

**THE ABILITY OF STUDENTS IN UNDERSTANDING VOCABULARY
THROUGH CREATIVE STORYTELLING**

THESIS



Submitted by:

AWLYA SHOUQEY

Students of Department of English Language Education

Reg No : 231121315

THE FACULTY OF EDUCATION AND TEACHER TRAINING

AR-RANIRY STATE ISLAMIC UNIVERSITY

DARUSSALAM – BANDA ACEH

2018

THESIS

Submitted to Faculty of Education and Teacher Training
At-Raniry State Islamic University Darussalam Banda Aceh
in Partial Fulfillment of the Requirements for Sarjana Degree (S-1)
On Teacher Education

By:

AWLYA SHOUQEY

Student of Faculty of Education Teacher Training
Department of English Language Education
Reg. No. 231121315

Approved by:

Main Supervisor,


(Dr. Swarwan Ahmad, M. MS)

Co-Supervisor,


(Nidawati S. Ag, M. Ag)

It has been defended in *Sidang Munagasyah* in front of the council of Examiners
for Working Paper and has been accepted in Partial Fulfillment of the
Requirements for Sarjana Degree (S-1) on Teacher Education

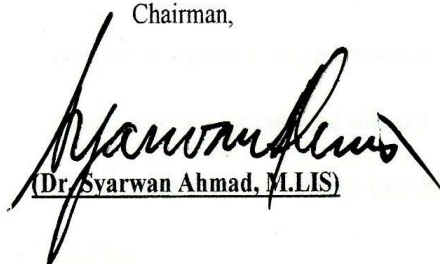
On:

Juny 9th, 2018

Saturday, _____
Syawal 25th, 1439

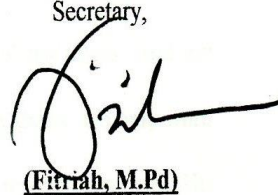
Darussalam, Banda Aceh

Chairman,



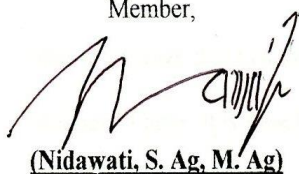
(Dr. Syarwan Ahmad, M.LIS)

Secretary,



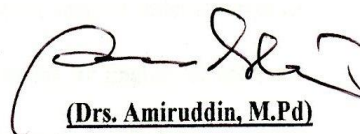
(Fitriah, M.Pd)

Member,



(Nidawati, S. Ag, M. Ag)

Member,



(Drs. Amiruddin, M.Pd)

Certified by

✓ The Dean of Faculty of Education and Teacher Training ✓
Ar-Raniry State Islamic University



Dr. Mujiburrahman, M.Ag
NIP. 197109082001121001

ACKNOWLEDGMENT

All praises be to Allah, the lord of universe. Peace and prayer be upon our Prophet Muhammad, who has brought us from the age of darkness to the uplift. I would like to express my gratitude and appreciation to my thesis supervisors; Dr. Syarwan Ahmad M.LIS and Mrs. Nidawati M.Ag for the contribution throughout my thesis with careness, patience and advices. This thesis would not have been completed without their contribution.

Then I would like to express my gratitude and appreciation to my parents, Hamdani and Nurhayati, for their support, attention and material contribution through the progress of the completion of my thesis. And my special gratitude for everyone who was involved in my thesis, the only word that I could only say is may God bless you and reward you with His kindness.

Finally, I realize that this thesis need contructive ideas in order to cover its weakness. I hope it is a useful resource of learning for English lecturers and for English Education Department of UIN Ar-Raniry Banda Aceh.

Banda Aceh, July 18th 2018

Awlya Shouqey

TABLE OF CONTENTS

ACKNOWLEDGMENT.....	i
LIST OF CONTENTS	ii
LIST OF TABLES	v
LIST OF APPENDICES.....	vi
DECLARATION OF ORIGINALITY	vii
ABSTRACT	viii

CHAPTER I :

INTRODUCTION.....	1
A. Background of the Study.....	1
B. Research Question.....	4
C. The Aim of The Study.....	5
D. Significance of the Study.....	5
E. Terminology.....	5

CHAPTER II : LITERATURE

REVIEW.....	10
A. Vocabulary.....	10

1. Definiton of	
Vocabulary.....	10
B. Creative Storytelling.....	21
1. Definition.....	21
2. The Historical Project.....	23
3. Creative Storytelling For Educational Setting.....	25
4. The Goal and Resolution of Creative Storytelling	
Media.....	28
5. The Benefit and Disadvantages of Creative Storytelling	
Media.....	33
CHAPTER III : RESEARCH METHODOLOGY.....	36
A. Research Design.....	36
B. Research Location.....	37
C. Population and Sample.....	38
D. Procedure of Research.....	40
E. Technique of Data Analysis.....	44
CHAPTER IV : DATA ANALYSIS.....	49
A. The Description of Data.....	49
B. The Analysis of Test.....	49
C. Analysis of Questionnaire.....	61
D. Discussion.....	65
CHAPTER V : CONCLUSION AND	
SUGGESTION.....	67

A. Conclusion.....	67
B. Suggestion.....	67

REFERENCE

APPENDICES

AUTO BIOGRAPY

LIST OF TABLE

Table 3.1 Active Students at English Department of UIN Ar-Raniry.....	25
Table 3.2 Scoring Guide for Vocabulary Assessment.....	28
Table 3.3 Distribution Table	31
Table 4.1 Table of Pre-test and Post-test Scores.....	34
Table 4.2 Frequency Distribution of Pretest Score.....	37
Table 4.3 Frequency Distribution of Post-test Score.....	39
Table 4.4 The Determining of Score D and M_D.....	42
Table 4.5 Students' perception on Creative Storytelling.	46

LIST OF APPENDICES

- Appendix 1 : Appointment Letter of Supervisor
- Appendix 2 : Recommendation letter for conducting research in
Faculty of Tarbiyah and Teacher Training UIN Ar-
Raniry
- Appendix 3 : Instrument
- Appendix 4 : Pre-test and Post-test
- Appendix 5 : The Sample of Pre-test and post-test
- Appendix 6 : Photographs of Teaching Experimental
- Appendix 7 : Autobiography

SURAT PERNYATAAN

Saya yang bertandatangan di bawah ini:

Nama : Awlya Shouqey

NIM : 231121315

Tempat/Tgl lahir : Banda Aceh, 3 Februari 1993

Alamat : Jl. T Nyak Arief, Lamnyong Banda Aceh

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul **“The Ability of Students In Understanding Vocabulary Through Creative Storytelling”** adalah benar-benar karya asli saya, kecuali lampiran yang disebutkan sumbernya.

Apabila terdapat kesalahan dan kekeliruan di dalamnya, sepenuhnya menjadi tanggung jawab saya.

Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 18 Juni 2018

Saya yang membuat surat pernyataan,

Awlya Shouqey

ABSTRACT

This research entitled “The Ability of Student In Understanding Vocabulary Through Creative Storytelling”. In learning and mastering English, students need to understand many vocabulary to build their language. The aim of this research was to observe student ability in understanding vocabulary through Creative Storytelling. The sample of this study was 21 students of English Departement student of UIN Ar-Raniry. To conduct the research, the researcher did experimental study. In collecting the data, the researcher used pre-test and post-test to measure student achievement. The result of the research shows that there was an increasing in student’s score. The mean score of pre-test was 50, and the post-test was 75.5. The score proved that the mean scores of post-test were higher than pre-test. It means that mean value increase to 66%. This also indicated that there is the ability of students in understanding vocabulary through creative storytelling.

CHAPTER I

INTRODUCTION

A. Background of Study

English language, in this global era, has become a significant instrument for communication and technology. The language has really become a prospective need for every citizen across the countries and around the world. Dealing with the development of science, technology and broad communication and information, people setup their time and energy to learn and understand English. Essentially, knowing how to be able to use the language, everyone has focused deeply on understanding the vocabulary. Hatch & Brown (1995) stated “Vocabulary refers to a list or set of words for a particular language or a list or a set of words that individual speaker of a language might use.”

Then, mastering the four main skills of a language such as listening, reading, speaking and writing can be achieved more easily once the student understanding more vocabulary. There are many effective ways that have been setup by the language professionals as multimedia tools to understanding English student’s vocabulary. As getting to use Flashcard, Post-It Notes or Word Puzzles supported to some of popular media that have been used by the EFL's student. However among of all the media, Creative Storytelling (by using digital tools) is much more respective and eager to understand by the beginner.

Popular media such as Flashcard might be a very good way to understanding vocabulary because it is very simple, fun and easy, it is indeed a

very effective way to help students in memorizing words because it provide images that represent the word so that student will understand the meaning of the word by looking at the image or the picture. However it has a weakness, the student will face a difficulty to create a sentence from the word or to use it in a real conversation, because Flashcard doesn't provide any example of the word used in a proper sentence. The same problem also can be found in Post-It Notes and Word Puzzles Game because they were very similar to Flashcard. Although they are very fun to use, they don't provide any further explanation or example of the word in the sentence so student won't be able to have deep understanding and then use it in a real conversation.

So, another more advanced way to understanding vocabulary is Creative Storytelling. People love stories, telling stories can be one of many good way for the student to understanding vocabulary because they will eventually love them. In old time people telling stories in a traditional way such as telling it directly to the people without using any advanced tool or an author just write them in the book so people will read them. Although people love stories, the Improvement of how the story told should be applied to avoid the lack of interestness of listeners. Through decades, people are revolutionizing the way stories are being told which are more creative to avoiding the uninterestness of the listener during the story time. There are a lot of Creative Strory telling media that a storyteller could use such as, Storytelling with movement, Storytelling using puppet, Storytelling using a recorded stories (audio) and Storytelling using video stories and many more.

Using video stories is far better than other Creative Storytelling media because a video contains both visual and audio element which will make the story more imaginative and realistic. And even a subtitle can be added to help EFL student understand and memorizing the word if it needed Eli Epstein (2014). From this perspective the researcher concluded that this Creative Storytelling media can be used to help student in understanding the vocabulary because of two reason, first story is very interesting and people loves it and second student can learn so many new words from a story. The student or listener could explore the meaning of the word by understand the story and every sentence. When the student found the meaning of the word they will eventually be able to use it in sentence or real conversation because they hear it from a story.

The researcher found the problem in daily life situation as an EFL's student. Many of students still trying to memorize the vocabulary with traditional concept such as directly memorizing the words from the dictionary, or by using Flashcard or from playing Word Puzzle or Scrable, the media are good and fun but without knowing how to put it in a proper sentence those media are become less effective in exploring the meaning of the vocabulary and understanding them. This situation has become the researcher's concern and try to see wether the problem could be solved by the media or not. Therefore, this research will try to examine the Creative Storytelling media to see how it is as an alternative way for the student in understanding vocabulary as it was mentioned in the theory above. Furthermore, the researcher used the

quantitative research, conducted experimental teaching, test, and questionnaire to obtain significant information regarding this research process.

The Creative Storytelling might become a very good alternative media for the student to be able in understanding vocabulary. Therefore, the researcher has set the target of this study to see the ability of student in understanding vocabulary after using this media. In conducting the research, the respondents were the second semester students of English department of UIN Ar-Raniry who took intermediate listening course. The main objective of this research is to find out the ability of student in understanding vocabulary after using Creative Storytelling media. The result of this pre experimental study is reported in this thesis under the title “the ability of student in understanding vocabulary through creative storytelling.”

B. Research Questions

From the explanation about the background and the problem above, the researcher assume a research questions as follows:

1. Are students able to understand the vocabulary through the using of Creative Storytelling media?
2. What are the students' perspectives of Creative Storytelling media in their classroom?

C. Aims of Study

In writing this thesis, there is a set of purpose, namely:

1. To find out the ability of student in understanding vocabulary through Creative Storytelling.
2. To find out students' perspective of Creative Storytelling in their classroom.

D. Significants of Study

1. Theoretically

This study enriched the media in teaching and learning English language, especially to the Indonesian students.

2. Practically

- It can be helpful for the teachers in providing and preparing other media in understanding English vocabulary for their students.
- It can be useful for students.

E. Terminology

There are some main terms that are necessary need to be explain in order to make the readers understand the definition of the terms, those are as follows:

1. **Vocabulary**

Vocabulary is very necessary in order to understand English language, especially to enhance the four basic skills. However memorizing a lot of vocabulary alone doesn't help the student to produce a good written or spoken communication, in other words we could say the quantity of

vocabulary is not enough yet for the students need to upgrade the quality of their vocabulary. Hiebert (2005) define vocabulary as knowledge of words and words meaning in both oral and in productive and receptive forms. Then Harmer (1991) summarizes that knowing a word (vocabulary) means knowing about meaning, word use, word information and word grammar.

The more the quantity and the quality of the vocabulary the better it would be for the student to produce a proper oral and written language. Therefor a better media that aims to understanding both quality and quantity of the vocabulary is very necessary. To understanding the knowledge of the words a deep understanding of the word is needed. To find out the meaning is by knowing the word along with the sentence or conversation that stands with it which can be found in real conversation of adult people or from the story we heard from.

2. Creative Storytelling

In defining Creative Storytelling we need to split the word into two:

a. Creative

The word creative is an adjective form (usually adjective noun), according to Cambridge Dictionary (2018) it has two definitions and they are: producing or using original and unusual ideas and describing or in unusual ways in order to deceive or give a false impression.

The creative word has another synonyms such as: imaginative, talent, inspiration, productivity etc. The definition above does match the meaning of creative storytelling, the meaning is developing the way of

telling story in unusual ways in order to give a false impression and to gain the interestness of the listener.

b. Storytelling

The definition of story as it was explained by the NSA (1997) as stated here, "a narrative account of a real or imagined event or events. A story is more generally agreed to be a specific structure of narrative with a specific style and set of characters and which includes a sense of completeness Through this sharing of experience, we use stories to pass on accumulated wisdoms, beliefs, and values. Through stories, we explain how things are, why they are, and our role and purpose. Stories are the building blocks of knowledge, the foundation of memory and learning.

And through story, we can build a good foundation of a language, a story contains full resources of language such as vocabulary, phrases and idioms. The vocabulary which we found in a story were put together in a proper sentence which means the learner can both understand the meaning and the ability to use the word through comprehension the sentences inside the story.

In its basic arrangement, a creative story which is developed from digital story is a multimedia story told through the use of still images or film with a voice-over providing narration. As Daniel Meadows described that digital stories as "multimedia narratives" that are "250

words, a dozen or so picture, and two minutes Meadows (p.1) However, as the use of digital storytelling has spread, the term ‘digital story’ has taken on much wider meaning Robin (2008).

So that the digital storytelling, as originally developed to the Creative Storytelling, with its first person narrative and emphasis on the conflict resolution story arch Lambert (2009), is now seen in more varied ways. From the explanation above about the origin creative storytelling in this case the researcher use a short videostories consist more than 250 words and 2 minutes in lenght, which is developed from creative storytelling and more advanced than any other creative storytelling media.

F. Hypothesis

Hypothesis is a temporary prediction that can answer the research question and can be proved; it can also give some directions in conducting research how to solve the problems. Sudijono (2010) stated that H_a shows a significant positive or negative correlation between X variable and Y variable. On the other hand H_o shows that there is no significant correlation between X variable and Y variable. In this research, the researcher selected the Creative Storytelling media as X variable and students’ vocabulary understanding as Y variable. From this statement the hypotheses of this thesis can be formulated as follows:

- H_a : There is the ability for student in understanding vocabulary after using Creative Storytelling Media.
- H_o : There is no ability for student in understanding vocabulary after using Creative Storytelling Media.

CHAPTER II

LITERATURE REVIEW

This chapter presented some of valuable concepts as to describe references related to the hypothesis in the first chapter. There are two main points as to support aspects of learning the English vocabulary and Creative storytelling. The description of literature concepts about vocabulary is the supporting aspects and creative storytelling becomes a core aspect of description.

A. Vocabulary

1) Definition of Vocabulary

The terminology of vocabulary – non formal for vocab -- may be defined as a set of syllable forming of word or part of speech. It derives from combination or group of words putting together in order. According to Longman (1989) “vocabulary is a list of words, usually in alphabetical order and with explanation of their meanings, less complete than dictionary” (p. 1177). Richards (2002), “vocabulary is the core component of language proficiency and provides much of the basis for how well learners speak, listen, read, and write” (p.255). While Jackson and Amvela (2000) say that “the terms of vocabulary, lexis, and lexicon are synonymous. Vocabulary is the total number of words in a language; all the words known to a person or used in a particular book, subject, etc; a list of words with their meaning, especially one that accompanies a textbook” (p.11) Hornby (1995).

“The definitions show that the vocabulary is a set of syllables as a core component consists of a set of lexeme, including single words, compound words, idioms; provides much of the basis for how well learners speak, read, listen, and write; and has similarities with the term ‘lexis’ and ‘lexicon’. More specifically, they use it to refer to “the kind of word that students must know to read increasingly demanding text with comprehension.” (p. 1331)

Then, learning vocabulary is not only learning about the words or new words, but also about how to use the words into correct usage. As mentioning the meaning of a word, it surely determines by a context that is a set of forms and its relation to other words.

Furthermore, Hammer (1991) “says that teaching vocabulary is clearly more than just presenting new words. This may, of course has its place but there are other issues too. However, not all vocabulary can be learned through interaction and discovery techniques. Thus statement implies that learning vocabulary cannot always be done through interaction and discovery techniques for the beginners. The reason is that, in doing such as technique, the learners are demanded to have an adequate number of vocabularies. It means that the students need to memorize and recall many vocabularies that have been understanding before.” (p. 161)

Vocabulary is one of the language aspects which should be recognized. It is important because in order to be able to speak, write, and listen learners have to know vocabulary first. Knowing a word is recognizing its meaning when seeing or saying it Cameron, (2001). It means that in learning vocabulary,

learners have to know the meaning of it and also understand and can use it in sentence context. According to John (2000), vocabulary is knowledge of knowing the meanings of words and therefore the purpose of a vocabulary test is to find out whether the learners can match each word with a synonym, a dictionary – tape definition, or an equivalent word in their own language. In learning vocabulary automatically they have to know the meaning of words themselves and can use it in sentences.

In brief, vocabulary understanding can be defined as a number of vocabulary (words) in a language which contains information about its meaning, form, and usage in context of communication. It is the basic knowledge that students should understand first before understanding English. As Chen and Li (2009) acknowledge, vocabulary learning is a principal issue for English learning because it comprises the basic building blocks of English sentences.

The vocabulary understanding is not a spontaneous process which is easy to be done. The process of vocabulary understanding begins when someone is still an infant. Basically, the baby's first language comes from the mother tongue. They will understand the vocabulary through the simple words by listening the words which are uttered by someone else. It is known that English vocabulary learning cannot run successfully without English ability (English skills) because both of them are very important in English teaching and learning process.

The students cannot do well in comprehension without large vocabulary, for the passages and questions involve a range of words much wider than that of daily conversation. To make the discussion clearer, Harmer's opinion can be added. In his book, Harmer (2001) says that there are some aspects that have to be discussed in vocabulary, namely: 1. Word meaning (synonym, antonym, connotation, and denotation), 2. Extending word use such as idioms, word combination or collocation, and 3. The grammar of words which comprises noun, verb, adjective, and adverb.

1. Word Meaning

The meaning can be classified according to the form they attach to. It can be classified into three forms: lexical meaning, morphological meaning, and syntactic meaning. Lexical meaning is the meaning that attaches to words as word. For example, the meaning of a building for human habitation that attaches to house is lexical meaning. Morphological meaning is the meaning that attaches to morpheme. Morpheme is the smallest unit that carries information about meaning or function. And the meaning that attaches to the word arrangement in a sentence is the syntactic meaning. For example question attaches to the word arrangement in the sentence *is he a student*. Lado, (1964) (p. 209-212).

A word meaning can also be defined by its relationship to other words. One should also know the denotation and connotation of a word in order to know the negative or positive meanings that occur in the word.

- Synonym

The term synonymy derives from Greek: syn- + -nymy. The two parts mean “same and name”. Synonymy deals with sameness of meaning, more than one word having the same meaning, alternatively the same meaning being expressed by more than one word. In other words, synonym is words whose denotation is the same but has different connotation.

- Antonym

Antonym is the opposite of meaning. It derives from Greek, “ant- and -nymy”, the two parts mean “opposite + name” Jackson, (1988) (p.64). Antonymy deals with oppositeness of meaning. Antonyms are not differentiated for formality or dialect or technicality; antonyms occur within the same style, dialect, or register.

- Denotation

Denotation is conceptual meaning and dictionary meaning Tarigan, (1985) (p. 58). Keraf (1984) (p. 28) says that denotative meaning is also called as some terms such as den notational meaning, cognitive meaning, conceptual meaning, ideational meaning, referential meaning, or proportional meaning. This is called denotational, referential, conceptual, or ideational because the meaning refers to a certain referent, concept, or idea from reference. Keraf (1984) explains that denotative meaning is also called cognitive meaning because the meaning concerns with consciousness or knowledge.

- Connotation

Connotation is more complicated than denotation. Denotation is the meaning of a word which has added the component of meaning related to

emotional overtones Widarso (1989) (p. 69). Tarigan (1985) states that connotation is feeling and emotion that occurs within a word. Thus, it can be said that connotation is denotative meaning which is stretched. In other words, connotation is the feeling and emotion associated with a meaning.

2. Extending Word Use

According to Nation (2001) (p. 1), there are some ways to draw the attentions to the use of words by quickly showing the grammatical pattern the word fits into (countable or uncountable, transitive or intransitive, etc.), giving a few similar collocates, mentioning any restrictions on the use of the word (formal, informal, impolite, only used with children, etc.), and giving a well-known opposite or a well-known word describing the group or lexical set it fits into.

- Spelling

Spelling is the writing of a word or words with the necessary letters and diacritics present in an accepted standard order and an arrangement of letters that form a word or part of a word; the process of forming words by putting letters together. According to Ur (1996) (p. 60) there are some important points that should be considered when teaching vocabulary that is form (pronunciation and spelling). The learners have to know what a word sound is like (its pronunciation) and what it looks like (its spelling).

- Pronunciation

According to Hewings (2004) (p. 3), pronunciation of a language is the main components of speech which combine together. These components range from the individual sounds that make up speech, to the way in pitch (the rise and fall of the voice is used to convey meaning). Pronunciation is also related to phonetic transcription. Since the phonetic transcription represents speech sound consistently, it can be used as a reliable guide to have a control of the spoken language. The main components of pronunciation are sounds, syllables, and words.

- Sounds

The building blocks of pronunciation are the individual sounds, the vowels and consonants go together to make words. The consonants such as /b/ and /p/ are separate in English because if they are interchanged, they will make new words; for example, in *bit* and *pit*. Similarly, the vowels /ɪ/ (as in *it*) and /ʌ/ (as in *up*) are separate. It is important to note that there is a difference between vowel and consonant *letters* and vowel and consonant *sounds*.

- Syllables

Vowel and consonant sounds combine into syllables. It can be helpful to think of the structure of English syllables as: [Consonant (s)] + Vowel + [consonant (s)]. It means that various combinations of vowels and consonants are possible:

- a. Vowel only (e.g. in *a*)
- b. Consonant + vowel (e.g. in *me*)

- c. Vowel + consonant (e.g. in *eat*)
- d. Consonant + vowel + consonant (e.g. in *bag*)

A word can be either a single syllable (e.g. *cat*, *own*) or a sequence of two or more syllables (e.g. *window*, *about* [two syllables]; *lemonade* [three syllables] or *electricity* [five syllables]). When a word has more than one syllable, one of these syllables is stressed in relation to other syllables in the word, while other syllables are said to be unstressed. For example, in “*window*” the first syllable is stressed and the second is unstressed, while in “*about*” the first syllable is unstressed and the second is stressed. Pronunciation can be said as the act of uttering with articulation; the act of giving the proper sound and accent; utterance; as, the pronunciation of syllables of words; distinct or indistinct pronunciation. It is a way in which language is spoken. It includes segmental feature, vowel, and the intonation patterns. The listeners are supposed to apply them well and correctly. Harmer says that native speakers or competent users of the language know how to say a word.

According to Ur (1996) (p. 60), there are some important points that should be considered when teaching vocabulary that is form (pronunciation and spelling). The learners have to know what a word sound is like (its pronunciation) and what it looks like (its spelling). These are fairly obvious characteristics and the words will be perceived by the learners when encountering the items for the first time.

3. The grammar of words

In English, word formation has a specific rules added to prefix or suffix. The word beginnings called prefixes and the word endings called suffixes that can be added to a word to change its meaning or its word class. As refer to Longman (1989) (p. 86) the supporting word forms that commonly used in English should be absolutely important to show, as to present some of them here, with the examples how to use in the process of word formation. Hopefully, presenting the word formation could help students understanding vocabulary.

- a. Verb formation
- b. Adverb formation
- c. Noun formation
- d. Adjective formation
- e. Opposite

The descriptions and the examples can be seen in Appendix 3

From the definitions above, it can be inferred that learners should understands the words of the language because language consists of words. It is in order to be able to use the language approximately. Having understands a large number of words, they will be able to express their ideas in the language appropriately. There are two parts that required to be learned:

1. Kinds of Vocabulary

According to Nation (2001), there are two kinds of vocabulary. They are perceptive and productive vocabulary. Receptive vocabulary refers to the words that native speakers and foreign learners recognize and understand but hardly ever use, it is used passively in either listening or reading. Productive vocabulary is utilized actively either in speaking or writing. One's listening vocabulary is generally larger than his speaking vocabulary while his reading vocabulary is relatively larger than his writing vocabulary. Therefore it can be concluded that vocabulary can be presented in four units. They are reading vocabulary, listening, and vocabulary, speaking vocabulary, and writing vocabulary. Reading vocabulary consists of the word found by people when they are reading. While listening vocabulary is the words that people hear and understand when they are talking to others or listening to radio and television. Speaking vocabulary includes the words people used in their daily life and conversation. The last writing vocabulary consists of the word people use in writing essays, reports, letter, etc.

In relation to kinds of vocabulary, Nation (2001) states that there are four kinds of vocabulary in the text:

- a. High frequency words. These words are almost 80% of the running words in the text; 2) Academic words. Typically, these words make up about 9% of the running words in the text;
- b. Technical words. These words make up about 5% of the running words in the text;

- c. Low frequency words. These are the words of moderate frequency that did not manage to get into the high frequency list. They make up over 5% of the words in an academic text.

2. Vocabulary of Foreign Language Learning

Vocabulary plays an important role in foreign language learning. The development of rich vocabulary is important when the learners acquire the English as a foreign language Nunan (1991) (p. 118). Vocabulary becomes an essential part in foreign language learning. The vocabulary that is taught in foreign language learning depends on the objective of the course and the amount of time available for teaching.

In English learning, especially vocabulary learning, there are some factors that influence the students in mastering it. The factors are linguistics and non-linguistics. The linguistic factors are usually related to natural difficulty of the language. It can be caused by imperfect knowledge about the English material. They cannot understand the relation between foreign language and mother tongue which have significant differences in styles and rules.

The non linguistics factors are divided into two factors; there are external factors and internal factors. External factors are related to curriculum, methods, classroom situation, family, and society. Meanwhile, the internal factors come from IQ, attention, motivation, interest, attitude, and etc.

B. Creative Storytelling

1) Definition

Traditionally, the arrangement of storytelling as manual media to hold the class program as story told had been done through years manually. The teacher played an important roles to provide classroom controls as efficient as involving both teacher and students to hold the storytelling class. During the last two decades, the class management has been improved by using multimedia such as still images or film with a voice-over providing narration. So, creative storytelling should be focusing on somewhat that in the connection of multimedia appliances. Here, the creative means the multimedia included through the class management program.

In its basic arrangement, a digital story is a multimedia story told through the use of still images or film with a voice-over providing narration. As Daniel Meadows described that digital stories as “multimedia narratives” that are “250 words, a dozen or so pictures, and two minutes” (Meadows, n.d., 1). However, as the use of digital storytelling has spread, the term ‘digital story’ has taken on a much wider meaning Robin (2008).

So that, the digital storytelling, as originally developed to the creative storytelling, with its first person narrative and emphasis on the conflict resolution story arch Lambert (2009), is now seen in more varied ways. The classic form of digital stories has been developed as the creative storytelling that was a short, personal story told in the first person, usually created in a workshop under the advice of a facilitator, using nonprofessional tools.

Accordingly, in the connection with the creative storytelling, the stories that were created really allowed by ordinary people to create media in their own voice, and share their story with a wider audience. The emphasis was always on the story and on using the technology to enhance and distribute the narrative. As digital workout as creative storytelling became more popular as it was used for many purposes, some of which were beyond what the originators of the craft anticipated Lambert (2009).

Let us look at in its general term, 'digital story' has been used to refer to user created content such as YouTube videos, computer games, and narrated stories. The website Mashable has even used the term 'digital stories' to describe highly interactive as instructional projects. These professionally developed, institutionally created and supported projects are quite different from the original digital stories, but fit into the development of digital storytelling as part of a broader cultural shift Hartley & McWilliam (2009).

During the recent years, our society has become much more digitally, that much of how we communicate with each other, participate in society and construct our identity is really through a digital medium. Blogs and other user or consumer generated media have replaced the traditional top down method of media creation. The internet has become an audiovisual medium Hartley & McWilliams (2009) and as Knut Lundby (2009) rightly pointed out, blogs, home web pages and Facebook pages are forms of self-representational digital storytelling. Digital storytelling has become a mature form of expression, with a connection to traditional oral storytelling, participatory public history Burgess

& Klaebe, (2009), ‘vernacular creativity’ Burgess (2006), community development programs, and participatory media. In the educational setting, it is a valuable tool for teaching digital literacy, media literacy, storytelling and writing.

It could be an appreciative value as the attributes and unique challenges by looking at the history and development of digital storytelling, that implementing a digital storytelling program can carry out. Early examples of ‘digital’ storytelling and community building up to the last decade, the tools used to create a digital story were characterized by three things as:

- ii. expensive, that required a great deal of technical know-how
- iii. only available to a select few who happened to work in the film or television industry.
- iv. the craft of digital storytelling was not accessible to most people.

Looking at the historical development of creative storytelling using as media in understanding english vocabulary through decades there several parts that can be described:

2) The Historical Project

Before the introduction of digital storytelling in the early 1990’s, there were some attempts by academics to record and give voice to marginalized people. A Canadian example of this ‘participatory media’ was challenge for change in the 1960’s and what has become well-known until 2004. In this project, participants became involved in the creation of a series of short videos

about life in the remote communities. These short films allowed the people who to have their concerns expressed to the government in a more direct way.

From the above perspective, the current employment of digital storytelling fits within a larger tradition of community engagement and participation. However, early attempts were generally isolated examples. Although they shared similar ideas with many of today's examples of digital storytelling, they were quite different for several reasons. Due to the cost, technical requirements and level of institutional control and support, most aspects of these stories were decided from a top down perspective. Unlike digital storytelling today, once the camera crews left, the people in the story could not make, edit, or distribute a new story on their own. The accessibility of digital storytelling changed as a result of the increase in home electronics and computing power which has occurred over the last 15 years.

Now, most home computers are capable of running the required software (video editors like Movie Maker for Windows and iMovie for Apple are included free of charge), and digital cameras are cheap and plentiful. Against this background of technological advancement, the creative storytelling in Berkeley California began hosting workshops to help people create digital stories. This emerging art of digital storytelling, with its combination of narrative, technological skills, and critical thinking skills made digital storytelling instantly appealing for education.

Much of the documentation on digital storytelling and education focuses on one or two aspects, either the technical requirements (the how to), or the

level with which the learners embrace the project Iannotti,(2005). While these pedagogical concerns are important, the focus on these items leaves out one important piece of information in the creation of the digital storytelling. As practical issued by the creative storytelling, the stories themselves were not designed as pedagogical activities or technology workshops.

3) Creative Storytelling For Educational Setting

Digital storytelling that is focused on educational settings has been enthusiastically involved many educators. The University of Houston site has listed many applications in various academic disciplines. From history to engineering and nursing, advocates for digital storytelling have projected a multitude of uses and designs for digital storytelling. For clear information, visit the site (<http://digitalstorytelling.coe.uh.edu/index.html>)

Next, using digital storytelling in educational plans is a way to “capture student interests like never before” Lowenthal (2009), “to allow students to discover digital literacy and media literacy” Banaszweski, (2005) and to “engage students in the language of their generation” Hofer & Swan (2006). In ESL instruction, justification for using stories in the ESL classroom is established. Language instructors using digital stories should really feel free of the combination of storytelling and technology offers a valuable opportunity for learners to acquire digital skills in addition to the language learning. Certain applications of digital storytelling are especially beneficial in language

learning: pronunciation, writing an effective narrative, and sharing stories all build language skills.

Learners who create digital stories also build skills in organizing audio and visual material using different computer applications. As Robin (2006) and Sylvester and Greenidge (2009) have noted, many of the skills involved in the creation of a digital story are consistent with new literacies. Walsh (2008) pointed out that: As important as effective reading and writing are, it is no longer realistic to talk about ‘reading’ and ‘writing’ as discrete skills needed for the future workplace.

Reading and writing rarely occur in isolation for today’s students whose environment is filled with visual, electronic and digital texts that offer facilities for reading, writing, viewing, listening and responding simultaneously (p.101). The multimodal aspect of digital storytelling allows learners to express themselves with different modalities and to engage multi-literacies during the process of creating a digital story.

According to Cope and Kalantzis, instructors should use multi-modes of digital communication in the class because “Meaning is made in ways that are increasingly multimodal—in which written-linguistic modes of meaning interface with oral, visual, audio, gestural, tactile and spatial patterns of meaning” (2012) (p. 4). Digital storytelling, through its multimodal expression, situates itself very firmly in the multi-literacies pedagogy. Placed in the context of the multi-literacies framework, the multimodal aspects of digital storytelling enable language learners to create meaning through the manipulation of many

different modes. Throughout the process of creating a digital story, the learners have the opportunity to use text, images, graphics, symbols and audio to share and create meaning around their diverse life experiences.

As Ajayi (2009) has noted, “multimodal/multiliteracies pedagogy has the potential to provide opportunities for ESL students to learn about different text types in ways that enhance the expansion of the interpretation of texts. Multimodal pedagogy goes beyond language to promote alternative ways of reading, interpreting, and text composition.” (p. 587). For ESL learners, digital storytelling offers a multimodal approach to creating their own narrative that moves well beyond just writing.

Considerations and Recommendations. One of the most often repeated ideas found in writing about digital stories is that now, with today’s technology, “anyone can do it.” While it may be true that anyone can make a digital story, it is another matter to turn them into effective, compelling and polished stories. Several institutions have found it difficult to sustain a digital storytelling program Dush (2009). Digital storytelling has been described as ‘deceptively complicated’ due to the combination of skills needed to produce one. It is worthwhile to note that the length of Creative Storytelling workshops has continued to grow, from three day workshops to one week workshops and even to the point of offering a certificate program (“Certificate Program”, n.d.).

The reality is that, the technology has always been used to support the story, but to produce a strong digital story, one needs to have a good understanding of narrative, how to use your voice in the oral tradition of

storytelling, how to use images and sound to maximise effect, and how to put all the elements together and distribute the story. Dush has commented on the amount of institutional support necessary and the required skill set of the facilitator Dush (2009).

There are several options for suitable software. As mentioned before, both Microsoft and Apple include video editing software with their operating systems. The program Photo Story is also available as a free download from Microsoft for use in a PC. For sound mixing, Audacity is an open source program that is also free. It can be used to record the narrative, and mixed with either Movie Maker or Photo Story. However, if the budget allows for it, there are several programs that could be used to produce very sophisticated looking and sounding digital stories.

Programs such as Sony Vegas Pro or Adobe Premier Pro are very powerful tools for PCs and Final Cut Express or Final Cut Pro offer the same capabilities for Apple computers. While these programs offer more options than the free software, they are far more difficult to use, expensive and require more time to learn than Movie Maker. These programs also require a computer with enough memory to run. Most computers purchased since January 2012 would have enough memory, but older ones may not.

4) The Goals And Resolution of Creative Storytelling Media

Additionally, the first person conflict-resolution story playful has been summarized by Daniel Weinshenker of the Denver Center as one of two types.

Either a stranger comes to town, or you go on a vacation. As this was paraphrased by Joe Lambert, “in other words, change came to you, or you went towards change” Lambert (2009). This personal, symbolic narrative of journey is at the heart of the Creative Storytelling media. The Creative Storytelling’s seven elements are point of view, dramatic question, emotional content, the gift of your voice, the power of the soundtrack, economy, and pacing (see Table 1 for more information). The goal of these stories is not to create short versions of MTV videos or become distracted by the technology, but to use the technology to create and share personal narratives. In the workshops, learners’ communication skills and critical thinking are developed by having the learners consider the effect of images, audio and narration on their stories.

Table 1

Creative Storytelling's Seven Elements of Digital Storytelling

No	Description	Target point
1.	Point of View	What is the main point of the story and what is the perspective of the author?
2.	A Dramatic Question	A key question that keeps the viewer's attention and will be answered by the end of the story
3.	Emotional Content	Issue that comes alive in a personal and powerful way and connects the story to the audience.
4.	The Gift of Your Voice	A way to personalize the story and help the audience understand the content.
5.	The Power of Soundtrack	Music or other sounds that support and embellish the storyline.
6.	Economy	Using just enough content to tell the story without overloading the viewer.
7.	Pacing	The rhythm of the story and how slowly or quickly it progresses

From University of Houston, the Seven Elements of Storytelling

The first step in the workshop is to focus on writing the story. For this, the recommendation is to keep it short. Once the story is written, the learners then create the storyboard. By first storyboarding their ideas (The Centre for

Digital Storytelling Cookbook recommends only 4 pictures at first to get to the most critical points), then choosing or creating the pictures, learners are enhancing their visual literacy skills. After the pictures are selected or created, the voice-over and music is chosen. This can be a very time consuming process if not organized. It is recommended that after collecting the pictures and audio material, that people revisit their storyboards before starting to combine all the elements into a story. The Cookbook asks people to consider what the addition of the images and music bring to the story and what can be said just by using images and music.

The final stage is the mixing of the audio and visual elements to assemble the story. As the Cookbook states, this is a time consuming process. This process should involve several edits, reflection and tinkering before it is complete. It is in this stage that the structure of the story becomes very important. Participants find that the timing and the pacing of the story may change from what they originally intended. It is at this stage that the rhythm of the story is finalized. Participants will usually go through several edits before deciding that their story is complete.

The final step of the process is sharing. Here, the process is assembling the story. Then, participants have to decide how to tell the story. To decide the audience and what the audience needs to know so far should be in the proper context. The Creative Storytelling also encourages participants to redirect on how they changed as individuals as a result of telling the story. Throughout this whole method, there is an emphasis on group participation and sharing stories.

The workshop approach developed by the Creative Storytelling also covers some other important points. In addition to the seven elements of the story, the Center for Digital Storytelling has recommended different types of stories to focus on. They contain memorials, events in your life, accomplishments, places in your life, what you do, and stories of discovery. These stories are personal, reflective and can be quite inspiring.

i. The history-telling focus on elements and steps

In the latest version of the Cookbook, the Digital Storytelling has reworked the seven ‘elements’ into the seven ‘steps’. These changes were made as the Center Copyright for Digital Storytelling learned more about digital storytelling and reflected on what they had learned and how digital storytelling had evolved. The revised steps are:

1. Owning your insights
2. Owning your emotions
3. Finding the moment
4. Seeing the story
5. Hearing the story
6. Assembling your story
7. Sharing your story

According to the Cookbook, the biggest change is that “we are helping storytellers fully visualize their story as a finished piece before they begin to write their script” Lambert (2010) (p. 9). Storytellers are apparently stimulated

to consider about the change in their story and “how the audience will see and hear their story in the form of a digital story” Lambert (2010) (p. 9).

In Canada, there has been a wide range of adaption of digital storytelling. Various groups, from large charities such as The United Way to many smaller regional agencies, have incorporated digital stories into their programs. Several universities have used digital storytelling as part of their course work (see Walsh, Shier, Sitter, Sieppert, 2010) and have run courses dedicated to digital storytelling.

Generally, these groups have used digital storytelling in a way that is consistent with the original purposes established by the digital storytelling. The stories are centered on sharing, and are used as a means to reach a greater audience. Not surprisingly, many of the digital storytelling projects involve groups of participants who are outside of mainstream Canadian society. This includes inner city youth, seniors and marginalized people.

Additionally, similar to the other projects presented here, Cows and Fish use digital stories to present the life experience and insights from a small group of people who are a minority, (in this case, ranchers and organic producers), to a larger audience.

5) The Benefit and Disadvantage of Creative Story Telling Media

a). Benefit For Education

Now for this reason, Joe Lambert, one of the founders of the digital storytelling and the current director, has written expansively about the original stimulus for the creation of the digital storytelling center. In the late 1980's, Lambert's San Francisco based theatre company, Life on the Water, showcased community based artists and, in the words of Lambert (2009), "made approachable, entertaining work as well as presented artists that were experimenting with forms that challenged their audiences" (p.81). One artist interested in Life on the Water was the late Dana Atchley. Prior to working with Joe Lambert, Atchley had spent 20 years travelling around America recording interviews with "off-beat Americans" as an "artistic practice" Lambert (2009) (p. 6). Atchley put together a stage show entitled Next Exit, where he sat around a large digital campfire, using video clips to tell stories from his life experience. Atchley's show inspired a request by the American Film Institute for a workshop on how to produce similar videos.

From this collaborative beginning, Joe Lambert and Dana Atchley began developing workshops focusing on how to create digital stories using the new technologies that were being developed in the San Francisco area in the early 1990's Lambert (2009). Focused far more on the story than the digital aspect of them, their creation was a tool to help people reclaim "the lost art of storytelling." For Lambert and others, digital stories were both the "democratization" of storytelling in that the tools for production had become accessible by everyone, and a means "to have people consider their stories as fundamental acts of self-discovery." Indeed, to Lambert, to move digital stories

“outside a social change framework...is to miss the point, almost entirely” (2009) (p. 82). He reminds readers that the structure of the digital stories produced by the Centre for Digital Storytelling.

b). Disadvantages

Ramon (2014) in his blog journal stated that there is some disadvantages of storytelling, first of all, as the first disadvantages we will mention that when carrying out the storytelling, some children do not see the relationship between what teacher is narrating and the content taught. That is why this tool must be followed by a cognitive process in which the teacher asks them to reflect about it. By doing this, students will be aware about the importance of stories with an educational purposes. Another weak point is the difficulty of creating and telling a good story successfully. As the creating a good storytelling is actually an art, and all artist need practice to improve their works of art. A good storyteller needs to practice a lot of their gesture and expression, and he or she is expected to be creative in order to make new challenging and innovative stories for their student. If we are willing to fix this kind of disadvantage we need to look for a good resource that was already prepared by some author and one of the very good and wide source is the internet. From this we can pick any good creative story to bring them in our classroom.

CHAPTER III

METHODOLOGY

This chapter explained about research methodology which consist of research design, research location, population and sample and the procedure of research. Each of them will be presented in the following.

A. Research Design

In this study, the researcher used a quantitative-inferential research. The quantitative-inferential research is a research that is guided by certain hypothesis, and one of the goals of the research is to examine the hypothesis Saebani (2008) (p. 128). Quantitative research is a research that involved a statistical or numbers or quantity Moleong (2007) (p. 4) and with almost the same opinion Sowell stated that quantitative mode suggests investigations involving numbers Sowell (2000) (p. 5). This method is using number in presenting data and using statistical formulation in analyzing the data.

In conducting the research, the researcher conducted three phases; a pre-test, and after applying the media there is a post-test and a questionnaire. The researcher used pre-test and post-test to see the ability of students in understanding vocabulary before and after using the Creative Storytelling media. After conducting these steps a questionnaire will be given to students to gain information about their perception of Creative Storytelling application.

B. Research Location

The researcher conducted the research at UIN Ar-Raniry Banda Aceh. It is located at Jl. Ar-Raniry Kopelma Darussalam (Lingkar Kampus) – Banda Aceh. Established on October 5th1963, with the name was taken from Syekh Nuruddin Ar-Raniry who has contributed his life in developing Islamic thought in Aceh (reigned from 1637-1641). State Islamic University Ar-Raniry of Banda Aceh is an Islamic University under the authority of Indonesian Religious Affair Department.

The university is currently led by Prof. Farid Wajdi Ibrahim, MA as the rector, the institution has graduated professors and thousands scholars. UIN Ar-Raniry not only focused on Islamic study but also concerned about general knowledge. There are nine faculties in UIN Ar-Raniry, one of them is Faculty of Tarbiyah and Teacher Training (FTK) which the researcher himself is a student of it. The main aim of the Faculty is to educate pious and strong Muslim, to become an expert in educational life of Islam that is able to develop and proficient in implementing knowledge in various educational institutions.

Consisted of twelve Departments, each of them has different specification and program of study. Based on the thesis' title, the researcher obviously conducted the research at English Education Department (PBI) and select population and sample from students of this Department. English Department is commonly called TEN that currently headed by Dr. T. Zulfikar. The Department's specialization is in teaching English as foreign language,

educating hundreds of students and preparing its graduates to be excellent English teacher or a professional whatever the profession they occupied in the future. Here are the active students' data at English Department of UIN Ar-Raniry.

Table 3.1 Active Students at English Department of UIN Ar-Raniry

No	Academic Year	Unit	Number of Students
1	2015/2017	8 units	223
2	2014/2016	8 units	259
3	2013/2015	10 units	282
4	2012/2014	4 units	128
5	2011/2013	3 units	87
6	2010/2012	3 units	94
7	2009/2011	3 units	20
8	2008/2010	3 units	12
Total			1,105

Source: Archive of English Department of UIN Ar-Raniry in 2018

C. Population and Sample

Either respondent or participant has the most crucial role in the research, the research cannot be done without its existence. Before going to engage the respondent or participant, the researcher needs to examine where the

population will be taken from then decided who will be the sample. Population is all of subjects who are going to be observed in a research Arikunto (2013) (p. 173). Supranto (2003) defined population as the complete collection of the same elements with different characteristic (p.8) and to support the previous opinion Ghony & Almanshur (2009) stated that the population is as a big group of individuals, objects, or phenomenon (p. 105).

In this case, UIN Ar-Raniry that is located in Banda Aceh is the targeted location to gather the data. Precisely took place in English major of Fakultas Tarbiyah dan Keguruan (FTK). The population is English departemen student of second semester which consist of total 282 students and divided into 10 units.

Roscoe (1982) (p. 253) as cited in Sugiono (2006) (p. 91) gave some alternatives in determining the number of sample. One of them is “if the researcher used multivariate analysis (it is the object examined in statistics which focus on the correlation between two or more variables) in analyzing data. The minimal number of sample for this research is 10 times of the number of variable being analyzed retrieved from Taniredja & Mustafidah (2012) (p. 38). This research has two variables; the Creative Storytelling and students’ vocabulary. Considering to this theory and variables, the minimal number of sample of this research is 20 students ($2 \times 10 = 20$). Therefore, the researcher decided one unit that consisted of 26 students as the sample of the research as the representative of population. This is suitable with the opinion that according

to Ghony & Almanshur (2009) Sample is the representative of the population (p. 105).

The samples of this research were chosen by using simple random sampling technique. Supranto (2003) stated that “the simple random sampling is only suitable for homogen or relative homogen population and is not suitable for heterogen one because it can trigger extreme error toward the choosen sampling (p. 32).

In this research, the researcher took one class of second semester students to be detailed is the listening class of English as the sample .

In conducting this research, the researcher used pre-experimental research design. Especially, One-Group Pre-Test Post-Test Design that is one experimental group which is measured its dependent variable by pre-test, then it is given the stimulus and the variable will be measured again by post-test Prasetyo & Jannah (2008) (p.161).

D. The Procedure of Research

In applying the research media, the researcher did three meetings. The first meeting is for Pre-test, the second meeting is presenting the media Creative Storytelling in student's classroom and the last meeting is to give Post-test and instruction to fill in the questionnaires that have been prepared by the researcher. Before conducting all phases, the researcher has to ask permission from the lecturer who handled any English subject (in this case was

listening class) in order to get the chances to meet the students directly in classroom. The following is further explanation about the procedure that the researcher did in gaining the data:

1. Test

Test is a technique of measurement containing some questions, statements or several tasks that must be done or be answered by respondents Arifin (2012). In educational research, the test is often used as an instrument to measure the ability either cognitive, affective or psychomotor Sanjaya (2013).

Researcher asked students to complete a task from a question sheet that contains words synonym matching , fill in the blanks and make a proper sentence from given words total questions given are 30 questions.

The tests were checked by using rubric to measure their specific, as seen in the following table:

Table 3.2 Scoring Guide for Vocabulary Assessment

The rubric is taken and modified from (Brown, 2000)

VOCABULARY ASSESSMENT	Poor (1pts)	Fair (2pts)	Good (3pts)	Excellent (4pts)

Match Words to their similar	Student is able to match only a few words	Student is able to match some of the words to their similar	Student is able to match most of the words to their similar	Student is able to match all of the words to their similar
Complete Sentences	Student is able to complete only a few sentences with the correct vocabulary words	Student is able to complete some of the sentence with the correct vocabulary words	Student is able to complete most of the sentences with the correct vocabulary words	Student is able to complete all of the sentence with the correct vocabulary words
Write Original Sentence	Student is able to write a sentence for only a few words	Student is able to write a sentence for some of the words	Student is able to write a sentence for most of the words	Student is able to write sentences for all of the words

Mechanics	Student often misspells, does not capitalize, does not use correct punctuation	Student sometimes misspells, does not capitalize, does not use correct punctuation	Student seldom misspells, does not capitalize, does not use correct punctuation	Student never misspells, does not capitalize, does not use correct punctuation
------------------	---	---	--	---

Description: - Excellent (4pts) = 10 points score

- Good (3pts) = 9-7 points score

- Fair (2pts) = 6-5 points score

- Poor (1pts) = 4-0 points score

2. Questionnaire

The methods used to collect the data were pre-test and post-test, teaching experiment, and the last is questionnaire. Suharsimi (2002) said that “collecting data is easy, the writer identifies the sources of data into 3P namely; Person, Place, and Paper” (p. 135). The questionnaire is one of the techniques used by the researcher in collecting the data needed. The questionnaire is a list of some questions that were answered by the respondents Soehartono (2002) (p. 65). It was done to cross the data got from the early techniques. According to Paisal (2005) Questionnaire is an instrument of collecting data that consist of

a list of written questions distributed to research subjects or respondents (p.122). In addition, Arifin (2005) stated “it is a research instrument which consists of questions or statements to gain the information must be answered by respondents freely based on their opinion” (p. 228). The researcher distributed this kind of technique to the students to find out the data concerning their opinion toward Four Square Writing Method application in their writing.

In this study, the questionnaire was written in the students’ native language format (Indonesian), in order to avoid the confusion and misunderstanding for the students as the respondents. The duration needed was about 5 minutes to explain the direction how to answer it properly. Then, about 10 minutes they had time to answer all the questions. The researcher had to guide them to answer it honestly, because those questions were not made for any scoring, but their answer is only a way to know their responses in using of the Creative Storytelling media in making them have the ability in understanding vocabulary. The questionnaire was in a multiple-choice form consisting of 10 closed-opened ended questions related to the use of Creative Storytelling. The questionnaire should be answered in the classroom and submitted soon. To analyze the information obtained from questionnaire, the researcher used the statistical formula. By applying (Sudijono, 2008):

$$[P = \frac{f}{N} \times 100\%]$$

Which, P = percentage

F = frequency

N = number of respondents.

E. Techniques of Data Analysis

After conducting the research, the researcher need to analyze the results. The kind of data quantitative data. They came from the student's answers sheet score. The score generated from pre-test and post-test to see is there the ability of students in understanding vocabulary after the using of Creative Storytelling media.

The data obtained from the test is analyzed statistically by using static calculation of the t-test formula. The purpose of the test is to find out the range of data, interval class, to make table of frequency distribution, mean of the table and to find out the T-score Before calculating the t-test the researcher calculated the standard deviation, range, interval class and mean.

From all aspects measured in the rubric, the researcher focused on the domain that the specialized to vocabulary understanding such as Match Words to Their Similar, Complete Sentence, and Mechanic. So, the researcher used formula as follow:

$$\text{Score} = \frac{2C+2O+2V}{24} \times 100$$

The researcher calculated the mean of students score by using statistical formula Sudjana (2005) (p. 67):

$$X = \frac{\sum fxi}{\sum fi}$$

X = Mean

fi = Frequency

xi = Middle score of frequency

Before calculated mean, the data should be distributed in frequency distribution list. The following steps are used in creating frequency distribution list Sudjana (2005) (p. 47):

a. The total range of data

Range of data is the lowest score is subtracted by the highest score.

The formula is:

$$R = H - L + 1$$

Where:

R : range

H : the highest score

L : the lowest score

1 : constant number

b. Number of interval class

In determining the number of interval, the following formula is used:

$$I = 1 + 3.3 \log n$$

Where:

I : the amount of interval class

n : the amount of sample

c. The length of interval

In determining the length of interval class, researcher used the formula:

$$P = \frac{R}{I}$$

Where:

P : length of interval

R : the range of score

I : interval

d. Table Distribution of Test

After finding the range of data, number of interval classes, length of interval, the data is served in distribution table as follows Sudijono, 2008 (p.53):

Table 3.3 Distribution Table

Interval Class	Fi	Xi	Fixi

Total			
-------	--	--	--

Where

f_i : frequency

x_i : the middle score of interval class

fix_i : the amount of multiplication of frequency and deviation range

CHAPTER IV

DATA ANALYSIS AND DISCUSSION

A. The Description of the Data Analysis

In analyzing hypothesis, researcher used T-test in order to know the difference between means of pre-test and post-test. As Kartwohl (1998) states “T-test which is a test allows us to test the difference between two means for statistical significance” (p. 478). The following formula is used in calculating T-test:

$$t = \frac{M_D}{SE_{M_D}}$$

M_D = Mean from the differences between pre-test and post-test

SE_{M_D} = Standard Error from Mean of Difference

After getting *t-score*, researcher compared it with *t-table*. If *t-score* is bigger than *t-table*, it means alternative hypothesis was accepted (see appendix).

B. The Analysis of Test

The test was given to the students in order to measure the students' ability in understanding vocabulary before and after using the Creative Storytelling. There were two tests in which the students participated; the pre-test and post-test. Both were held on July 16, 2018. As mentioned in the

previous chapter, the analysis was used in order to find out if there is a slight difference between the pre-test and the post-test result that was conducted using the media.

To analyze the results of pre-test and post-test, the researcher used the rubric score in the chapter 3 with formula:

$$\text{Score} = \frac{2C+2O+2V}{24} \times 100$$

Note:

C = content

O = organization

V = vocabulary

100 = constant value

First step of calculating data is ranging score from the pre-test and the post-test. The score of both tests as well as the difference could be seen in the following table:

Table 4.1 Table of Pre-test and Post-test Scores

NO	INITIAL	TEST		Gain (d)
		PRE- TEST	POST- TEST	
1	CNM	67	67	0
2	RI	50	58	8
3	YM	66	75	9

4	NA	58	67	9
5	SSN	58	83	25
6	AZ	50	67	17
7	MA	42	67	25
8	WS	33	75	42
9	RM	50	100	50
10	RMI	58	75	17
11	M	33	50	17
12	CNMD	83	92	21
13	RP	50	67	17
14	MJ	67	75	8
15	RY	58	75	17
16	CPS	42	75	33
17	NAK	58	83	25
18	I	75	75	0
19	RF	33	50	17
20	HM	67	92	25
21	SR	75	92	17
22	DA	50	-	-
23	MS	33	-	-
24	RM	-	67	-
25	RR	-	50	-

26	F	-	-	-
----	---	---	---	---



= highest score



= lowest score

Based on table above, the highest score for the pre-test was 83 which was gained by 1 student and the lowest score was 33 which was gained by 3 students. Whereas, the highest score for post-test was 100 which was gained by 1 student and the lowest score was 50 which was achieved by 2 students. The improvement of students' score and standard in post-test result occurred after the use Creative Storyteling media. Furthermore, based on the table, total students who had the ability in understanding vocabulary through Creative Storytelling were about 90,5% of students, while the number of students who had constant score and standard were about 9,5%.

In order to get the mean of both data, the researcher classified the score into the frequency distribution list. Then, the researcher calculated the mean of both pre-test and post-test scores by using means formula based on following measurement.

Calculation of Mean of Pre-test Scores

1. Arranging the pretest score from the lowest up to highest

33	33	33	42	42	50	50
50	50	58	58	58	58	58
66	67	67	67	75	75	83

2. Determining total Range of score

$$R = H - L$$

$$R = 83 - 33$$

$$= 50$$

3. Determining the number of Interval classes by using *Sturges Rule*

$$I = 1 + (3,3) \log n$$

$$= 1 + (3,3) \log 21$$

$$= 1 + (3,3) 1,323$$

$$= 1 + 4,37$$

$$= 5,37$$

$$= 5 (6)$$

4. Determining the length of interval class

$$P = \frac{R}{I}$$

$$= \frac{50}{5}$$

$$= 10$$

5. Frequency Distribution of Pretest

Table 4.2 Frequency Distribution of Pretest Score

Interval Class	<i>Fi</i>	<i>xi</i>	<i>Fixi</i>
30 – 39	3	34,5	103,5
40 – 49	2	44,5	89

50 – 59	9	54,5	490,5
60 – 69	4	64,5	258
70 – 79	2	74,5	149
80 – 89	1	84,5	84,5
	$\Sigma fi = 21$		$\Sigma fixi = 1174,5$

6. Means of pretest score

$$X = \frac{\Sigma fixi}{\Sigma fi}$$

$$X = \frac{1174,5}{21} = 55.93$$

Calculation of Mean of Post-test Scores

1. Arranging the post-test score from the lowest up to highest

50	50	58	67	67	67	67
67	75	75	75	75	75	75
75	83	83	92	92	92	100

2. Determining Range of score

$$R = H - L$$

$$R = 100 - 50$$

$$= 50$$

3. Determining the number of Interval classes by using *Sturges Rule*

$$I = 1 + (3,3) \log n$$

$$= 1 + (3,3) \log 21$$

$$= 1 + (3,3) 1,323$$

$$= 1 + 4, 37$$

$$= 5,37$$

$$= 5 (6)$$

4. Determining the length of interval class

$$P = \frac{R}{I}$$

$$= \frac{50}{5}$$

$$= 10$$

5. Frequency Distribution of Post-test

Table 4.3 Frequency Distribution of Post-test Score

Interval Class	<i>Fi</i>	<i>xi</i>	<i>Fixi</i>
41 – 50	2	45,5	91
51 – 60	1	55,5	55,5
61 – 70	5	65,5	327,5
71 – 80	7	75,5	528,5
81 – 90	2	85,5	171
91 – 100	4	95,5	382
$\sum fi = 21$			$\sum fixi = 1555,5$

6. Means of posttest score

$$X = \frac{\sum fixi}{\sum fi}$$

$$X = \frac{1555,5}{21} = 74,07$$

According to the calculation, it shows that the mean of pre-test score was 55,93 and the mean of post-test was 74,07. It was found that the mean scores of both tests were different. The result indicated that there is the ability of the student in understanding the vocabulary after the using of Creative Storytelling media which was proved by the mean pretest score < mean post-test score.

1. Hypothesis Analysis

In analyzing hypothesis, researcher needed to firstly determine null hypothesis (H_0) and alternative hypothesis (H_a). A null hypothesis, also known as the no association between the variable, means that one variable does not affect the other variable. On the other hand alternative hypothesis opposites of null hypothesis, the variable affect other variable (Sowell. p.128).

- H_a : There is the ability for student in understanding vocabulary after using Creative Storytelling Media.
- H_0 : There is no ability for student in understanding vocabulary after using Creative Storytelling Media.

H_0 rejected, H_a accepted if $t_{\text{observation}} \geq t_{\text{table}}$

Ho accepted, *Ha* rejected if $t_{\text{observation}} < t_{\text{table}}$ (Sudijono, 2010, p.285).

Calculation of *t-test*

The following formula is used in calculating *t-test* to examine hypothesis.

$$t = \frac{M_D}{SE_{M_D}}$$

Which:

1. Determining D and M_D

M_D = Mean from the differences between pretest and posttest, it can be calculated by formula below:

$$M_D = \frac{\sum D}{N}$$

$\sum D$ = Amount of difference between pretest (X) and posttest (Y), it can be calculated by: $D = X - Y$

N = Number of sample

2. Calculating SD_D

SE_{M_D} = Standard Error from Mean of Difference, it can be calculated by following formula:

$$SE_{M_D} = \frac{SD_D}{\sqrt{N-1}}$$

SD_D = Standard deviation of difference between pre-test and post-testscore, it can be calculated by:

$$SD_D = \sqrt{\frac{\sum D^2}{N} - \left(\frac{\sum D}{N}\right)^2}$$

N = Number of Sample

The following steps of calculating T-score:

1. Determining D and M_D

Table 4.4 The Determining of Score D and M_D

NO	INITIAL	TEST		Gain (D)	
		PRE- TEST (X)	POST- TEST (Y)	= X-Y	D ² =(X-Y) ²
1	CNM	67	67	0	0
2	RI	50	58	-8	64
3	YM	66	75	-9	81
4	NA	58	67	-9	81
5	SSN	58	83	-25	625
6	AZ	50	67	-17	289
7	MA	42	67	-25	625
8	WS	33	75	-42	1764
9	RM	50	100	-50	2500
10	RMI	58	75	-17	289
11	M	33	50	-17	289
12	CNMD	83	92	-21	441

13	RP	50	67	-17	289
14	MJ	67	75	-8	64
15	RY	58	75	-17	289
16	CPS	42	75	-33	1089
17	NAK	58	83	-25	625
18	I	75	75	0	0
19	RF	33	50	-17	289
20	HM	67	92	-25	625
21	SR	75	92	-17	289
22	DA	50	-	-	-
23	MS	33	-	-	-
24	RM	-	67	-	-
25	RR	-	50	-	-
26	F	-	-	-	-
N = 21		$\sum D = -399$		$\sum D^2 =$	
				10607	

$$M_D = \frac{\sum D}{N} = \frac{-399}{21} = -19$$

2. Calculating SD_D

$$SD_D = \sqrt{\frac{\sum D^2}{N} - \left(\frac{\sum D}{N}\right)^2}$$

$$\begin{aligned}
&= \sqrt{\frac{10607}{21} - \left(\frac{-399}{21}\right)^2} \\
&= \sqrt{505,095 - 361} \\
&= \sqrt{144,095} = 12,004
\end{aligned}$$

3. Calculating SE_{M_D}

$$\begin{aligned}
SE_{M_D} &= \frac{SD_D}{\sqrt{N-1}} \\
&= \frac{12,004}{\sqrt{21-1}} \\
&= \frac{12,004}{4,472} = 2,68
\end{aligned}$$

4. Calculating t_0

$$\begin{aligned}
t_0 &= \frac{M_D}{SE_{M_D}} \\
&= \frac{-19}{2,68} \\
&= -7,0895
\end{aligned}$$

After hypothesis was examined by *t-test*, the obtained value of t_0 is 7,0895. The next step is interpreting t_0 by determining *degree of freedom* (df).

$$\begin{aligned}
df &= N-1 \\
&= 21-1 = 20.
\end{aligned}$$

Then, comparing t_0 value to significant table (see appendix) with *df* 20 *sig. value* 5% and 1 %. It obtained that t_t with *significancy* 5% = 2,09 and t_t with *significancy* 1% = 2,84. It is clear that t_0 value is bigger than t_t value. It is $2,09 < 7,0895 > 2,84$.

Referring to the criteria, t_0 value is bigger than $t\text{-table}$ which means that H_0 is rejected and H_a is accepted. It means that there was a statistically the ability of student in understanding vocabulary following the using of Creative Storytelling media . It can also be inferred from the presented data of the pre-test and the post-test scores that there was slight difference between pretest and posttest scores. By using $t\text{ test}$, researcher found out that $t\text{ observation}$ indicated there was difference of students' score before and after using the Creative Storytelling media.

C. The Analysis of Questionnaires

As been described in the previous chapter, one of the techniques in collecting data used in this study is using questionnaire that was distributed to the respondents based on the sample. Then the data is processed in the form of a frequency distribution table by using the formula:

$$P = \frac{f}{n} \times 100\%$$

In which:

P : percentage

f : frequency

n : number of sample

100%: constant value

The results of the questionnaires are calculated in the tabulations which is the process of changing data collection instrument (questionnaire) to the tables of numbers (percentage).

The questionnaire was given by the researcher to one unit of PBI 2016 in order to obtain the necessary data in this research. The following are students' responses toward the questionnaire given:

Table 4.5 Students' perception on Creative Storytelling.

	Options	Frequency	Percentage (%)
Q. 1	a. very difficult	1	4,76
	b. difficult	1	3,81
	c. easy	19	91,43
	d. very easy	0	0
	Total	21	100%

4.6 Students' perception on how often the lecturer Creative Storytelling media.

	Options	Frequency	Percentage (%)
Q. 2	a. always	0	0
	b. often	0	0

c. seldom	0	0
d. never	21	100
Total	21	100

4.7 Students' perception on Creative Storytelling media.

	Options	Frequency	Percentage (%)
Q. 3	a. very interesting	3	14,29
	b. interesting	17	80,95
	c. less interesting	1	4,76
	d. not interesting	0	0
	Total	21	100

4.8 Students' perception on understanding vocabulary.

	Options	Frequency	Percentage (%)
Q. 4	a. very difficult	1	4,76
	b. difficult	19	90,48
	c. easy	1	4,76
	d. very easy	0	0
	Total	21	100

4.9 Students' perception on the effectiveness of Creative Storytelling in understanding vocabulary.

	Options	Frequency	Percentage (%)
Q. 5	a. very effective	4	19,05
	b. effective	16	76,19
	c. slightly effective	1	4,76
	d. not effective at all	0	0
	Total	21	100

4.10 Students' agreement if Creative Storytelling effective to be used in class.

	Options	Frequency	Percentage (%)
Q. 6	a. Strongly Agree	9	42,86
	b. Agree	12	57,14
	c. Disagree	0	0
	d. Strongly Disagree	0	0
	Total	21	100

D. Discussion

This research examined if the using of the Creative Storytelling make the student posses the ability in understanding vocabulary or not. The researcher successfully collected the data using pre and post tests, media using and questionnaire as instruments in order to answer the research questions and hypothesis.

In the using of media, it showed that according to the result of pretest and posttest, the posttest score is higher than pretest score. The mean of test had prove it, where mean of pre-test: 55,93 and mean of post-test: 74,04. Then the calculation of *t-test* also showed there was improvement of students' score which is t_0 value is bigger than t_{table} value ($2,09 < 7,0895 > 2,84$).

Through the questionnaire, the researcher found that almost all students felt that the Creative Storytelling media is effective to be used in make the student having the ability to understand vocabulary better.

From these calculations, it can be inferred that there was difference of students' scores before and after using the media. Furthermore, based on the table, the constant score and standard also happened in post-test result. The total students who had a better ability in understanding the vocabulary were 19 of 21 students, while the number of students who had constant score was 2 students.

As a result, the analysis of the hypothesis showed that H_a "There is an ability in understanding vocabulary after using Creative Storytelling , since the result of *t-test* indicated $t_{observation}$ value is bigger than t_{table} value ($2,09 < 7,0895$

> 2,84). Eventually, it can be summarized that the Creative Storytelling media does make the students having the ability in understanding vocabulary.

According to the questionnaire, there were some reasons why Creative Storytelling media is effective to be used in understanding the vocabulary. The reasons such as follow:

1. 71, 42% of students think that its steps are well-directed.
2. It helps to find and explore idea were argued by 80,95% students.
3. 57,13% said that it is keeping the idea on track and related to the topic.

In short, there is the ability of the student in understanding vocabulary after the using of Creative Storytelling and almost all students agreed about this and they thought it is good to be used.

CHAPTER FIVE

CONCLUSIONS AND SUGGESTION

A. Conclusions

Based on the description of data in the previous chapter that has been described, the conclusion of the study could be stated that through the use of Creative Storytelling student are able to understand vocabulary. It can be seen by the mean scores of post-test and pre-test. It can be proven in students' scores in which post-test scores was higher than pre-test scores (mean of pre-test was 55,93 while mean of post-test was 74,04).

Students have positive responds towards the Creative Storytelling media which 80,95% of them said to be interested with it. Then 61, 90% felt that the media helped them understand vocabulary. And 100% of students were agree if the media is effective to be used.

B. Suggestions

After conducting this research, there are some suggestions that are drawn as follows:

1. For researchers, it is necessary to continue another relevant research and it is still needed further discussion by next researcher using this method to improve students' writing in many scopes of teaching and

learning deeply. However, this research can be used for reference of next research.

2. The media is suitable to observe students' ability in understanding vocabulary at any education level.

REFERENCES

- Ajayi, L. (2009). *English as a second language learners' exploration of multimodal texts in a junior high school. Journal of Adolescents and Adult Literacy*, 52(7), 585-595. doi:10.1598/JAAL.52.7.4
- Banaszewski, T. (2005). *Digital storytelling, supporting digital literacy in grades 4-12. A thesis presented to the academic Faculty, Georgia Institute of Technology.* Retrieved from: <http://hdl.handle.net/1853/6966>.
- Burgess, J. (2006). *Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling. Continuum: Journal of Media and Cultural Studies*, 20(2), 201-214. Retrieved from <http://eprints.qut.edu.au>.
- Burgess, J., & Klæbe, H. (2009). *Digital storytelling as participatory public history in Australia.* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp. 155-166). Singapore: Wiley-Blackwell.
- Bull, G., & Kajder, S. (2004). *Digital storytelling in the language arts classroom. Learning and Leading with Technology*, 32(4), 46-49. Retrieved February 26, 2012, from <http://www.digitalstoryteller.org/docs/DigitalStorytelling.pdf>

Core principles for ethical practice in digital storytelling. (n.d.). In CreativeStorytelling. Retrieved November 18, 2012, from <http://www.storycenter.org/ethical-practice>

Certificate program in digital storytelling. (n.d.). In Creative Storytelling. Retrieved November 18, 2012, from <http://www.storycenter.org/certificate-program/>

Dush, L. (2009). *Digital storytelling in organizations: Syntax and skills.* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp. 260-268). Singapore: Wiley-Blackwell.

Gee, J. P. (2009). *Reflections on the reading Cope and Kalantzis' "multiliteracies": Newliteracies, new learning [Electronic version]. Pedagogies: An International Journal*, 4, 196-204. doi:10.1080/15544800903076077

Hartley, J., & McWilliam, K. (2009). *Computational power meets human contact.* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp. 3-15). Singapore: Wiley- Blackwell.

Hofer, M. & Swan, K. (2006). *Digital Storytelling: Moving from Promise to Practice.* In C. Crawford et al. (Eds.), *Proceedings of Society for Information Technology & Teacher Education International Conference 2006* (pp. 679-684). Chesapeake, VA: AACE. Retrieved from

http://www.umbc.edu/oit/newmedia/studio/digitalstories/documents/Dig_story_Promise_to_Practice.pdf

Iannotti, E. (2005). *How to make crab soup: Digital Storytelling Projects for ESL Students*. In Transit, 10- 12. Retrieved February 15, 2012, from http://ctl.laguardia.edu/journal/pdf/InTransit_v1n1_DigitalStorytellingESL.pdf

Kalantzis, M., & Cope, B. (2012). *Expanding the Scope of Literacy Pedagogy*. In *New Learning Online*. Retrieved 2012, from <http://newlearningonline.com/multiliteracies/>

Berkeley: Digital Diner Press. Lambert, J. (2009b). *Where it all started: The Creative storytelling in California*. In J.Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp.79-90). Singapore: Wiley-Blackwell.

Lambert, J. (2009a). *Digital Storytelling: Capturing Lives, Creating Community* (3rd ed.).

Lambert, J. (2010). *Digital Storytelling Cookbook*. Berkeley, CA: Digital Diner Press.

Lambert, J. (2011, July 2). *Putting purpose to pixels*. [Video file]. Retrieved from <http://www.youtube.com/watch?v=SHRuAi-Z3oY>

Lowenthal, P. (2009). *Digital storytelling in education: An emerging institutional technology?* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp. 252-269). Singapore: Wiley-Blackwell.

Lundby, K. (2009). *The matrices of digital storytelling: Examples from Scandinavia.* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp.176- 187). Singapore: Wiley-Blackwell.

McGeoch, K. (2010). *Digital stories.* *International House Journal.* Retrieved February 16, 2012. from <http://ihjournal.com/digital-stories>

MacLeod, Paul. (2004) *Participatory Filmmaking and Video-building on the legacy of the Fogo Process.* The Don Snowden Program. University of Guelph, Retrieved Web. 28 Nov. 2012. <<http://www.uoguelph.ca/snowden/fogo.html>>.

Mapping Memories. (n.d.). *Mapping Memories: Participatory media, place-based stories and refugee youth.* In Mapping Memories. Retrieved from <http://storytelling.concordia.ca/refugeeyouth/book>

Meadows, D. (2003). *Digital Storytelling: Research-based practice in new media [Electronic version].* Visual Communication, 2(189), 189-193. doi:10.1177/1470357203002002004

Meadows, D. (n.d.). *Digital Storytelling. In Photobus.* Retrieved February 27, 2013, from <http://www.photobus.co.uk/?id=534>

New London Group. (1996). *A pedagogy of multiliteracies: Designing social futures.* Harvard Educational Review, 66(1), 60-93. Retrieved from <http://www.hepg.org/her/abstract/290>

Nicholas, B. J., Rossiter, M. J., & Abbot, M. L. (2011). *The power of story in the ESL classroom.* The Canadian Modern Language Review, 67(2), 247-268. doi: 10.3138/cmlr.67.2.247

Ohler, J. (2005). *The world of digital storytelling. Educational Leadership,* 63(4), 44-47. Retrieved February 16, 2012 Ohler, J. (2012.). Different story kinds. In *Storytelling and New Media Narrative.* Retrieved from http://www.jasonohler.com/storytelling/storyeducation.cfm#Different_stories

Porter, Bernajean. *The Art of Digital Storytelling. Creative Educator, n.d.* Web. Retrieved 28 Feb. 2012. http://creativeeducator.tech4learning.com/v04/articles/The_Art_of_Digital_Storytelling

Qiongli, W. (2009). *Commercialization and digital storytelling in China.* In J. Hartley & K. McWilliam (Eds.), *Story circle: Digital storytelling around the world* (pp. 230-244). Singapore: Wiley- Blackwell.

Rahim, C. (2011). *Digital Storytelling by Post-incarcerated Women: Collaborative Inquiry for Health Justice. In Ontario Women's Health Network.* Retrieved February 21, 2012, from 'http://www.own.on.ca/pdfs/Summer%20eBulletin%202011-Digital%20Storytelling.pdf

Revis, I. (2012, January 31). *Four inspiring examples of digital storytelling. Mashable.* Retrieved November 28, 2012 Robin, B. R. (2006). *The educational uses of digital storytelling.* In C. Crawford et al. (Eds.), *Proceedings of Society for Information Technology and Teacher Education International Conference 2006* (pp. 709-716). Chesapeake, VA: AACE. Retrieved from http://faculty.coe.uh.edu/brobin/homepage/Educational-Uses-DS.pdf

Robin, B. R. (2008). *Digital storytelling: A powerful technology tool for the 21st century classroom [Electronic version]. Theory into Practice*, 220-228. doi:10.1080/00405840802153916

Rose, C. B., & Granger, C. (2010). *Digital stories of coming to learn: Experiences of access in a community-based digital storytelling workshop for immigrant women. Canadian Council on Learning* Retrieved from http://www.ccl-cca.ca/pdfs/FundedResearch/201009BrushwoodRoseGrangerFullReport.pdf

Snelson, C. & Sheffield, A. (2009). *Digital storytelling in a web 2.0 world*. In C. P. Ho (Ed.), *The New Internet: Collaborative Learning, Social Networking, Technology Tools, and Best Practices*, TCC WorldWide Online Conference 2009 (pp. 159-167) Educational Technology University of Hawaii at Manoa: Retrieved from <http://etec.hawaii.edu/proceedings/2009/>

Sylvester, R., & Greenidge, W.(2009). *Digital Storytelling: Extending the Potential for Struggling Writers*. *The Reading Teacher*, 63(4), 284–295. Retrieved February 29, 2012, <http://www.readingrockets.org/article/40054/>

Wang, C., & Burris, M. (1994). *Empowerment through photo novella: Portraits of participation*. *Health Education Quarterly*, 21(2), 171.

Walsh, C.A., Shier, M.L., Sitter, K. C., & Sieppert, J. D. (2010) *Applied methods of teaching about oppression and diversity to graduate social work students: A case example of digital stories*. *The Canadian Journal for the Scholarship of Teaching and Learning*, 1(2) 1-15.

Walsh, M. (2008, July). *Worlds have collided and modes have merged: Classroom evidence of changed literacy practices*. *Literacy*, 42(2), 101-108.

QUESTIONS SHEET (INSTRUMENT OF THE RESEARCH)

Student Name :

Student Number :

A. Draw a line to match these words with their synonyms!

- | | |
|------------------|--------------|
| 1. Deliver | Collect |
| 2. Unnerve | Crazy |
| 3. Desperation | Timber |
| 4. Yell at | Look over |
| 5. Uncomfortable | Run |
| 6. Scanning | Shout |
| 7. Sprint | Worried |
| 8. Logs | Hopelessness |
| 9. Gathered Up | Convey |
| 10. Lunatic | Discourage |

B. Complete the sentences with the correct vocabulary word, put number in the space.

1. Mr Pizzaman was out doing a (.....) in one late night to a certain costumer.

2. When he see the house is dark he feel insanely(.....) but he keep force himself to walk to the house.
3. He keeps knocking the door out of (.....) and suddenly he began to hear a voice.
4. And then he (.....) to the owner of the house to open the door.
5. But everything he hears was just silence, he began to feel (.....) and decide to turn around.
6. When he was in the car, he lock all the door and start to (.....) to every direction through the car windows.
7. When he see something scary behind the car he suddenly open the car door and start to (.....) into the woods.
8. He found two large (.....) within the forest and decide to hide between them.
9. When he heard the cops sirens he begun to (.....) all the remains of his stamina and run back to his car.
10. He run like a (.....) all the way back to the cops and his car and then feel relieved.

C. Make a proper and short senteces from all these words.

- | | |
|---------------|------------|
| - Deliver | - Scanning |
| - Unnerve | - Sprint |
| - Desperation | - Logs |

- Yell at
- Gathered Up
- Uncomfortable
- Lunatic

SCORING GUIDE (INSTRUMENT OF RESEARCH)

VOCABULARY ASSESSMENT	Excellent (4pts)	Good (3pts)	Fair (2pts)	Poor (1pts)
Match Words to their similar	Student is able to match all of the words to their similar (10)	Student is able to match most of the words to their similar (9-8)	Student is able to match some of the words to their similar (7-5)	Student is able to match only a few words (4-0)
Complete Sentences	Student is able to complete all of the sentence with the correct vocabular y words (10)	Student is able to complete most of the sentences with the correct vocabulary words (9-8)	Student is able to complete some of the sentence with the correct vocabulary words (7-5)	Student is able to complete only a few sentences with the correct vocabulary words (4-0)
Write Original	Student is	Student is	Student is	Student is

Sentence	able to write sentences for all of the words (10)	able to write a sentence for most of the words (9-8)	able to write a sentence for some of the words (7-5)	able to write a sentence for only a few words (4-0)
Mechanics	Student never misspells, does not capitalize, does not use correct punctuation	Student seldom misspells, does not capitalize, does not use correct punctuation	Student sometimes misspells, does not capitalize, does not use correct punctuation	Student often misspells, does not capitalize, does not use correct punctuation

- Description:
- Excellent (4pts) = 10 points score
 - Good (3pts) = 9-7 points score
 - Fair (2pts) = 6-5 points score
 - Poor (1pts) = 4-0 points score

The Ability of Student In Understanding Vocabulary Through Creative Storytelling

Instructions for filling in the Questionnaire

Your answer is your appreciation and participation for us, so answer all questions completely, honestly and openly.

Identity of Respondents

Name :

Gender :

1. Are you happy with creative storytelling to understand your English vocabulary?

- a. Very happy
- b. Happy
- c. Less than happy
- d. Not happy

2. Do you think that creative storytelling can help you understand your English vocabulary?

- a. Very helpful
- b. Helping
- c. A little help
- d. Not at all

3. After seeing your own creative storytelling, do you want to try to apply it yourself at home?

- a. Yes
- b. No.

4. Does your desire to understand English vocabulary increase after attending creative storytelling in the classroom?

- a. Very
- b. Increase
- c. Less
- d. No

5. Have your lecturers ever applied creative storytelling before in the classroom?

- a. Yes
- b. No.

6. Do you think creative storytelling can be considered as adding a variety of media in improving vocabulary in English teaching and learning activities?

- a. Strongly agree
- b. Agree
- c. Less agree

d. Disagree

7. Is it in the implementation of creative storytelling that you face difficulties?

a. Very often

b. Often

c. Sometimes

d. Never

8. When the implementation of creative storytelling media takes place, do you really pay attention to it?

a. Be very careful

b. Pay attention

c. Not paying attention

d. Don't pay attention

9. Have you ever experienced difficulties in finding effective ways to understand your English vocabulary?

a. Yes

b. No.

10. Do you want future creative storytelling to be applied in actual teaching and learning activities in the classroom?

- a. Very eager
- b. Want
- c. Lack of desire
- d. Don't want to

Table of Pictures, It was taken during the research :



DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

- Ditetapkan di: Banda Aceh
Pada Tanggal: 5 Maret 2018
An. Rektor
Dekan,


Mujiburrahman

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;

AUTOBIOGRAPHY

Personal Identity

Name : Awlya Shouqey

Place and Date of Birth : Lhokseumawe, 3rd February 1993

Sex : Male

Religion : Islam

Nationality : Indonesia, Aceh

Occupation : Student

Address : Jl. T. Nyak Arief, Lamnyong Banda Aceh

Email : ashauqie2@gmail.com

Parent

Father's Name : Drs. Hamdani A. Hamid

Mother's Name : Nurhayati A. Hamid

Occupation : -

Address : Jl. Kutaraja Km 207, Blang Pulo, Lhokseumawe

Educational Background

Primary School : MIN Blang Mane 2 (1999-2005)

Junior High School : MTsS Ihyaussunnah (2005-2008)

Senior High School : MAS Ihyaussunnah (2008-2011)

University : UIN Ar-Raniry (2011-2018)

Banda Aceh, July 18th 2018

Awlya Shouqey