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Improving Creative Writing Ability through Multi-strategy Learning

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ABSTRACT

Creative writing is working with imagination that mostly exists from self excitement and is created using aesthetic feeling to give pleasure to readers. It is an expression of someone's mind that is translated into text. The expression could be a feeling, a personal experience, testimonies or pure imagination. It differ from writing essay as creative writing starts from a personal interest jotted down into a product of writing in the form of poetry, fiction, or drama. To begin to write, one might utilizes sources from her/his knowledge. It could be from reading hundreds of different books, going to the beach, being part of a campaign, talking with friends, or even sitting alone in a quiet place. A creative writer usually has a sensitive feeling and is able to catch ideas that are 'buzzing around' her/him. Maybury (Percy:1981) expressed that creative writing is concerned with encouraging students to use fully what they have within themselves: ideas, impressions, feelings, hope, their imagination, and such language as they can command. It is an attempt to get at the nine-tenth of the iceberg of a their mind that is not often used. Learning creative writing can be enjoyable if teachers provide the materials which are suitable with students needs and interests. By all means, teachers who teach creative writing should be creative themselves. As Katz (2006) mentioned, 'teaching creative writing like anything else is a matter of inspiring and delighting. Teachers are communicators, and enthusiasm is a famously communicable condition. We need to be inspired and delighted as so to infect the students. There are some benefits for students in learning creative writing. Besides getting used to expelling their personal expression, they also become more aware of creating the language itself. Gradually they can develop their writing to be more communicative. A teacher of creative writing is supposed to have multiple learning strategies that can be implemented into the teaching learning process. Learning to write a creative writing is fun if a teacher provides students with the space to let them write what they want to without being worried about creating bad writing products. Students creativity to write will flow as a river when teachers do not restrict to students with too many rules for creating good writings. This present research is concerned with how to build students creativity. There are four steps of learning writing during the period of two semesters. The first step of learning is by giving the student respondents the theory of writing prior to writing their first short story. The second step is giving them short stories followed by writing new story. The third step is by sending them to a theatre to watch the movie after which they write a story with a theme. The last step is by providing students a real enviroment outside the class when they feel the breeze, hear the sounds of wind, people talking when passing by, and the singing of birds, etc prior to trying a more free style of writing. By using these steps the researcher wanted to learn how embodied approaches to teaching contribute to creativity in student narrative.

Keywords: Creative writing, creativity, fiction, short stories

INTRODUCTION

Creative writing is writing with imagination. Creative writing comes out of personal pleasure in creating a work using the pulchritude of personal feeling in order to please the readers. Creative writing is expressions of the soul translated into words and poured into writing. Expressions born from creative writing are feelings, personal experiences, and pure fictional works produced by imaginary thinking. It differs from essay writing, in that creative writing is initiated by personal interest in creating a work in the form of poetry, fiction, or drama.

According to Stegner (2002):

Creative writing means imaginative writing, writing as an art. Readers do not seek information, but pleasure. Creative writing is produced as an aesthetic experience, it offers an imaginative recreation, or reflection, or imitation of actions, thoughts, and feelings. Whether it takes the form of a poem, a short story, or an essay, it is sure to involve some element of wonder, discovery or personal involvement in the result.

A writer does not accept life as it is but understands and gives response to it. He/She digs into life, finds something valuable, and makes it a source of inspiration. A writer is a person who lives his/her life creatively. Creative writing starts from sense (feeling). Without sense one will not be able to create an imaginary work which can invite the readers to hear, feel, and see what is written. Research that I made (2002), showed that inspiration for fiction writing can be obtained from various sources such as, having a walk, finding new phenomenon in social life of the community, reconstructing past experiences, imaginings, hope and delusion, or by imagining what other experiences, and intentionally looking for ideas through pure imagination.

Tredinnick (2006) confirmed these ideas where he said that:

Writing is the art of making an utterance perfectly natural through the perfectly unnatural process of making every word and phrase to enhance ideas, cutting here and adding there, until it is, just so. It is contrived spontaneity. What the writer wants is something just like speech only more compressed, more melodic, more economical, more balanced, and more precise. Hence, the teaching of creative writing should focus on the learning process, where students take free writing, prewriting, drafting, revising, editing, and publishing stages.

Focusing more on creative writing, Perci (1981:16) stated that;

The creative process begins by focusing attention on a problem, idea, feeling, or scene. When this happens, the senses respond and feed the individual a variety of information, which often leads to a brainstorming process, with a flow of mental pictures and thoughts rapidly coming into view. This provides the individual with a potpourri of information. This process must be allowed to flow freely with no discussion, evaluation, or in-depth look at each item or thought. Later thoughts can be looked at, explored, and separated so one idea can be developed as expansively as desired.

This paper reports on the creative writing learning process of students in the English Literature Program, of the Faculty of Arts and Letters, at Pasundan University in Bandung. In 'Reading-Writing Connections' and 'Imaginative Writing' courses, students learn how to write creatively, hone affective feeling, sharpen imagination, and to pour that imagination into a fictional work. However, of the number of students enrolling each year, research showed that only a few can improve their imagination. Learning creative writing tends to be difficult for students, especially for students in the first semester.

Students' lack of enthusiasm for learning creative writing can be seen from their attendance reports. Based on the eleven years of teaching experience, the researcher has found that a lot of students know little about how to write, how to arrange words, and how to start a writing. Hence, when a writing assignment is given, many students choose to skip classes because they are unable to finish the assignment at the given time. Another problem making learning creative writing difficult is students' low reading interest, especially in reading literature. These conditions make the development of students' imagination difficult.

This research is aim at finding ways to cultivate students' creative writing ability. The eleven-year observation reveals that students lacked creativity and were not eager to follow the writing course. The observation also reveals that students are unable to develop their imagination optimally, cannot arrange words properly, are reluctant to do reading and writing, are less creative, cannot learn to write independently as autonomous learners, and are prone to plagiarism practices.

Triggered by the possible impacts of the cases mentioned above, this research focused on the development of creativity and fiction writing ability through numbers of methods. These methods

are used to encourage students' enthusiasm, improve students' ability to create and develop story lines to guide students to be independent authors, and teach them to avoid plagiarism.

This research was undertaken to initiate the development of a new concept of fiction writing learning by introducing several stages of learning. The stages of learning given to the respondents are strategies expected to enhance their creativity in fiction writing. The stages can be conducted separately or sequentially. This stage concept has renewed the teaching strategy commonly used in the classroom. It is hoped that this new concept can be applied not only to writing course but also to the teaching strategies of other courses.

CREATIVE WRITING TEACHING IN UNIVERSITY

Creative writing learning in university is an academic term referring to a writing process involving imagination and invention, both in form and content. As put forward by DeMaria (1985: 157): Creative writing is a term that has taken hold in academic circles. It has become part of the jargon of education. In college catalogues we will find creative writing courses and degree programs in creative writing. It does not mean good writing as opposed to bad writing. It means writing that involves the imagination and invention, in form and content. It includes the full range of fictional writing, poetry, and drama.

Creative writing is a process of making something—which is a work—new and different from other writings. Sebranek (2001: 56) considers creative writing a process of inventing, the process of making something new and different, something made-up. It also has solid roots in the real-world experiences and memories of the writer blending together fact and fiction. He emphasized that in a writing process, there is an attempt to discover something new based on the experiences and memories of authors which are then poured into a fictional writing.

Stegner (2002: 100) explained that: Creative writing means imaginative writing, writing as an art, what the French call *belles lettres*. It has nothing to do with information or the more routine forms of communication, though it uses many of the same skills.

Christensen, Linda, Ed., et al. (1982: 8) explain that:

Creative writing is an art, the art of thinking, feeling and appreciating the magic of words and ideas. Like the teaching of an art, the primary goal of the teacher is to nurture, challenge, and encourage the development of the talent of each individual. It is through creative writing that children reveal and find their inner selves, their talents, ideas, hopes, and goals.

In reality, any writing is proof of a writer's creativity in using language. However, creative writing as discussed in this paper refers to writing beyond ordinary writing. Creative writing is an extraordinary writing that can trigger the imagination, inspiration, and critical thought of its readers. Imagination can disturb, cradle, stimulate, toss, fly, flow, and even churn feelings (Pranoto: 2011:9).

This powerful psychological impact is what readers of fictional work feel; something which less likely to happen when people read non-fictional work such as opinions, news, or academic writings. Although fiction writing tends to be a personal creative work, which tends to vary from one author to another, literature experts have identified the patterns commonly found in fiction writing.

Creative writing can help students to develop the ability to use language as a tool to express words through verbal and non-verbal communication. Learning about creative writing will be more enjoyable if teachers facilitate students with interesting and fun materials. Hence, creative writing teachers should have high creativity. Katz (2006: 25), based on his personal experience as a teacher of creative writing, states that:

'Teaching creative writing like anything else is a matter of inspiring and delighting. Teachers are communicators, and enthusiasm is the ideal communicable condition. We need to be inspired and delighted so as to infect the students. Before going in to teach creative writing class, or even maybe the night before, I'll read something that moves me, personally. It's not important what genre I read, I don't consider 'relevance'. It might be a poem, or a short story or an article by an author who ignites me somehow. If not with joy then indignation'.

According to Katz (2006: 25), creative writing teachers have to meet a number of requirements. They have to be (1) inspirators, (2) illuminators, (3) communicators, and (4) people full of

enthusiasm. Creative writing teachers should share their interest in writing with students; so that students can be highly motivated to write.

There are several opinions conveyed by some students regarding creative writing (Light, 2002: 264), for example:

“Creative writing is much freer sort of writing (than essay writing). Something that stems from your own ideas, your own experience, or what you experience in life” (Sarah).

“I’ve got a free hand with creative writing. I make it do what I want to do. I’m not, restricted. Everybody has a certain level of experience that you can make into something” (Delora).

“Creative writing is kind of like mind freeing, freeing your imagination, creating empty spaces which then get filled up with something absolutely new and you don’t know when the hell it’s come from, right. And an essay is sort of shoving a lot of noise in your head and wanting to scream” (Leila).

“Creative writing is more personal experience to me, so you know, it would be layers of feeling that you don’t do in an essay” (Vicky).

“I’m far more emotionally engaged with writing fiction. It feels more exposed. With the subject matter I feel less restricted in creative writing” (Paul).

“I can do what I want, more freedom but also...because it’s just a different form. In essay writing you’re picking up comments that other people have made. You’ve got to be very accurate with quotes” (Colin).

“Creative writing has a higher ability to make people understand why people act and feel in a certain way because it’s not restrained by fact” (Austin).

“Essays have to include more reading, comments about other people, when creative writing is your own writing. It’s from you” (Michael).

There are four stages of learning that can trigger students to write something different from others. The stages are as follows:

1. In this learning process, some theories of writing such as how to make descriptive sentences, narrations, argumentations, and expositions are introduced to the respondents. In addition, the respondents are taught how to write correctly using appropriate and grammatically correct Indonesian.

2. The next learning process is reading a short story. In this learning process, the respondents are asked to read a short story entitled "*Babi (Pigs)*" (Putu Wijaya: 2005). After a discussion in class, the respondents are asked to write a short story based on their own imagination.

3. In the subsequent learning process, the respondents are asked to watch a movie entitled 'The Last Exorcism' in a cinema, and then they are asked to write a short story based on how they felt after watching the movie.

4. Furthermore, the respondents are brought to learn outside the class (outdoor learning). Learning is conducted in a park located in the area of Pasundan University and The Indonesian University of Education. In this outdoor learning, the respondents are motivated to develop and unleash their imagination with regard to objects in their vicinity such as buildings, trees, people, animals, insects, etc. At the end of the lesson, they are asked to produce works in the form of collaborative and group poems, and then they are given a short story writing task.

This research included 38 students taking the 'Imaginative Writing' course as the respondents. Qualitative approach was employed in this research. Case study method was utilized to analyze 2010 batch students majoring in English Literature in Faculty of Arts and Letters of Pasundan University. This research focused on improving the fiction writing skills of students through a number of ways designed to encourage students' enthusiasm.

Four Fiction Writing Learning Strategies

This research conducted four fiction writing learning strategies with four stimuli, namely, learning to write from theories, learning to write by using reading interest as stimulus, learning to write by using movie media as stimulation, and learning to write by bringing natural ambience into the learning process.

Stimulus 1: Learning to write from theories

In this strategy, the respondents were taught writing theories which started from learning to write a narration, an exposition, and an argumentation, and included the mechanics of writing. After learning the theories, the respondents were asked to write a fictional story based on their experiences of learning to write in the class. The results of questionnaires distributed to students revealed that: 79% of respondents stated that the theories of writing given in the class improved their understanding of writing and reminded them of the theories which were not learned in depth during senior high school. The remaining 21% stated that they were bored with the repetitive theoretical explanations since they had learned them in senior high school.

Stimulus 2: Learning to write by using reading interest as stimulus

In this strategy, the respondents were asked to read a short story. The selected story was entitled "Babi (Pigs)" (Wijaya: 2005) taken from the short story collection, "Gres", which contains 17 stories. The research revealed that 98% of respondent was inspired to write after reading the story and only 2% of respondent was not inspired.

Stimulus 3: Learning to write by using audio-visual help, conducted by watching a movie entitled "The Last Exorcism".

In this strategy, the respondents were asked to watch the movie before they wrote. By watching the movie, it was hoped that their creativity would emerge as the result of and their imagination being unleash. "The Last Exorcism" was selected since it portrays a lot of scenes that can trigger imagination. Almost all of the characters have strange and stark behaviors; therefore the audiences have to figure out what and who the characters are exactly. The movie is full of tension from the beginning until the end, yet there are some humorour scenes. The movie ends with the tragic loud

screams of the victims murdered by a religious cult. The research revealed that 49% of respondents was inspired to write after watching the movie and 51% of respondents mentioned that they were not inspired.

Stimulus 4: Learning to write by bringing natural ambiance

In this stimulus, the respondents were brought into the open. It was expected that nature would inspire the respondents to write a fictional work. The sounds of birds singing, the rustling of banyan leaves by the wind, and the fragrances of shrubs and grasses are natural stimuli of the experience before they write. From the questionnaires distributed, the following findings were obtained: 97.4% respondents stated that they preferred learning in the open to learning in the classroom, while 2.6% respondents stated that they preferred learning in the classroom to learning in the open because they could sit comfortably in a chair. In this stimulus, the extent of the respondents' creativity in creating a fictional work was observed. The respondents' activity during the learning process was the creation of collaborative and group poems based on the words written by other groups.

PORTFOLIO ASSESSMENT ON FICTION

The materials used in this research were four fictional short stories written by the respondents. The four fictional works are the learning outcomes of the four writing learning strategies practiced by the respondents for one semester. The data was analyzed based on the efforts made by the students after getting several stimuli during one semester of the writing course.

Assessing a fictional work is not an easy task since it involves feelings, personal emotions, and figment of the imaginations. A fictional work contains a distinctive personal impression which cannot be generalized. Assessing a fictional work is feeling how the story moves from one plot to another, how to merge oneself to be part of the story and characters. Assessing a fictional work is like judging the feeling itself.

In spite of the difficulty, Tredinnick (2006: 163) has proposed a solution to the problem encountered when assessing a fictional writing and telling how good a story is.

Tredinnick explains that good stories have the following criteria

- the story as a flowing, moving, and enjoyable idea.
- Its sound it like comes from someone and from somewhere
- It has the plot that makes the reader go somewhere with someone while feeling the vivid moments
- When talking about a place, it is an exploring of the landscape, talking about the ecology, atmosphere, weather, society, culture, politics, local trees, rivers, local winds, etc.
- Animating the story with images from the real world; animating it with colors, sounds, light, emotion, and figurative language.
- In reading the story, the readers feel like they are listening to music, they can feel the beat, the lyric, the plucking of guitar strings.
- It includes none compliance to a set of rules or licenciapoetica
- In creating and elaborating the characters, it is like creating them from inside their clothes; from their skins, bones, mind, and memories. In the story, their inner life is mentioned including their childhood experiences and sensory memories, etc. In reading, readers are put in the position whereby they are facing and communicating with real people and experiences in that they become one with the story.
- There is at least one conflict in the story
- Smoothly shifting points of view.

A good writing is like melody lilting in the readers' ears, making the readers feel as if they can hear strings of a guitar being played. A good writing has at least one conflict moving gently from one point to another. A good writer with a good writing depicts the characters from the depths of his heart and in details from the top of the hair to the tips of the toe. By referring to Tredinnick

(2006), Derewianka (1990), and Lilian (2012), the researcher divided and analyzed the data into two categories. Category A was “What is written” and category B was “How to write”.

A good writing

A writing is categorized as a good writing (Lilian, 2012:58) if it consists of a narrative telling the story of something fictional having limitations in the development of its elements and having a sole effect instead of a complex effect. The Prose-Fiction Appreciation and Learning guide book, Lilis (2012: 32) explains that the structures of a story are elements in the form of theme, character and characterization, plot and storyline, settings, viewpoints, and style of language. As a complete structure, each element must constitute a coherent unity.

According to Tredinnick (2006: 163), a good writing should have two components, namely flowing story ideas and plots which can bring readers to a particular place and enable them to explore the place along with its atmosphere, including trees, weather, culture, river, and even gusts of wind.

A good writing enlivens a story with color, sound, light, emotion through its style of language. Because a good writing brings readers to the ambiance where there is music playing and makes readers feel as if they are listening to melodious instruments and beats of music. A good writing also creates the characters portrayed in details, including their skin and outfits.

This research aims at describing the method to develop students’ writing and the extent to which the development is depicted in students’ work. This research collected four types of data, namely 40 short stories, questionnaire results, interview transcriptions, and journals written by the respondents. Based on the analysis, the findings are as follows:

The role of writing theories

#1. Writing theories helps the students with poor writing skill. As for the students with fair writing skill, theories are considered arid and limit their creativity.

2. Learning writing theories in university is just a repetition of high school lessons for the students with fair writing skill, but for the students with poor writing skill, learning about writing theories in university helps them to remember what they have should learned in senior high school.

Stimulation

#3.The stimuli triggering the students' inspiration the most are learning to write by using reading interest and audio-visual movie. By reading other people's works, students are stimulated to emulate good story line, plot, theme, conflict, and the language styles used by other authors. Moreover, the stimulus in the form of watching a movie encourages the students to make a similar plot to the movie watched.

Reading-Writing Connections

4. By reading other people's work, the students feel helped to express the story they want to write. Other people's works help students to understand how a story should be created, how sentences are arranged, and how the plot flows.

Inspiration

#5. Inspiration comes when reading other people's works and watching movies, learning in the open, eventhough inspirations can be dispersed due to various sounds, voices heard and noise of passing vehicles, whereby inspiration seeking in the open becomes not well-focused.

Based on the findings above, the recommendations that can be given are as follows:

#1.Writing interest and habits should be cultivated as early as possible at school through more writing practices instead of memorizing theories of writing.

#2.A writing courses in university should be designed based on a need analysis depicting students' level of readiness before the course starts.

#3.Writing course should not be limited to activities in the classroom. Outside classroom activities with various stimuli whh help students to get inspiration should also be conducted.

#4. A number of fictions, quality short stories and novels qualified should be provided to serve as writing models for students.

#5. Further research focusing on other genres such as expository, descriptive, argumentative, and narrative texts should be conducted.

CONCLUSIONS

This case study portrays the writing learning process of the second semester students in one class of the English Literature program of a university in Bandung. The researcher as the main author has taught the students for one semester by using four types of stimuli, namely (1) giving lectures of writing theories, (2) reading short stories in class, (3) watching a movie in a cinema, and (4) having a class outside the classroom (learning in the open). The four ways of stimuli were utilized to encourage students to write. Based on this case study, the conclusions that can be drawn are as follows:

1. The language mastery of high school graduates in general is still insufficient and not enough to establish a strong foundation for the development of creative writing. The conclusion is drawn from students' responses when they were asked to explain narrative, descriptive, argumentative, and exposition texts. Most of the students could not mention and explain types of text. Some of the students could mention and explain types of texts, but they could not write examples of sentence for each type of text.
2. Writing creativity is the ability to use language in written form, creating a writing which demonstrates novelty, innovation, effort, and personal signature. The language itself contains a linguistic potential which can be used to work on a literary work. Ideally, language teaching should change someone.
3. Fiction as a literary work is a writing genre different from other genres in several respects. Fiction is an author-subjective article, in which an author has the freedom to use any style of language in telling something. However, there are some conventions on fictional writing which should be followed by any author. Due to the significant role of subjectivity in fiction writing, fiction writing practice is germane to building writing creativity.

4. Everyone has the potential to write, but the potential must be encouraged by a variety of stimuli, the effects which vary distinctively from one person to another. Stimuli in the forms of explaining theories, reading stories in class, watching movies in a cinema, and learning outside the class (outdoor learning) have encouraged the students' writing potential in various levels.

A particular design may be suitable for one person, but may not be suitable for another person. Hence, generalizations cannot be drawn.

In particular, qualified writers tend to have the following characteristics:

- The four stimuli mentioned above inspire a writer to write, and his works are relatively in the same good level.
- Since elementary level of education, writers should be exposed to literary works, such as Bobo Children magazine usually read by parents.
- In writing a fiction, writers dare to create uncommon characters and plots, and give the story a bold title.

RECOMMENDATIONS

Research should follow a particular paradigm. Each paradigm has its strengths and weaknesses. By taking into account the strengths and weaknesses of the research conducted, a number of suggestions can be proposed to the parties related to creative writing courses in university. The following are recommendations proposed based on this research.

1. Creative writing lecturers are recommended -if possible- to share and discuss their own articles in class. Sharing personal experiences of creative writing process tends to encourage students enthusiasm more effectively than giving a lecture of writing theories. Moreover, sharing personal experience can build students' trust in the lecturers since students will tend to feel that they learn directly from authors.

2. Writers of creative writing course teaching materials and curriculum developers in tertiary level of education should provide various learning resources such as a broad selections of references. New writers should be introduced to plethora of works which can be used as models.

3. This research does not measure the difference and significance of the four stimuli within final work of students. Hence, it is recommended that further research in this field employs experimental methods to examine the subject.

After completing this research, it has become apparent that we need to move with the time and capabilities of milenial students. In that they are well-versed with digital technology and can further their creativity by utilizing application such as story birds.

Story birds application enable students to plot or map a story using pictures which they can then interpret into their own words to form a cohesive of writing.***

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