# 60th TEFLIN International Conference

## 27-29 AUGUST 2013

## ACHIEVING INTERNATIONAL STANDARDS IN TEACHER EDUCATION

UNIVERSITAS
SISWA BANGSA
INTERNASIONAL

# PROCEEDING

Editors:
Manneke Budiman
Marti Fauziah

# PROCEEDING

Editors:

Manneke Budiman

Marti Fauziah

ISSN 977 2338776 13

## TABLE OF CONTENTS

## EDITORS' NOTES

**A case of junior secondary school in Gerung, West Lombok 10**
*Purni Susanto*

**A case study of multimedia training for EFL teachers 16**
*Paulus Widiatmoko*

**A critique towards UKG as teacher competence test in Indonesia 22**
*Arnis Silvia*

**A model of web-based extensive reading 30**
*Gita Mutiara Hati*

**A tremendous strategy to boost the teaching of Integrated English Course: An approach to reach international standard 36**
*Dwi Fita Heriyawati & Salwa*

**Applying multiple intelligences to build ESP students' reading fluency 42**
*Fransisca Endang Lestariningsih*

**Are we getting too old to dance? Changes in teachers' motivation and teaching methods after years of teaching ESL 50**
*R. Pujo Handoyo*

**Are you a world-class teacher? 56**
*Yasinta Deka Widiatmi*

**Assessment Literacy of English Teachers 62**
*Venny Karolina*

**Assessing students'communicative competence through communicative language testing Assessment Literacy of English Teachers 66**
*Retno Budi Wahyuni & Naniek Kuswardhani*

**Authentic listening materials: Benefits, challenges, and how they can be used for teaching listening 74**
*Hefy Sulistyawati*

**Author's chair in promoting young learners' speaking skills 80**
*Julieta Anne Arbali, Jumirah, NiaKurniawati, Yuniarti*

**Beyond critical thinking in academic writing: A discourse perspective 86**
*Misdi, Nurani Hartini, Dian Farijanti*

**Bilingualism in Indonesian EFL classroom: A case study on teachers' L1 use as one of medium of instructions from students' perspectives 94**
*Fauziatul Husna*

**Blog peer feedback in an EFL writing class 102**
*Deny Efita Nur Rakhmawati*

**Building students' character through "news item text" learning to improve the students' ability in English 110**
*Ratna Nur'aini*

**Capitalizing on the past, shaping the present, framing the future 118**
*Zuliati Rohmah*

**Classroom action research: Enriching students' achievement and creating equitable classroom 128**
*Risqi Ekanti Ayuningtyas Palupi*

**Collaborative in-service training: An effort to help EYL teachers improve their teaching skills 134**
*Kasihani K.E Suyanto*

**Collaborative writing using Google Drive and WhatsApp 138**
*Situjuh Nazara & Pravita Indriati*

**Cooperative learning in EFL classrooms: Why do English teachers need to build effective group processing? 142**
*Dewi Cahyaningrum*

**Critical learning method in writing class: What do learners think about it? 148**
*Karmila Mokoginta, Muktamar Arifin, Rizky Raikhan Renata*

**Curriculum of English language teacher education in expanding circles: English teachers with best teaching skills or the ones who are best-English proficient? 152**
*Susilo*

**Delivering Online Examination in the English Department of Universitas Terbuka 158**
*Johanna B.S. Pantow*

**Designing a lesson plan for teaching English in Natural Science Faculties of Jenderal Soedirman University based on the need analysis 164**
*Dyah Raina Purwaningsih*

**Designing a practical grammar test for junior secondary school students in Indonesia: Designing extracurricular programs to support prospective teachers' professional development 170**
*Arina Shofiya*

**Developing students' comprehension in understanding literary theories through intellectual diary 176**
*M. Yuseano Kardiansyah*

**Developing top-down and bottom-up processes to help students become more effective listeners 180**
*Denok Lestari*

**Does your school visit help you grasp the materials? 188**
*Dwiyani Pratiwi*

**Employing affective and cognitive strategies to improve students' critical thinking in learning process 194**
*Hero Gunawan*

**Empowering teachers of English as a foreign language (EFL) through the integration of technology in EFL instruction 202**
*Karmila Machmud*

**Encouraging students to do reasoning in the teaching of listening 206**
*Kristiandi*

**English language change in education and its dynamism 214**
*Putri Basmalah*

**English Speaking Volunteers (ESV): An alternative program to create English speaking environment in speaking classes 222**
*Laily Nur Affini, Ajeng Setyorini, Siti Nur'Aini*

**English subject for vocational school students:**
**Revitalizing the course through Collective Collaboration Model (CCM) 230**
*Kusni*

**Enhancing EFL students' speaking through film interpretation 240**
*Indah Fajaria*

**Evaluating the students' speaking skill 246**
*Ngadiso*

**Exercising democracy in language assessment 254**
*Ali Mustofa*

**Experiencing poetry: Unlearning and relearning literature**
**to develop reading interests in literary works 260**
*Bachruddin Mustofa*

**Exploring reading strategies to understand texts for English students 268**
*Puspita Sari*

**Extensive reading program: Its impacts on students' vocabulary size**
**and reading comprehension 276**
*Henny Putri Saking Wijaya*

**Facilitation teacher education: Students' experiences, perceptions, and insights 280**
*Danielle Donelson-Sims*

**From observation to video elicitation: Lessons from pre-service teacher supervision 286**
*Iyen Nurlaelawati*

**Gender representation in the visual illustrations of Indonesian high school English textbooks 294**
*Burhanudin Syaifulloh*

**How to teach speaking for university students 304**
*Dewi Kencanawati*

**Implementing international quality standard of translation into translation classroom:**
**Is it possible? 310**
*Romel Noverino*

**Improving teacher's English proficiency in teaching various levels and background 316**
*Ratih Yulianti*

**Initiating moodle implementation at the English Department of Education**
**and Teachers Training Faculty of UNIB 326**
*Eka Novita*

**Introducing English as an International Language (EIL) to pre-service teachers 332**
*Flora Debora Floris*

**Is online reading as effective and meaningful as offline reading? 338**
*Ista Maharsi*

**Jigsaw: A technique to improve students' comprehension in reading skill 346**
*Siti Aimah*

**Learning to research on the internet in the context of English language learning 352**
*Putu Nur Ayomi*

**Making sense the character building in the curriculum framework:**
**Conceptualizing culture as a local wisdom and culture as the product of interaction 360**
*Astri Hapsari*

**Mentoring to connect the training sessions with the classroom lessons 366**
*Ahmad Dzo'ul Milal*

**Modeling teaching in in-service teacher training:**
**An experience from in-service teacher training in Aceh 372**
*Muhsinin*

**More emphasis on students' creative or productive ability in the teaching of poetry 378**
*Peter Angkasa*

**Needs Analysis for Lecturer Training 386**
*Murniati*

**Online community interaction for teacher professional development 390**
*Siti Kustini & Ninit Krisdyawati*

**Panacea for low proficiency learners: combined exposure**
**of Extensive listening and reading through podcasts 394**
*Imroatul Muhsinah*

**Pedagogical content knowledge in higher education in Indonesia 400**
*Fellysia and Herwindy Maria Tedjaatmadja*

**Postgraduate students' problems in reading English materials 408**
*Gita Rahmi and Adila Jefiza*

**Preparation and strategies applied by teachers of math**
**and science in English of bilingual program at elementary school 418**
*Masruddin*

**Preparing higher education teachers to face the international education by using Language accross curriculum (LAC) method 424**
*Desi Tri Cahyaningati*

**Preparing students' English proficiency to face global world:**
**Challenges in the teaching of ESP to students with culturally embedded characteristics 430**
*Titien Indrianti*

**Preparing university students for learning sustainability 438**
*Christianus I Wayan Eka Budiartha*

**Pre-service EFL student teachers' attitudes toward research 444**
*Zaitun, Eka Yuliyanti, Koryati*

**Prevalent teacher questioning tapestry: A case study in a speaking class at a private university 450**
*Marwito Wihadi*

**Proceeding conference paper: Performing quality or hoping popularity 460**
*Nurul Hasanah Fajaria*

**Promising pathways: Lessons for developing**
**and implementing teacher accreditation standards from international experiences 466**
*Abdul Rahman Reijerink*

**Promoting self-study of listening skills for Islamic college students through web 2.0 tools 470**
*Andi Muhammad Yauri & Zaitun Binti Haji Sidin*

**Promoting the use of self-assessment for learning and fair scoring 478**
*Yunias Monika*

**Quantum English: The method to promote student autonomy in Indonesia 486**
*Irfan Dwi Yulianto*

**Raising pre-service English language teachers' cultural awareness through e-portfolios 492**
*Lulus Irawati*

**Reciprocal teaching for improving eleven grade students' reading comprehension achievement 498**
*Testiana Deni Wijayatiningsih*

**Revisiting bilingual education in Timor for achieving international standard and bilingualism for EFL students 506**
*Peggy Jonathans*

**Second-language acquisition and the information age: A survey on how social software has created a new mode of language learning in State University of Malang 514**
*Winda Syafitri*

**Sex differences of students' performance on reading and listening tests of English 524**
*Meilisa Putri Zerlindayanti*

**Student perception of harsh teacher communication in Indonesian classrooms: A model developed with grounded theory 532**
*Brandon Donelson-Sims*

**Student-initiated community building to implement Community Language Learning (CLL): The experiment outside the Classroom 540**
*Septi Riyani*

**Taking into account students learning style differences in teaching: How do the English as foreign language teachers do it? 548**
*Dani Ratrianasari*

**Teacher education program: Bridging the gap between theories and practices 554**
*Irma Windy Astuti & Ista Maharsi*

**Teachers' evaluation tool for improving students' academic achievement 560**
*Chusni Hadiati*

**Teachers' attitudes and authentic materials use in EFL classrooms 566**
*Endar Rachmawaty Linuwih*

**Teachers' beliefs on teaching of basic grammar through formula 33 574**
*Nizamuddin Sadiq*

**Teaching English for young learners in elementary school through classroom observation 580**
*Dwi Astuti Wahyu Nurhayati*

**Testing, Demonstrating, Practicing, and Revising (TDPR): An alternative technique to teach EFL learners' English vowels 588**
*Moedjito*

**The application of Montessori model in teaching reading to very young learners at Singapore National Academy International School 594**
*Hertiki*

**The correlation between language learning strategies and English proficiency of university students 600**
*Ihda Husnayaini*

**The correlation between personality factors and behaviour of teachers' performance to the students' achievements 610**
*Silfi Sanda*

**The effectiveness of interactional feedback types of English speaking class learners 616**
*Mey Damayanti*

**The evaluation of classroom action research articles written by Indonesian academics: A corpus-based study 620**
*Nuryansyah Adijaya & Prayogo Hadi Sulistio*

**The impact of different pronunciations between Filipino and American teachers on primary 2 and secondary 2 students of Merlion International School 626**
*Choiriya*

**The implementation of computer-based learning to improve EFL writing ability of eight grade students at SMP Negeri 4 Kepanjen 632**
*Siti Umasitah*

**The role of Google Translate as a new tool of language learning in Internet base era 638**
*Yadi Kusmayadi*

**The role of out-of-school English literacy activities in promoting students' English literacy at an elementary school in Bandung 646**
*Lilies Setiasih*

**The skills approach in teaching reading: Why and how it works 654**
*Yonathan Winardi*

**The teaching of communicative meaningful grammar 658**
*Istiqlaliah Nurul Hidayati*

**The use of Facebook group facility in poetry class 664**
*Laila Ulsi Qodriani*

**Three-dimensional orientation of TEFL teacher education in the context of meditative thinking 668**
*Huang Xiaoling*

**Using proverbs as a lead-in activity in teaching English as a foreign language 676**
*Adnan Zaid*

**Using readability formulas to evaluate English reading materials 682**
*Ronald Maraden Parlindungan Silalahi*

**Using Task-Based Language Teaching (TBLT) to improve students' mastery of English tenses at the English Education Study Program of Universitas Bengkulu 694**
*Wisma Yunita*

**Utilizing touch screen gadget to deliver quality and inclusive MLE 704**
*Hasan Zainnuri and Muhammad Rohmadi*

**What might future teachers need? 710**
*Ani Purjayanti*

**Angkasa, Peter**
**Maranatha Christian University**
peter_angkasa@yahoo.com

# MORE EMPHASIS ON STUDENTS' CREATIVE OR PRODUCTIVE ABILITY IN THE TEACHING OF POETRY

**Abstract**

This paper focuses on the teaching of poetry, particularly in the English Department. The purpose of teaching *Poetry* in Indonesia is to enable the students to understand Prosody and to be able to appreciate and to analyse poems. Considering that in some universities students will no longer be required to write a thesis, there must be a substitute for the elimination of the obligation to write a thesis. It is suggested that upon graduation, a literary student majoring in poetry, besides having fulfilled the other requirements, should have composed at least 5 poems of his or her own. Although the students' receptive ability should be maintained, the lecturer should emphasize more on their creative or productive abilites.

***Key words:emphasis , poetry teaching, thesis, substitute, receptive ability, creative or productive ability***

## INTRODUCTION

A programme about creativity for children on one of our national television channels on the fifteenth inst has instantly inspired me to write this article. A well-reputed company was in the talk-show with an inspiring slogan: '*WATCHING TV IS SO YESTERDAY - TODAY IS MAKING TV*'.

Whereas a student of architecture, for instance, should design a miniature building, and a computer science student should submit a software product containing a computer programme or a robot, what tangible products must a literary student literally create in order to graduate?

'*Any change in the learning process is functional; it is applicable and reproducible*.' (Syah: 119) The implication is that when a student learns poetry, it is hoped that he will also be able to compose poems. This must be emphasized as the target of a *Poetry* class.

## DISCUSSION

What is usually done in the teaching of poetry in faculty of letters? The lecturer usually emphasizes on the students' receptive ability. The introduction of prosody (the theory of poetry), which includes rhyme, imagery, diction, metre, stanza patterns, poetic types or poetic forms, is the main part. The students are then given the definitions of subject matter, theme, and moral lesson. Appreciation of poetry is usually restricted to identification of poetic devices found in certain poems and theme analysis.

In teaching rhyme, for example, the lecturer at first defines what rhyme is. He or she then usually gives examples of rhymes. Finally, the students are to read a poem silently or aloud and to identify the rhymes they find in it. Appreciation of rhymes of a poem is only an activity for a mini quiz.

After explaining various types of rhymes such as masculine rhyme, feminine rhyme, perfect rhyme or full rhyme, pararhyme or half-rhyme, pseudo-rhyme or eye rhyme, identical rhyme, end rhyme, internal rhyme, et cetera and providing them with some examples of each, a more advanced quiz may be given, namely by telling the students to identify the types of rhymes found in a certain poem. For instance,

*O rose, thou art **sick**!*

*The invisible worm*
*That lies in the* ***night****,*
*In the howling storm,*
*Has* ***found out*** *thy* ***bed***
*Of crimson joy;*
*And his dark secret* ***love***
*Thus* ***thy life*** *destroy.*
(Lewis : 64 – 65)

It is necessary to tell the students to read the poem pronto and encourage them to mention orally, particularly the type of rhyme in line 1 and line 3. It is also necessary to observe whether the students can figure out the eye rhyme that may deceive the eyes in the word **sick** and **night**. Each of them contains the same letter ***i*** but they are pronounced differently. Remember that *Poetry* is taught to students who have passed a pronunciation course in an earlier semester so that they should somehow have mastered the pronunciation of at least 1000 basic English words. The lecturer should also check if the students can detect the internal rhymes in line 5 and in the last line. Another question that is also worth asking is whether line 5 rhymes with the penultimate line or not. If they do not rhyme with each other, is the poem a bad one? The lecturer should tell the students that in poetry rhymes count but he or she must assure them that it is not right to count how many words or lines that one encounters rhyme with one another when one accounts for the literary value of a poem. Here is a comment on the poem from Cecil Day Lewis (1904 - 1972), an outstanding literary critic cum poet of the 'Modern' period: '*No one could call the Blake poem simple. It is more mysterious than the most difficult riddle I have ever been asked. But it sends a most violent feeling through me, like the schock of an electric current, even though I don't understand exactly what it means*'. (Lewis: 65) It is essential to explain that in some poems, the lines are scantily rhymed. In spite of that, the students must now be able to compose at least two rhymes of each type of the various rhymes that have been taught to them so far. It should be part of the basic items in the syllabus that will lead them to gain mastery of writing a poem.

In teaching the students alliteration, assonance, consonance, and dissonance, the lecturer should also emphasize on the creative ability. The students' ability to understand the definitions and to identify those poetic devices would not be enough until they are able to create their own examples.

Imagery, which chiefly includes metaphors, similes, and personification, should also be taught in the poetry class. After telling the students the definition of each and providing them with some well-known examples, the lecturer may tell the students to identify the imagery in the following citation:

*Read o'er the* ***volume*** *of young Paris' face,*
*And find delight writ there with* ***beauty's pen****;*
*Examine every* ***married lineament****,*
*And see how one another lends* ***content****;*
*And what's obscured in this* ***volume*** *lies,*
*Find written in the* ***margent*** *of his eyes.*
*This precious* ***book of love****, this unbound lover,*
*To beautify him, only lacks a* ***cover****.*
(I.iii.75-82)

Again, however, the lecturer should emphasize more on the students' creative or productive ability than the receptive ability.

Other poetic devices such as repetition, onomatopoeia, symbolism, diction, pun, chiasm, parallelism, anaphora, cathaphora, together with their functions, should be included in the teaching of poetry. The lecturer should expound to the students, for instance, that repetition of a word or words in poetry should never be deemed as verbiage since it effectively depicts what the poet wants to emphasize. A poet may also repeat the whole line; he or she may repeat several lines at regular intervals or even the entire stanza as in a refrain in a song.

A rich combination of reiteration, metaphor, simile, personification, diction, caesura, alliteration, and various kinds of internal rhymes and end rhyme can be found in the 'candle light' scene in Shakespeare's 'Macbeth' below. Tell the students to elaborate the poetic devices of this flowery soliloquy prior to providing them with a thorough exegesis.

*She should have died hereafter:*
*There would have been a time for such a word.*
*Tomorrow, and tomorrow, and tomorrow,*
*Creeps in this petty pace from day to day,*
*To the last syllable of recorded time;*
*And all our yesterdays have lighted fools*
*The way to dusty death. Out, out, brief candle!*
*Life's but a walking shadow, a poor player*
*That struts and frets his hour upon the stage,*
*And then is heard no more: it is a tale*
*Told by an ideot, full of sound and fury,*
*Signifying nothing.*
(Lott: 219)

Comprehending a poem and appreciating all the imagery and the other poetic devices in it should by now, however, be deemed only as the rank and file staple diet for the students since the main dish should be the concoction of a poem containing some of the poetic devices that they have acquired in class.

Students are also to be able to master scansion (analysis of metrical pattern in poetry) since metre plays a key role in oral and aural English. However, it is the ability to create lines with particular metrical patterns with a certain number of feet that should be emphasized. It is also necessary for students to be fully acquainted with various types of poetic types or forms, namely the external pattern or shape of a poem like ballad, song lyric, elegy, narrative poem, ode, and sonnet. Nevertheless, it is the ability to create a poem with a certain form that should be emphasized in the teaching of poetry.

Subject matter, theme, and moral lesson are important in the creation of poetry. Subject matter and theme are two quite divergent things. Subject matter is the topic discussed whereas theme is the hub and the nub or the gist of a poem. Subject matter is only one of the ingredients, the raw material; it has a very broad scope. With respect to theme, the poet narrows down the scope of the subject matter; it should usually be stated in a sentence. The subject matter of a poem may be pertinent to God, god, ghost, lift, leaf, love, laughter, nature, beauty, beast, etc. In fact, anything we can name as a thing, whether it is concrete or abstract, tangible or intangible, can be the subject matter of a poem. Tell the students to mention the subject matter of a certain well-known poem and then ask them what its theme is.

When coloured with an apt nuance of theme, poems of every hue are apt to be colour-coordinated. With regard to a particular poem that contains a moral teaching, a poet should be more consciencious, especially when he or she is dealing with vice versus virtue. Albeit a poet has the so-called poetic licence, namely boundless liberty to pervert from syntactic, lexical, and even typographical rules, he should stick to the strict principal principle of poetic

justice, viz wise virtue triumphs over vile vice. It cannot be vice versa; otherwise, a poem with such an absolutely absurd theme must be out of sync, no matter how elaborately embroidered all the other poetic components are. This Concept of Nemesis (i.e. justice is fair) has an eternally and **euphoniously**, not ephemerally, nice niche ensconced in the 'Dagger scene' in Shakespeare's 'Macbeth':

> *But here upon this bank and shoal of time,*
> *We'd jump the life to come. – But, in these cases,*
> *We still have judgement here, that we but teach*
> *Bloody instructions, which, being taught, return*
> *To plague th' inventor: this even-handed justice*
> *Commends th' ingredients of our poisoned chalice*
> *To our own lips'.*
> (I.vii.6-12)

Since theme is the kernel, the central core or the heart of a poem, find out if the students find it fine enough to find the themes of certain refined poems and survey how the themes are conveyed. After the lecturer is convinced that their ability is conclusively convincing, tell the students to think of a subject matter and then ask them to narrow down its scope to make it become the theme of the poem that each of them will develop into a poem. Being well-primed to make poetic blueprints, each student should then promptly proceed with the next leg of the pilgrimage, namely to utilize their ears, their eyes, and their nighs or nares both to construe and to construct their own original poems that may titilate, satiate, saturate, elevate, not annihilate, the starving psychic paunch.

**CONCLUSION**

Now it is my prime time to deduce rather than reduce or abuse what I have duly introduced and adduced earlier. As has been pointed out previously, mastery of the prosody is unquestionably praiseworthy. The ability to identify the rhyme scheme and, in addition, to have possession of sufficient comprehension of scansion also deserves certain appreciation. However, to dedicate to the field of poetry, it is not quite adequate for a delicate graduate of the English department of the faculty of letters to be able to have only those rudimentary skills since all of them, together with the ability to appreciate the imageries and other poetic devices, to state the theme and to analyse how it is revealed only serve like a pretty petty appetizer a la a petite subsistence diet; the substantial prime course to serve in a grand banquet a la carte must be a tangible product in the form of at least five delicious and nutritious poems ready to be nationally or internationally rather than internally released and digested. Such poems should not be such ersatz products of brainless plagiarism; they must instead be such genuine brainchild, brand-new poems that may one day assure a blue chip brandname that may become a braggadocio. Hence, our method of teaching poetry should henceforth be transformed. While the students' receptive capabilty remains essential, the lecturer should also boost their creative or productive proficiency. In other words, how to create poems must be added in the new syllabus in the spirit of spurring our students not only to analyse and to appreciate but also to notch up those skills with poetic creation.

In 'The English Poets', which covers the cream of the whole field of English poetry from Chaucer to T.S. Eliot, Lord David Cecil, an eminent poet cum critic, firmly affirms:

> *'English is a poet's language. It is ideally suited for description or for the expression of emotion. It is flexible, it is varied, it has an enormous vocabulary; able to convey every subtle diverse shade, to*

> *make vivid before the mental eye any picture it wishes to conjure up. Moreover, its very richness helps it to evoke those indefinite moods, those visionary flights of fancy of which so much of the material of poetry is composed. There is no better language in the world for touching the heart and setting the imagination aflame.*' (Cecil: 7)

Granting that English is a starkly starry language for the creation of poetry, the goal of teaching poetry, that is to enable the students to start writing startlingly stately poems, must manifestly be much more smoothly attained. Ironically, however, however suitable this language is for writing poetry, we may be bereft of hope when we perceive the fact that even poetry teachers and lecturers do not seem to have iron mental zest and zeal to write poems in English. My primary suggestion for poetry teachers and lecturers is not to prim but to primp in front of the prime *Mirror on the Wall*. How can we presently complacently exert pleasurable pressure on our present pleasant students to write leisurely when we ourselves are reluctant to write?

In the meanwhile, while addressing his comment or criticism to 'Creative Experiment', a book that discusses writing and the teacher, our erstwhile literary critic, Frank Whitehead, gives a worthwhile and worthy, not wordy or worthless, succinct, wailing annotation: *'Creative writing is a common feature of English lessons today, but how many teachers have themselves attempted it under the same conditions and in response to stimuli similar to those which they use for their pupils in the classroom?*' ( Pendlebury: back cover) Who would disgracefully bear the brutal brunt of such insuperably scrutiny unless we were indigenously indiffrent in indelibly invigorating and indefinitely inculcating an in-depth inditing inclination in our intelligent students?

Whilst our counterparts in other disciplines such as in engineering have created drones, pilotless aircraft, and robots, and vocational high school pupils in Solo have solo accomplished their obligatory task to produce such low-cost cars as *Esemka* (and to complement the compliment completely: very vividly avid Indonesian engineers have eventually even invented evidentally, not accidentally or incidentally, high-tech prototypes of electric cars like *Mobira* and *Tucuxi*, in lieu of solely soullessly assembling a type of stereotype of cars), are we then still entitled to plume ourselves on our vintage vantage and advantage as seasoned, not seasonal, literary teachers and claim to be the literally literate literati when we just stay stationary (although we have more than sufficient stationary stationery) without any lust for the creation of even a single archetypal, lustruously lusty, or lush and lusciously plump poem?

This paper is conspicuously not a researcher's recherche research. Still, its stylistic style instills a poetic proem, a stylistic stile to stimulate poetic style, not a stilted style or a stiff stuff to stifle an artist's aesthetic artistry.

May the subsequent poetic piece also entirely enchant, enhance, entertain, ennoble, enlighten, enliven encourage, and entirely ensure, rather than encumber, enfeeble, ensnare, entangle, enslave, and entomb our students' and fellow lecturers' spirit to write:

**WRITE, WRITE, AND WRITE**

When thou have nothing to bite
When thou will nowhere ride
Just write, write and write
No writhe, no writhe, no writhe
No maliciously tricky or trickery rites
But use thy rightful right

Show that thou art bright
Reveal thy insight
Find freedom to write
    Do not try to write tripe
    Do not ever cite trite
    But bring out light and delight
Even if thou art not a learned knight
It's alright. It is all right.
Thou may as well try to be a poet or a playwright
(Angkasa:127)

**BIBLIOGRAPHY**

Angkasa, Peter (2013), *Romantic Love? Poetic Pieces for Enjoyment And Appreciation*, Yogyakarta, J & J Learning
Alexander, Peter, (1994), *The Complete Works of William Shakespeare*, London: Diamond Books.
Cecil, Lord David, (1977), *The English Poets*. London: Adprint Limited London.
Ingledew, John (ed.), (1982), *Romeo and Juliet*. London:Longman.
Lott, Bernard (ed.), (1971),*Macbeth*. London: Longman Green and Co. Ltd.
O'Donnel, (1966), *Feet on the Ground*. London: Blackie & Son Ltd.
Pendlebury, B.J, (1971), *The Art of the Rhyme*, London: Chatto & Windus Ltd.
Syah, Muhibbin, (2005), *Psikologi Belajar*, Jakarta: PT RajaGrafindo Persada.
Thornley, G.C, (1970), *An Outline of English Literature*. London: Longman