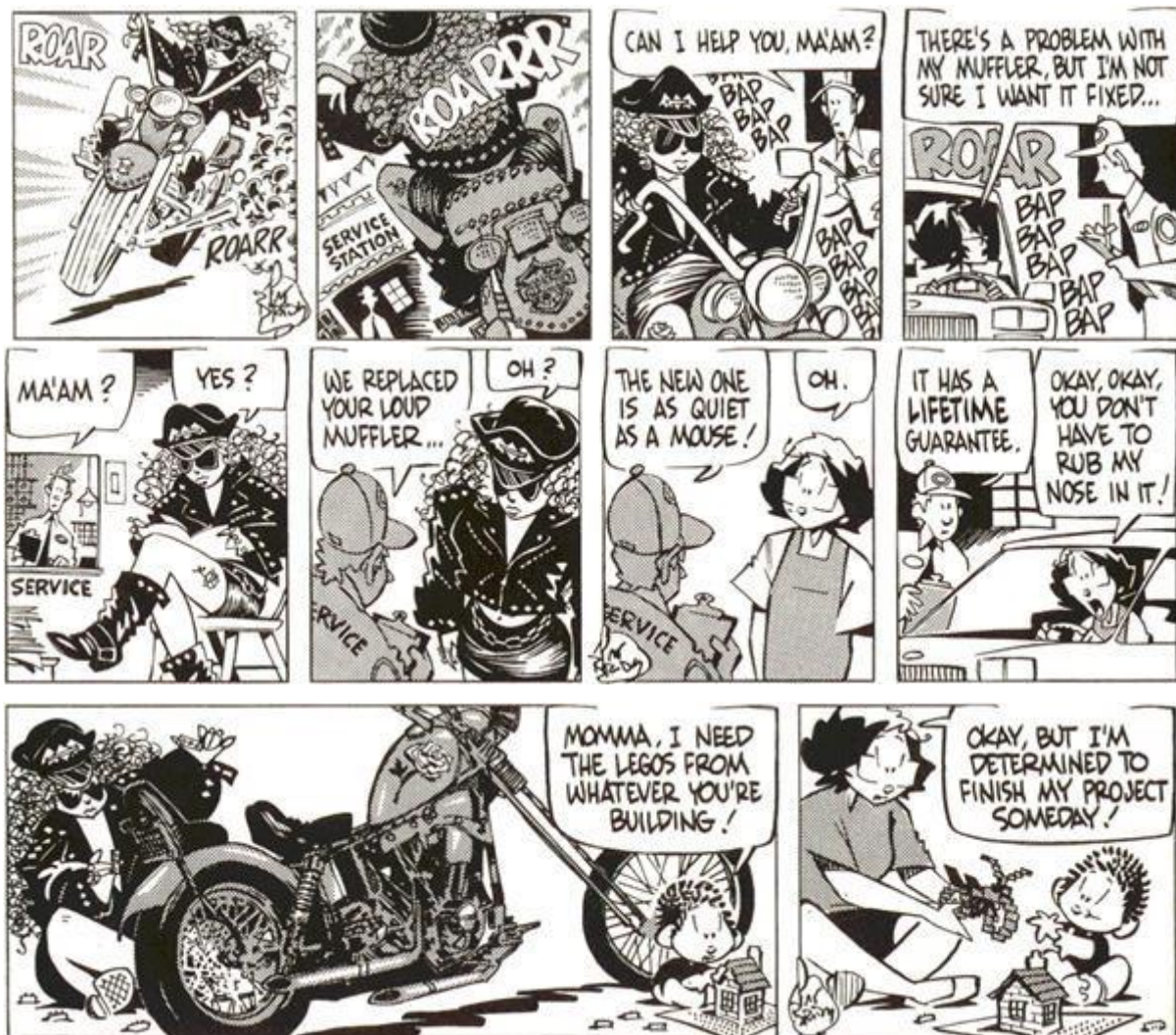
The comic is distributed by United Features Syndicate. As of 2005, Pat Brady has been nominated eight times for a Reuben Award by the National Cartoonists Society for Outstanding Cartoonist of the Year. He won the 2004 award in that category for the first time. The strip has also won the Religious Public Relations Council's Wilbur Award for Editorial Cartoon/Comic Strips.

Rose is rose comic strip is always published every month. It tells different story. It only tells the activity in short periode. The axample of the comic can be lookad at as follows:



Vicki's Bike

What good is being a biker chick if you don't have a bike? Here are a few comics featuring her motorcycle.



Remember the days is writing game that is used to practice past tenses and ways of writing of past time (Sadow, 1982: 88). It is also used to practice chatting and small talk. This game is played in group. The students have to practice writing the past activity by looking at the picture of the comic. This activity can be done well with good picture story. Rose is rose comic strip is one of alternative that can be used by the writer to carry this activity.

The procedure in implementing the game.

1. Presenting the story (rose is rose comic strip)

The teacher has to present the story. It is presented by using rose is rose comic strip.

2. Present Vocabulary

The teacher present the words that appear in the comics.

3. Reinforce grammar and generic structure of narrative

The teacher has to present some relevent tenses related to the story. Include past tenses, contrasts between tenses.

The techer has to present the generic structure of the narrative text. The gneric structure are as follows:

- ORIENTATION

This is the stage where the narrator gives information about the situation of the characters, where they live and what they want.

- COMPLICATION

This is the stage where something unexpected happens or events go wrong for one of the main characters.

- RESOLUTION

This is the stage where the earlier complication is resolved for better or worse.

- REORIENTATION

This is the stage which returns the listeners or readers to the present and provide a kind of summation of the events – rather like the moral at the end of fable. This stage is more common in spoken narrative and is optional.

- CODA

Moral value , something that can be taken from the text positively

4. Ask the class

Ask some questions. They can be the setting, the character, the complication and resolution of the story in the comic. (Write the questions on the whiteboard) Who are the character of the story?

Where does the story take place?

How do the characters solve the problem?. Etc.

5. Devide the class. With a smaaler class it may be possible to do this as a whole class activity. Or, devide the class into groups of about eight. If space permits, allow the class to stand and walk around the room so as to be as realistic as possible. Reming them of the questions on the whiteboard.

6. Give the the narrative prompt

In this game, the students are given various rose is rose comic strips then they have to construct the story base on the comic by using their own word.

Writing Situation:

Everyone has done something that he or she will remember from the story. They have to write by using their own words.

Directions for Writing:

Before the students begin writing. They have to think about the thread of the story they have read. Then the students write the story that they have got. They have to share their story with other in the group.

7. Do the activity. You may join the member of the class as a former teacher.

3. Conclusion

In teaching speaking, the teacher must make sure that students have to master vocabulary, grammar, and pronunciation. In this case, the teacher should prepare the students to master these components. If the students have acquired these, they will be ready to write. Remember the days game is one of the optional strategies in teaching writing. It can be used to make students active in writing the story individually in group. This strategy will give the students enough opportunity in writing with interesting media. In other hand, they can tell the story in their group in turn.

The activity in this strategy gives the students more opportunity. It is proved in the implementation of this game that the game provides the students with enough preparation. The preparation consists of the practice of language components in the initial activity. So the students will be ready write in the process of teaching and learning. This game can also be combined with other media to make it more interesting. The teacher can find some more interesting media to be used with this game. Finally, it is hoped that this strategy will be an optional strategy in teaching speaking especially in writing recount or narrative.

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